Boxoffice Barometer
Combined with Records
1944-45
Tops in stars!
Tops in hits!
Tops in blue-ribbon awards!

M*G*M sweeps exhibitor vote in Boxoffice Magazine survey!
FIRST STAR OF THE SCREEN!
GREER GARSON VOTED TOPS BY THOUSANDS OF EXHIBITORS
IN BOXOFFICE BAROMETER “ALL-AMERICAN SCREEN POLL”

EXTRA!
Miss Garson is upholding her honors as First Star of the Screen.
“Mrs. Parkington” sets new M-G-M record for opening day gross at Radio City Music Hall!

READ ALL ABOUT M-G-M “FIRSTS” IN THIS ISSUE!
It was the biggest exhibitor vote ever!

M-G-M FIRST! Largest number of “Top Hits”!
M-G-M FIRST! Highest percentage in “Top Hits” class!
M-G-M FIRST! Leading star of all—Greer Garson!
M-G-M FIRST! Most in male-female star vote!
M-G-M FIRST! Tops in female stars!
M-G-M FIRST! Most in place-winning male stars!
M-G-M FIRST! Tops “Blue Ribbon” Monthly Awards!

YOU’VE GOT TO BE GOOD TO BE A LEADER FOR TWENTY
PAST, PRESENT and future. All these are rolled into one in the pages that follow and which are bound together to comprise this volume.

The past season of 1943-44 has among its picture releases many which are yet to be played in hundreds, if not thousands, of theatres. The report on these, in all detail from title, cast and other pertinent booking data through the tabulations on boxoffice results of these pictures, does indeed serve a practical purpose.

The present deals with those productions in current release for the new season already under way. The future is blueprinted with production data on forthcoming releases, a greater number of which are in finished stages than at any comparable similar time in industry history.

BAROMETER was not issued in February to cover the calendar year of 1943 in order to effect its combination with BOXOFFICE RECORDS, permitting coverage of pictures and picture personalities for the seasonal year.

The record of 1943-44 is placed before our readers for its informational value and guidance for the ensuing season. The record tells us what has been the trend in production: the types of stories that were best received by the public; what stars are the most popular; what pictures have received special recognition for their outstanding merit.

For the physical side of the theatre, a realistic approach has been evidenced. Wartime limitations have had their effect on materials and supplies. Some of these restrictions continue; others are being lifted. How these have affected theatre operations for the year past and their meaning to the future is graphically told in the Modern Theatre Section herein. And speaking of blueprinting the future, that is done literally in the planning department of these pages.

Thus this eighth annual edition of BAROMETER is dedicated to a helpful and practical service for the everyday needs of the exhibitor in particular—and to all branches of the motion picture industry in general.

Ben Shlyen

Contents

Motion Picture Section

The All-American Favorites of 1944—10a
The Western Favorites—11
Grosses—Ratings at the Boxoffice—12
The Industry’s Postwar Opportunity—23
Producers of the 1943-44 Hit Films—36
Directors of the Season’s Big Hits—40
The Trend of Production for 1944-45—43
Television and Changes It May Bring—47
Shorts Take Long Stride in 1944—48
Blue Ribbon Winners of 1943-44—51
Roster of the National Screen Council 68
Looking Ahead at Coming Features—72
Feature Index of 1943-44 Releases—141
Shorts Index of 1943-44 Releases—177
Index to Advertisers—194

Modern Theatre Section

So Now for a Morality Build-Up—8
Plan Perspectives of ‘44 and Predictions for ‘45—10
Preliminary Steps to Postwar Theatre Planning—10
Pictorial Review of Our Theatres of Tomorrow—12
A Multiple Purpose Project in Architectural Stage—27
Triple Function Is Foreseen in Theatre Lighting—30
Current Traits and Trends in Theatre Decoration—32
Floor Coverings: The Carpet Supply Situation—34
Exploiting the Advantages of Temperature Control—36
Outlook on Projection and Sound Reproduction—40
No Startling Changes Foreseen for Theatre Seating—44
Wartime Maintenance Has Encouraged Good Housekeeping—46
The Key to Better Buying—49
Theater Equipment and Supply Dealers 65

ASSOCIATED PUBLICATIONS

BAROMETER is published annually by Associated Publications at 825 Van Brunt Blvd., Kansas City, Mo.; Ben Shlyen, Publisher and Editor; E. S. Nelson and Velma West Sykes, Associate Editors; Raymond Levy, General Manager; Ivan Spear, Hollywood Editor; J. Harry Teler, Modern Theatre Editor. Eastern Office: 3 Rockefeller Plaza, New York, N. Y. Western Office: 640 Hollywood Blvd., Hollywood, Calif. Central Office: 332 S. Michigan Ave., Chicago, Ill. Other Associated Publications: BOXOFFICE, the National Film Weekly; THE PICTURE GUIDE, Published Annually; THE MODERN THEATRE, Published Monthly as a Section of BOXOFFICE.
The Warner Records of Records
THE NEW YORK TIMES

"WARNERS

MAKING "GOOD PICTURE"

GOOD WITH CITIZENSHIP

GOOD COMBINING FOR ENVIEABLE RECORD

HAVE AN"
20th Century-Fox

wishes to thank Boxoffice Magazine
for its First Annual Award designating

DARRYL F. ZANUCK'S Production

WILSON

in Technicolor

Directed by HENRY KING · Written by LAMAR TROTTI

THE OUTSTANDING MOTION PICTURE ACHIEVEMENT OF 1944
the company that made "Wilson",
is making the longest line of hits
that ever made box-office history!
IT'S NEW

IT'S HISTORY MAKING
YOU'LL SEE IT FOR THE FIRST TIME

IN WALT DISNEY'S
SPECTACULAR FULL LENGTH
TECHNICOLOR MUSICAL FEATURE

"Three Caballeros"

A MAGIC COMBINATION
OF CARTOON AND "LIVE"
CHARACTERS ON THE-
SAME SCREEN!

STARRING
DONALD DUCK
JOSÉ CARIoca
FROM BRAZIL
PANCHITO
FROM MEXICO

FEATURING
AURORA MIRANDA
OF BRAZIL
CARMEN MOLINA
DORA LUZ
OF MEXICO

AND
SIXTEEN FIREY LATIN TUNES

COMING SOON! an R.K.O. RADIO RELEASE
The All-American Favorites of 1944

**THE WINNERS**

1. Greer Garson
2. Bing Crosby
3. Gary Cooper
4. Bette Davis
5. Ingrid Bergman
6. Spencer Tracy
7. Cary Grant
8. Irene Dunne
9. Humphrey Bogart
10. Bob Hope
11. Ginger Rogers
12. Claudette Colbert

Tabulating the long lists of votes which produce the results in Boxoffice's screen poll is always a thrilling task, especially when the running for the top honors is close, as it was this year—and it is filled with human interest. In the current instance it was more interesting, because, after counting the votes separately among the men and women stars, the ballots were combined for selection of the top 12 as a mixed group. However, the vote still gave male and female an even break, for there are six each in the list of leading favorites. This list appears in the box in the adjoining column.

While we have reverted to our original policy of listing the winners in this poll, inaugurated with the first issue of Barometer for 1936, we are, however, continuing to tabulate and report the results in separate listings for male and female. Too, since comparisons from year to year indicate a trend, we are republishing the winners of 1942 in the male and female divisions for convenience in checking.

Barometer was not issued to cover the calendar year of 1943 in order to make possible its combination with Boxoffice Records for coverage of pictures and picture personalities for the seasonal year. Therefore the last popularity poll made was for the year 1942.

Greer Garson takes the crown for 1944 as a comparative newcomer who was second among the women stars in 1942 and ninth in 1941, her first year of placing in these honored ranks.

Bing Crosby, who takes second honors in the combined poll, is first among the male stars, a jump from fifth place in 1942.

Bette Davis, after holding first position for four consecutive years, is second among the women and fourth over all.

Other interesting facts reveal that: Ingrid Bergman, who had not previously appeared as a winner here, takes fifth place, third in the women's class.

Gary Cooper is a veteran on the All-American, having stayed consistently near the top since 1936.

Spencer Tracy, now in sixth place, is a consistent winner, starting to make the winner box in 1937 and has stayed near the top ever since.

Cary Grant has been a winner for four straight years, taking seventh place this time, fourth in the male class.

Irene Dunne was a winner in 1939, showed again in 1941, then came back this season in eighth place among the chosen twelve, fourth among the women.

Humphrey Bogart makes the big league for the first time, winning ninth place against the field, fifth in the male division.

Bob Hope started his topflight position in 1941, continued in 1942 as fifth on the male team, is sixth in that division this year, tenth over all.

Ginger Rogers made the team in 1939, 1940, 1941 and 1942, averaging fifth place for her five years.

Claudette Colbert missed out in the 1942 poll, but with faithful regularity has been in all the other winning lists back to 1936, averaging about seventh place during those years.

Noteworthy is Clark Gable's winning of seventh place among the men. He has not made a picture in nearly three years.

There is much significance in these polls, for they represent much more than cash receipts. They show reactions of the public, the press, exhibitors, civic, educational and religious groups, and are a real expression of a popularity that means much to the industry.

The poll is taken by sending questionnaires to the following groups, thus gaining a cross-section of opinion as to the relative screen popularity of film stars:

1. A comprehensive list of newspaper photoplay editors.
2. Independent theatre owners not subject to producer-affiliation pressure or influences.
3. National Screen Council members, who each month select the outstanding picture for family entertainment to receive the Boxoffice Blue Ribbon Awards. The council is composed of newspaper, motion picture editors, radio film commentators, leaders of civic and social organizations, representatives from the General Federation of Women's Clubs, the film committee of the International Federation of Catholic Alumnae, members of Better Films Councils and other groups interested in the improvement of motion pictures.
GARY COOPER

BETTE DAVIS
INGRID BERGMAN

SPENCER TRACY
Humphrey Bogart

Bob Hope
GINGER ROGERS

CLAUDETTE COLBERT
### The All-American Screen Favorites of 1942

#### The Winners:
1. **Ray Milland**
2. **Ann Sheridan**
3. **Martha Scott**
4. **Peggy Cummins**
5. **Elizabeth Taylor**
6. **Robert Donat**
7. **Greer Garson**
8. **Bette Davis**
9. **Ingrid Bergman**
10. **Gary Cooper**
11. **Bette Davis**
12. **Spencer Tracy**

#### The Medalists:
(Listed in Order Named)

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monty Woolley</td>
<td>Herbert Marshall</td>
</tr>
<tr>
<td>Brian Donlevy</td>
<td>Randolph Scott</td>
</tr>
<tr>
<td>John Garfield</td>
<td>George Sanders</td>
</tr>
<tr>
<td>Walter Huston</td>
<td>Eddie Cantor</td>
</tr>
<tr>
<td>Robert Young</td>
<td>Fibber McGee (and Molly) (Marion and Jim Jordan)</td>
</tr>
<tr>
<td>Sonny Tufts</td>
<td>Lon McCallister</td>
</tr>
<tr>
<td>Pat O'Brien</td>
<td>Joel McCrea</td>
</tr>
<tr>
<td>Charles Laughton</td>
<td>Sydney Greenstreet</td>
</tr>
<tr>
<td>Robert Walker</td>
<td>Lewis Stone</td>
</tr>
<tr>
<td>Red Skelton</td>
<td>Laird Cregar</td>
</tr>
<tr>
<td>Paul Muni</td>
<td>Nelson Eddy</td>
</tr>
<tr>
<td>Frank Morgan</td>
<td>George Raft</td>
</tr>
<tr>
<td>Edward Arnold</td>
<td>Alexander Knox</td>
</tr>
<tr>
<td>Dana Andrews</td>
<td>Raymond Massey</td>
</tr>
<tr>
<td>Frank Sinatra</td>
<td>Helmut Dantine</td>
</tr>
<tr>
<td>Henry Fonda</td>
<td>Jon Hall</td>
</tr>
<tr>
<td>George Murphy</td>
<td>Jean Hersholt</td>
</tr>
<tr>
<td>Donald O'Connor</td>
<td>Jose Iturbi</td>
</tr>
<tr>
<td>Edward G Robinson</td>
<td>Warner Baxter</td>
</tr>
<tr>
<td>Dennis Morgan</td>
<td>Joe E. Brown</td>
</tr>
<tr>
<td>John Wayne</td>
<td>Robert Cummings</td>
</tr>
<tr>
<td>Orson Welles</td>
<td>Preston Foster</td>
</tr>
<tr>
<td>Roddy McDowall</td>
<td>Basil Rathbone</td>
</tr>
<tr>
<td>Edgar Bergen (and Charlie McCarthy)</td>
<td>Harry Carey</td>
</tr>
<tr>
<td>Robert Donat</td>
<td>Donald Crisp</td>
</tr>
<tr>
<td>Thomas Mitchell</td>
<td>Jean Gabin</td>
</tr>
<tr>
<td>William Powell</td>
<td>John Hodiak</td>
</tr>
<tr>
<td>Franchot Tone</td>
<td>Lum and Abner (Chester W. Lauck and Norris Goff)</td>
</tr>
<tr>
<td>Brian Aherne</td>
<td>Keenan Wynn</td>
</tr>
<tr>
<td>Jack Benny</td>
<td>Joan Blondell</td>
</tr>
<tr>
<td>Turhan Bey</td>
<td>Kay Francis</td>
</tr>
<tr>
<td>Jack Carson</td>
<td>Diana Lynn</td>
</tr>
<tr>
<td></td>
<td>Jane Wyman</td>
</tr>
</tbody>
</table>

#### The Runnersup:
(Listed in Order of Highest Number of Votes Received)

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barry Fitzgerald</td>
<td>Carmen Miranda</td>
</tr>
<tr>
<td>Fred MacMurray</td>
<td>Susan Peters</td>
</tr>
<tr>
<td>Abbott &amp; Costello</td>
<td>Tallulah Bankhead</td>
</tr>
<tr>
<td>William Bendix</td>
<td>Anne Baxter</td>
</tr>
<tr>
<td>Gene Kelly</td>
<td>Gene Tierney</td>
</tr>
<tr>
<td>Mickey Rooney</td>
<td>Marjorie Main</td>
</tr>
<tr>
<td>Charles Boyer</td>
<td>Sonja Henie</td>
</tr>
<tr>
<td>Fredric March</td>
<td>Maureen O'Hara</td>
</tr>
<tr>
<td>Don Ameche</td>
<td>Shirley Temple</td>
</tr>
<tr>
<td>Joseph Cotten</td>
<td>Lucille Ball</td>
</tr>
<tr>
<td>Errol Flynn</td>
<td>Gloria DeHaven</td>
</tr>
<tr>
<td>Paul Lukas</td>
<td>Marlene Dietrich</td>
</tr>
<tr>
<td>Tyrone Power</td>
<td>Merle Oberon</td>
</tr>
<tr>
<td>Ray Milland</td>
<td>Katina Paxinou</td>
</tr>
<tr>
<td>Wallace Beery</td>
<td>Joan Crawford</td>
</tr>
<tr>
<td>Alan Ladd</td>
<td>Geraldine Fitzgerald</td>
</tr>
<tr>
<td>Danny Kaye</td>
<td>Esther Williams</td>
</tr>
<tr>
<td>Robert Taylor</td>
<td>Greta Garbo</td>
</tr>
<tr>
<td>Charles Coburn</td>
<td>Greta Garbo</td>
</tr>
<tr>
<td>Walter Brennan</td>
<td>Maria Montez</td>
</tr>
<tr>
<td>Fred Astaire</td>
<td>Linda Darnell</td>
</tr>
<tr>
<td>Eddie Bracken</td>
<td>Martha Scott</td>
</tr>
<tr>
<td>Paul Henreid</td>
<td>Kathryn Grayson</td>
</tr>
<tr>
<td>Varn Heflin</td>
<td>Dorothy McGuire</td>
</tr>
<tr>
<td>Joan Fontaine</td>
<td>Dinah Shore</td>
</tr>
<tr>
<td>Judy Garland</td>
<td>Molly (&amp; Fibber McGee) (Marion and Jim Jordan)</td>
</tr>
</tbody>
</table>
The All-American Western Favorites

Youthful and youthfully-minded picture patrons everywhere continue enthusiastic over western melodramas. Year after year, these action films, based on the early-day frontier life which became the backbone of American history, supply a real need.

The addition of music in more recent years gave the action pictures a big boost. In fact the winner of first place this year, Roy Rogers, is a capable singer himself and has been supported by upper-budget production values, including musical backgrounds, good casts and elaborate sets.

Gene Autry, who has been in the armed forces over two years, has had to retain his popularity on his record, and through reissues, for no new pictures of his have been released in that time. Autry has held first spot in these action winner lists ever since the BAROMETER started. His has been an enviably successful record. He was a pioneer in the singing-cowboy field.

Rogers has been consistent winner since 1938, when he broke into the ranks of the favorites in eighth place. In 1939 he was fourth; in 1940 he was fifth; second in 1942, our latest previous report.

William Boyd has been in every winning list published in BAROMETER, always second or third. His record: Third in 1937, second in 1938 and 1939; third in 1940; second in 1941 and third in 1942.

Ken Maynard won a place among the winners in three previous years: seventh in 1937 and 1938; twelfth in 1940.

Smiley Burnette started taking a place among the winners in 1939, with ninth place; was seventh in 1940; sixth in 1941 and fifth in 1942.

Johnny Mack Brown took an honor spot here first in 1939, with eleventh place. (For several years we listed 12 winners.) Then in 1941 and 1942 Brown held eighth place.

Charles Starrett is now a four-time winner, with seventh place in 1939, eighth in 1940, seventh in 1941, sixth in 1942 and seventh this year.

George "Gabby" Hayes was tenth in 1941, ninth in 1942, and is here as eighth this year.

Hoot Gibson came into the winning list for the first time this year, only the winner with that distinction.

Tex Ritter won sixth place in 1938, eighth in 1939, and eleventh in 1940.

Our method of polling the vote for leading stars is covered in an earlier part of this section.
### 106 Features Make 'Hit' Class Rating 120% or More

The 1943-44 season has chalked up a new high mark for business done at the nation's boxoffices. While there were fewer pictures released, more of them did above average than in any previous season. And this makes the third consecutive time that such a record has been achieved. Out of a total output of 336 features, excluding westerns, 258, or 77 per cent, scored above the 100 per cent mark. In the hit category (120 per cent or better), there were 106 pictures.

In the previous season, 273 features were released, with 206 scoring above average, giving an over-all rating of 55 per cent. There were 111 hit pictures in 1942-43, but on a ratio basis, this is 1.5 per cent under the record for 1943-44.

As in the previous two seasons, only one picture scored above the 200 per cent mark.

Two pictures which were played only on a roadshow basis and not generally released were omitted from the calculations. These pictures are “Song of Bernadette” and “Wilson.” The latter earned distinction by receiving the first annual boxoffice award for the Outstanding Motion Picture Achievement in the Season of 1943-44.

Of the hits listed in the adjoining columns, M-G-M scored with the largest number, having 21 hit pictures to its credit. 20th Century-Fox is second with 17; RKO is third with 16; Paramount has 12; Warners 11; Columbia and Universal each have 8; United Artists 7; Republic 4; and Monogram 2.

On the ratio of hit pictures against each company's total number of releases computed, the story is somewhat different. M-G-M has the top ratio of 61.7 per cent, since their score was 21 hits out of 34 pictures tabulated. 20th Century-Fox takes second place on this calculation with a ratio of 60 per cent based on 17 hits out of 28 releases. Warners' ratio is 57.9, scoring 11 hits out of 19 releases. UA follows with 43.8 per cent for 7 hits out of 16. RKO comes next with 16 hits out of 37 for a ratio of 43.2 per cent. Columbia scores 21 per cent for 8 hits out of 38 releases. Then follows Republic with 15.6 per cent for 4 hits out of 24. Universal gets 16 per cent on 8 hits out of 50. And Monogram scores 8.3 per cent on its 2 hits out of 24 releases.

### Table

<table>
<thead>
<tr>
<th>Picture Title</th>
<th>Studio</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOING MY WAY (Para)</td>
<td>204</td>
<td></td>
</tr>
<tr>
<td>SINCE YOU WENT AWAY (UA)</td>
<td>172</td>
<td></td>
</tr>
<tr>
<td>THOUSANDS CHEER (M-G-M)</td>
<td>168</td>
<td></td>
</tr>
<tr>
<td>SWEET ROSIE O'GRADY (20th-Fox)</td>
<td>162</td>
<td></td>
</tr>
<tr>
<td>LADY IN THE DARK (Para)</td>
<td>161</td>
<td></td>
</tr>
<tr>
<td>GUY NAMED JOE, A (M-G-M)</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>WHITE CLIFFS OF DOVER, THE (M-G-M)</td>
<td>159</td>
<td></td>
</tr>
<tr>
<td>COVER GIRL (Col)</td>
<td>157</td>
<td></td>
</tr>
<tr>
<td>LET'S FACE IT (Para)</td>
<td>156</td>
<td></td>
</tr>
<tr>
<td>THANK YOUR LUCKY STARS (WB)</td>
<td>156</td>
<td></td>
</tr>
<tr>
<td>GUADALCANAL DIARY (20th-Fox)</td>
<td>154</td>
<td></td>
</tr>
<tr>
<td>LADY TAKES A CHANCE, A (RKO)</td>
<td>154</td>
<td></td>
</tr>
<tr>
<td>CHRISTMAS HOLIDAY (Univ)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td>DESTINATION TOKYO (WB)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td>MIRACLE OF MORGAN'S CREEK (Para)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td>OLD ACQUAINTANCE (WB)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td>IN SOCIETY (Univ)</td>
<td>151</td>
<td></td>
</tr>
<tr>
<td>GIRL CRAZY (M-G-M)</td>
<td>150</td>
<td></td>
</tr>
</tbody>
</table>

### Table (140% or More)

<table>
<thead>
<tr>
<th>Picture Title</th>
<th>Studio</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALL BABA AND THE FORTY THIEVES (Univ)</td>
<td>149</td>
<td></td>
</tr>
<tr>
<td>GANG'S ALL HERE, THE (20th-Fox)</td>
<td>149</td>
<td></td>
</tr>
<tr>
<td>MADAME CURIE (M-G-M)</td>
<td>149</td>
<td></td>
</tr>
<tr>
<td>MR. SKEFFINGTON (WB)</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>SAHARA (Col)</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>DESERT SONG (WB)</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>FIGHTING SEABEES, THE (Rep)</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>HIS BUTLER’S SISTER (Univ)</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>WATCH ON THE RHINE (WB)</td>
<td>147</td>
<td></td>
</tr>
<tr>
<td>IN OLD OKLAHOMA (Rep)</td>
<td>146</td>
<td></td>
</tr>
<tr>
<td>PRINCESS O’ROURKE (WB)</td>
<td>146</td>
<td></td>
</tr>
<tr>
<td>STORY OF DR. WASSELL, THE (Para)</td>
<td>146</td>
<td></td>
</tr>
<tr>
<td>TENDER COMRADE (RKO)</td>
<td>146</td>
<td></td>
</tr>
<tr>
<td>HEAVEN CAN WAIT (20th-Fox)</td>
<td>145</td>
<td></td>
</tr>
<tr>
<td>WHERE ARE YOUR CHILDREN? (Mono)</td>
<td>145</td>
<td></td>
</tr>
<tr>
<td>UP IN ARMS (RKO)</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td>WHAT A WOMAN! (Col)</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td>CLAUDIA (20th-Fox)</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>DRAGON SEED (M-G-M)</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>HIGHER AND HIGHER (RKO)</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>SEE HERE, PRIVATE HARGROVE (M-G-M)</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>WOMEN IN BONDAGE (Mono)</td>
<td>143</td>
<td></td>
</tr>
<tr>
<td>LASSIE COME HOME (M-G-M)</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td>NO TIME FOR LOVE (Para)</td>
<td>141</td>
<td></td>
</tr>
<tr>
<td>STANDING ROOM ONLY (Para)</td>
<td>141</td>
<td></td>
</tr>
<tr>
<td>SALUTE TO THE MARINES (M-G-M)</td>
<td>140</td>
<td></td>
</tr>
</tbody>
</table>

### Table (130% or More)

<table>
<thead>
<tr>
<th>Picture Title</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUNG HOI (Univ)</td>
<td>139</td>
</tr>
<tr>
<td>FLESH AND FANTASY (Univ)</td>
<td>138</td>
</tr>
<tr>
<td>FALLEN SPARROW, THE (RKO)</td>
<td>137</td>
</tr>
</tbody>
</table>
258 Features† Out of 336
Score More Than Average

A

Above Suspicion (M-G-M) .................. 134
Abroad With Two Yanks (UA) .................. *
Action in Arabia (RKO) .................... 111
Address Unknown (Col) ...................... 118
Adventure in Iraq (WB) ....................... 97
Adventures of a Rookie, The (RKO) ....... 103
Adventures of Mark Twain, The (WB) ....... 115
Adventures of Tartu (M-G-M) ............... 106
Ali Baba and the Forty Thieves (Univ) .... 149
Allergic to Love (Univ) ....................... 100
Always a Bridesmaid (Univ) ................. 101
Amazing Mr. Forrest, The (PRC) ..........  *
And the Angels Sing (Para) ................. 119
Andy Hardy's Blonde Trouble (M-G-M) .... 115
Are These Our Parents? (Mono) .. 116
Around the World (RKO) .................... 122
Atlantic City (Rep) .......................... 123

B

Bathing Beauty (M-G-M) ................... 135
Battle of Russia (20th-Fox) ....... 105
Beautiful But Broke (Col) ................. 102
Bermuda Mystery (20th-Fox) ............. 104
Best Foot Forward (M-G-M) ............... 135
Between Two Worlds (WB) ............ 110
Black Magic (Mono) ......................... 101
Black Parachute, The (Col) .......... 99
Block Busters (Mono) ....................... 104
Bomber's Moon (20th-Fox) ............ 112
Bride by Mistake (RKO) ................. 132
Bridge of San Luis Rey (UA) ............. 111
Broadway Rhythm (M-G-M) ............. 120
Buffalo Bill (20th-Fox) .................... 135

Entros's Note: 100% is average or normal business.
*Insufficient reports for computation.
†Westerns not included.
### Picture Grosses

(Continued from preceding page)

#### C
- Call of the Jungle (Mono) .................................. 100
- Call of the South Seas (Rep) .................................. 97
- Calling Dr. Death (Univ) .................................. 110
- Candlelight in Algeria (20th-Fox) ......................... 100
- Canterbury Ghost, The (M-G-M) .................................. 134
- Career Girl (PRC) .................................. 100
- Carolina Blues (Col) ..................................  
  *
- Casanova in Burlesque (Rep) .................................. 101
- Chance of a Lifetime, The (Col) .................................. 99
- Charlie Chan in the Secret Service (Mono) .................. 103
- Chinese Cat, The (Mono) .................................. 96
- Chip Off the Old Block (Univ) .................................. 115
- Christmas Holiday (Univ) .................................. 152
- City That Stopped Hitler, The (Para) ........................ 109
- Claudia (20th-Fox) .................................. 143
- Cobra Woman (Univ) .................................. 115
- Contenders, The (PRC) .................................. 107
- Corvette K-225 (Univ) .................................. 130
- Cover Girl (Col) .................................. 157
- Crazy House (Univ) .................................. 116
- Crime Doctor's Strangest Case (Col) ......................... 105
- Cross of Lorraine (M-G-M) .................................. 111
- Cry “Havoc” (M-G-M) .................................. 120
- Cry of the Werewolf .................................. 120
- Curse of the Cat People (RKO) .................................. 107

#### D
- Dancing Masters, The (20th-Fox) ......................... 101
- Danger! Women at Work (PRC) .................................. 107
- Days of Glory (RKO) .................................. 107
- Deerslayer (Rep) ..................................  
  *
- Delinquent Daughters (PRC) .................................. 112
- Desert Song (WB) .................................. 148
- Destination Tokyo (WB) .................................. 152
- Detective Kitty O'Day (Mono) .................................. 104
- Double Indemnity (Para) .................................. 122
- Doughboys in Ireland (Col) .................................. 109
- Dr. Gillespie's Criminal Case (M-G-M) ....................... 107
- Dragon Seed (M-G-M) .................................. 143
- Drums of Fu Manchu (Rep) ..................................  
  *

#### E
- Escape to Danger (RKO) .................................. 100
- Eve of St. Mark, The (20th-Fox) .......................... 117
- Ever Since Venus (Col) .................................. 99

#### F
- Falcon and the Co-Eds, The (RKO) ......................... 102
- Falcon in Mexico, The (RKO) .................................. 105
- Falcon Out West, The (RKO) .................................. 101
- Fallen Sparrow, The (RKO) .................................. 137
- Find the Blackmailer (WB) .................................. 98
- Fighting SeaBees, The (Rep) .................................. 148
- Fired Wife (Univ) .................................. 108
- Flesh and Fantasy (Univ) .................................. 138
- Follow the Boys (Univ) .................................. 118
- Follow the Leader (Mono) .................................. 114
- Four Jills in a Jeep (20th-Fox) .......................... 119

#### G
- Gambler's Choice (Para) .................................. 97
- Gang's All Here, The (20th-Fox) .......................... 149
- Gangway for Tomorrow (RKO) .................................. 103
- Gaslight (M-G-M) .................................. 136
- Ghost Catchers (Univ) .................................. 106
- Ghost Ship, The (RKO) .................................. 123
- Ghost That Walks Alone, The (Col) ......................... 105
- Gildersleeve on Broadway (RKO) .......................... 100
- Gildersleeve Sees a Ghost (RKO) .......................... 98
- Girl Crazy (M-G-M) .................................. 150
- Girl From Monterrey (PRC) .................................. 110
- Girl in the Case, The (Col) ..................................  
  *
- Girl Who Dared (Rep) .................................. 103
- Going My Way (Para) .................................. 204
- Good Fellows, The (Para) .................................. 98
- Goodnight, Sweetheart (Rep) ..................................  
  *
- Government Girl (RKO) .................................. 124
- Great Moment, The (Para) .................................. 98
- Guadalcanal Diary (20th-Fox) .................................. 154
- Gung Ho! (Univ) .................................. 139
- Guy Named Joe, A (M-G-M) .................................. 159

#### H
- Hail the Conquering Hero (Para) ......................... 126
- Hairy Ape, The (UA) .................................. 123
- Happy Land (20th-Fox) .................................. 127
- Harvest Melody (PRC) .................................. 98
- Hat Check Honey (Univ) .................................. 100
- Heat’s On, The (Col) .................................. 112
- Heaven Can Wait (20th-Fox) .................................. 145
- Heavenly Body (M-G-M) .................................. 119
- Heavenly Days (RKO) .................................. 117
- Henry Aldrich, Boy Scout (Para) .......................... 95
- Henry Aldrich Haunts a House (Para) ....................... 100
- Henry Aldrich Plays Cupid (Para) .......................... 101
- Henry Aldrich’s Little Secret (Para) ....................... 104
- Her Primitive Man (Univ) .................................. 106
- Here Comes Elmer (Rep) .................................. 106
- Hey, Rookie (Col) .................................. 110
- Hi Diddle Diddle (UA) .................................. 131
- Hi Good-Lookin’ (Univ) .................................. 101
- Hi’Ya Sailor (Univ) .................................. 104
- Higher and Higher (RKO) .................................. 143
- His Butler's Sister (Univ) .................................. 148
- Hitler Gang, The (Para) .................................. 114
- Holy Matrimony (20th-Fox) .................................. 128
- Home in Indiana (20th-Fox) .................................. 134
- Hoosier Holiday (Rep) .................................. 99
- Hostages (Para) .................................. 114

(Continued on page 18)
It's the UNIVERSEAL Formula
Frequently one hears the comment ...

"That's the Universal Formula"
It's nice to know that a method of production can be crystallized into a formula.

We at Universal don't think there's any mystery in developing a successful formula. Essentially, it's based on integrity, efficiency and those most important elements of show business ...Ingenuity and Creative Talent.

That's why, in Universal pictures, exhibitors find every variety and type of story...from slapstick farce comedy to the most serious drama. But above all...at Universal we never lose sight of this all-important box-office fact: IT TAKES ALL KINDS OF TASTES TO MAKE AN AUDIENCE...and we try to make pictures to please the greatest number. Watch our Releases and you'll know what we mean!


<table>
<thead>
<tr>
<th>Picture Grosses</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Continued from page 14)</td>
</tr>
<tr>
<td>Hot Rhythm (Mono) ........................................... 102</td>
</tr>
<tr>
<td>Hour Before the Dawn, The (Para) ..................... 107</td>
</tr>
<tr>
<td>I Do (M-G-M) .................................................. 131</td>
</tr>
<tr>
<td>I Love a Soldier (Para) .................................. 128</td>
</tr>
<tr>
<td>Impatient Years, The (Col) ............................. 137</td>
</tr>
<tr>
<td>Impostor, The (Univ) ....................................... 110</td>
</tr>
<tr>
<td>In Old Oklahoma (Rep) ..................................... 146</td>
</tr>
<tr>
<td>In Our Time (WB) ............................................ 123</td>
</tr>
<tr>
<td>In Society (Univ) ........................................... 151</td>
</tr>
<tr>
<td>Invisible Man's Revenge (Univ) ......................... 113</td>
</tr>
<tr>
<td>Iron Major, The (RKO) .................................... 133</td>
</tr>
<tr>
<td>Is Everybody Happy? (Col) .............................. 98</td>
</tr>
<tr>
<td>Isle of Forgotten Sins (RKO) ........................... 100</td>
</tr>
<tr>
<td>It Happened Tomorrow (UA) ................................ 120</td>
</tr>
<tr>
<td>Jack London (UA) ............................................. 119</td>
</tr>
<tr>
<td>Jam Session (Col) ......................................... 97</td>
</tr>
<tr>
<td>Jamboree (Rep) ............................................... 102</td>
</tr>
<tr>
<td>Jane Eyre (20th-Fox) ...................................... 133</td>
</tr>
<tr>
<td>Jive Junction (RKO) ......................................... 108</td>
</tr>
<tr>
<td>Johnny Come Lately (UA) .................................. 135</td>
</tr>
<tr>
<td>Johnny Doesn't Live Here Any More (Mono) ........... 108</td>
</tr>
<tr>
<td>Jungle Woman (Univ) ....................................... 114</td>
</tr>
<tr>
<td>Kansan, The (UA) ............................................ 106</td>
</tr>
<tr>
<td>Kansas City Kitty (Col) ................................... 104</td>
</tr>
<tr>
<td>Klondike Kate (Col) ......................................... 105</td>
</tr>
<tr>
<td>Knickerbocker Holiday (UA) .............................. 103</td>
</tr>
<tr>
<td>Ladies Courageous (Univ) ................................ 106</td>
</tr>
<tr>
<td>Ladies of Washington (20th-Fox) ...................... 102</td>
</tr>
<tr>
<td>Lady and the Monster, The (Rep) ...................... 121</td>
</tr>
<tr>
<td>Lady in the Dark (Para) ................................... 161</td>
</tr>
<tr>
<td>Lady in the Death House (RKO) ......................... 99</td>
</tr>
<tr>
<td>Lady, Let's Dance (Mono) ................................ 93</td>
</tr>
<tr>
<td>Lady Takes a Chance, A (RKO) .......................... 154</td>
</tr>
<tr>
<td>Larceny With Music (Univ) ................................ 110</td>
</tr>
<tr>
<td>Lassie Come Home (M-G-M) ............................... 142</td>
</tr>
<tr>
<td>Leave It to the Irish (Mono) ............................ 98</td>
</tr>
<tr>
<td>Let's Face It (Para) ........................................ 156</td>
</tr>
<tr>
<td>Lifeboat (20th-Fox) ......................................... 125</td>
</tr>
<tr>
<td>Lodger, The (20th-Fox) ..................................... 136</td>
</tr>
<tr>
<td>Lost Angel (M-G-M) ......................................... 126</td>
</tr>
<tr>
<td>Louisiana Hayride (Col) .................................. 100</td>
</tr>
<tr>
<td>Machine Gun Mama (RKO) ................................ 93</td>
</tr>
<tr>
<td>Madame Wirth, The (Univ) ................................ 98</td>
</tr>
<tr>
<td>Madame Curie (M-G-M) ..................................... 149</td>
</tr>
<tr>
<td>Mademoiselle Fifi (RKO) .................................. 108</td>
</tr>
<tr>
<td>Make Your Own Bed (WB) ................................... 118</td>
</tr>
<tr>
<td>Man From Down Under (M-G-M) ......................... 109</td>
</tr>
<tr>
<td>Man From Frisco (Rep) ..................................... 107</td>
</tr>
<tr>
<td>Marine Raiders (RKO) ...................................... 119</td>
</tr>
<tr>
<td>Mask of Dimitrios, The (WB) ......................... 113</td>
</tr>
<tr>
<td>Meet the People (M-G-M) .................................. 104</td>
</tr>
<tr>
<td>Melody Parade (Mono) ..................................... 100</td>
</tr>
<tr>
<td>Men on Her Mind (PRC) ................................... 103</td>
</tr>
<tr>
<td>Men of the Sea (PRC) ....................................... *</td>
</tr>
<tr>
<td>Million Dollar Kid (Mono) .............................. 100</td>
</tr>
<tr>
<td>Minesweeper (Para) ......................................... 105</td>
</tr>
<tr>
<td>Minstrel Man (PRC) ......................................... 99</td>
</tr>
<tr>
<td>Miracle of Morgan's Creek, The (Para) .............. 152</td>
</tr>
<tr>
<td>Monster Maker (PRC) ....................................... 95</td>
</tr>
<tr>
<td>Moon over Las Vegas (Univ) ............................ 97</td>
</tr>
<tr>
<td>Moonlight in Vermont (Univ) ........................... 103</td>
</tr>
<tr>
<td>Mr. Muggs Steps Out (Mono) ............................ 103</td>
</tr>
<tr>
<td>Mr. Skelington (WB) ........................................ 149</td>
</tr>
<tr>
<td>Mr. Winkle Goes to War (Col) ......................... 117</td>
</tr>
<tr>
<td>Mummy's Ghost (Univ) ...................................... 105</td>
</tr>
<tr>
<td>Music in Manhattan (RKO) .............................. 118</td>
</tr>
<tr>
<td>My Best Gal (Rep) ........................................... 107</td>
</tr>
<tr>
<td>Mystery Broadcast (Rep) .................................. 103</td>
</tr>
<tr>
<td>Murder on the Waterfront (WB) ....................... 103</td>
</tr>
<tr>
<td>Nabonga (PRC) .................................................. 110</td>
</tr>
<tr>
<td>Navy Way, The (Para) ..................................... 104</td>
</tr>
<tr>
<td>Never a Dull Moment (Univ) ............................ 102</td>
</tr>
<tr>
<td>Night of Adventure, A (RKO) ........................... 103</td>
</tr>
<tr>
<td>Nine Girls (Col) ............................................. 111</td>
</tr>
<tr>
<td>No Time for Love (Para) .................................. 141</td>
</tr>
<tr>
<td>None Shall Escape (Col) .................................. 137</td>
</tr>
<tr>
<td>North Star, The (RKO) ..................................... 129</td>
</tr>
<tr>
<td>Northern Pursuit (WB) ..................................... 131</td>
</tr>
<tr>
<td>O, My Darling Clementine (Rep) ....................... 106</td>
</tr>
<tr>
<td>Oh, What a Night! (Mono) ............................... *</td>
</tr>
<tr>
<td>Old Acquaintance (WB) ..................................... 152</td>
</tr>
<tr>
<td>Once Upon a Time (Col) ................................... 132</td>
</tr>
<tr>
<td>One Mysterious Night (Col) ............................ 100</td>
</tr>
<tr>
<td>Pardon My Rhythm (Univ) ................................ 103</td>
</tr>
<tr>
<td>Paris After Dark (20th-Fox) ......................... 107</td>
</tr>
<tr>
<td>Passage to Marseille (WB) ............................... 133</td>
</tr>
<tr>
<td>Passport to Destiny (RKO) ................................ 98</td>
</tr>
<tr>
<td>Phantom Lady (Univ) ........................................ 112</td>
</tr>
<tr>
<td>Pin Up Girl (20th-Fox) ................................... 126</td>
</tr>
<tr>
<td>Pistol Packin' Mama (Rep) .............................. 109</td>
</tr>
<tr>
<td>Port of Forty Thieves (Rep) ............................. 105</td>
</tr>
<tr>
<td>Princess O'Rourke (WB) ................................... 146</td>
</tr>
<tr>
<td>Purple Heart, The (20th-Fox) ......................... 131</td>
</tr>
<tr>
<td>Racket Man, The (Col) .................................... 103</td>
</tr>
<tr>
<td>Rationing (M-G-M) ......................................... 111</td>
</tr>
<tr>
<td>Return of the Ape Man (Mono) ......................... 104</td>
</tr>
<tr>
<td>Return of the Vampire, The (Col) ..................... 117</td>
</tr>
<tr>
<td>Riding High (Para) .......................................... 122</td>
</tr>
<tr>
<td>Roger Touhy, Gangster (20th-Fox) .................... 120</td>
</tr>
<tr>
<td>Rookies in Burma (RKO) ................................. 102</td>
</tr>
<tr>
<td>Rosie the Riveter (Rep) .................................. 106</td>
</tr>
<tr>
<td>S</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>Sahara (Col)</td>
</tr>
<tr>
<td>Sailor's Holiday (Col)</td>
</tr>
<tr>
<td>Saint Meets the Tiger, The (Rep)</td>
</tr>
<tr>
<td>Salute to the Marines (M-G-M)</td>
</tr>
<tr>
<td>Sarong Girl (Mono)</td>
</tr>
<tr>
<td>Scarlet Claw, The (Univ)</td>
</tr>
<tr>
<td>Secret Command (Col)</td>
</tr>
<tr>
<td>Secrets of Scotland Yard (Rep)</td>
</tr>
<tr>
<td>See Here, Private Hargrove (M-G-M)</td>
</tr>
<tr>
<td>Sensations of 1945 (UA)</td>
</tr>
<tr>
<td>Seven Days Ashore (RKO)</td>
</tr>
<tr>
<td>Seven Doors to Death (PRC)</td>
</tr>
<tr>
<td>Seventh Victim, The (RKO)</td>
</tr>
<tr>
<td>Shadow of Suspicion (Mono)</td>
</tr>
<tr>
<td>Shake Hands With Murder (PRC)</td>
</tr>
<tr>
<td>She's a Soldier Too (Col)</td>
</tr>
<tr>
<td>She's for Me (Univ)</td>
</tr>
<tr>
<td>Sherlock Holmes Faces Death (Univ)</td>
</tr>
<tr>
<td>Shine On Harvest Moon (WB)</td>
</tr>
<tr>
<td>Show Business (RKO)</td>
</tr>
<tr>
<td>Shrine of Victory (20th-Fox)</td>
</tr>
<tr>
<td>Silent Partner (Rep)</td>
</tr>
<tr>
<td>Since You Went Away (UA)</td>
</tr>
<tr>
<td>Sing a Jingle (Univ)</td>
</tr>
<tr>
<td>Sing, Neighbor, Sing (Rep)</td>
</tr>
<tr>
<td>Slightly Terrific (Univ)</td>
</tr>
<tr>
<td>So This Is Washington (RKO)</td>
</tr>
<tr>
<td>So's Your Uncle (Univ)</td>
</tr>
<tr>
<td>Son of Dracula (Univ)</td>
</tr>
<tr>
<td>Song of Russia (M-G-M)</td>
</tr>
<tr>
<td>Song of the Open Road (UA)</td>
</tr>
<tr>
<td>Soul of a Monster (Col)</td>
</tr>
<tr>
<td>South of Dixie (Univ)</td>
</tr>
<tr>
<td>Spider Woman (Univ)</td>
</tr>
<tr>
<td>Spotlight Scandals (Mono)</td>
</tr>
<tr>
<td>Standing Room Only (Para)</td>
</tr>
<tr>
<td>Stars on Parade (Col)</td>
</tr>
<tr>
<td>Step Lively (RKO)</td>
</tr>
<tr>
<td>Storm Over Lisbon (Rep)</td>
</tr>
<tr>
<td>Story of Dr. Wassell, The (Para)</td>
</tr>
<tr>
<td>Strange Death of Adolf Hitler, The (Univ)</td>
</tr>
<tr>
<td>Strangers in the Night (Rep)</td>
</tr>
<tr>
<td>Submarine Base (PRC)</td>
</tr>
<tr>
<td>Sullivan's, The (20th-Fox)</td>
</tr>
<tr>
<td>Sultan's Daughter, The (Mono)</td>
</tr>
<tr>
<td>Summer Storm (UA)</td>
</tr>
<tr>
<td>Sweet Rosie O'Grady (20th-Fox)</td>
</tr>
<tr>
<td>Sweethearts of the U.S.A. (Mono)</td>
</tr>
<tr>
<td>Swing Fever (M-G-M)</td>
</tr>
<tr>
<td>Swing Out the Blues (Col)</td>
</tr>
<tr>
<td>Swing Shift Maisie (M-G-M)</td>
</tr>
<tr>
<td>Swingtime Johnny (Univ)</td>
</tr>
<tr>
<td>Tender Comrade (RKO)</td>
</tr>
<tr>
<td>Thank Your Lucky Stars (WB)</td>
</tr>
<tr>
<td>There's Something About a Soldier (Col)</td>
</tr>
<tr>
<td>They Live in Fear (Col)</td>
</tr>
<tr>
<td>This Is The Life (Univ)</td>
</tr>
<tr>
<td>Thousands Cheer (M-G-M)</td>
</tr>
<tr>
<td>Three Little Sisters (Rep)</td>
</tr>
<tr>
<td>Three Men in White (M-G-M)</td>
</tr>
<tr>
<td>Three of a Kind (Mono)</td>
</tr>
<tr>
<td>Three Russian Girls (UA)</td>
</tr>
<tr>
<td>Tiger Fangs (PRC)</td>
</tr>
<tr>
<td>Timber Queen</td>
</tr>
<tr>
<td>Top Man (Univ)</td>
</tr>
<tr>
<td>Tomato (Para)</td>
</tr>
<tr>
<td>Trocadero (Rep)</td>
</tr>
<tr>
<td>True to Life (Para)</td>
</tr>
<tr>
<td>Tunisian Victory (M-G-M)</td>
</tr>
<tr>
<td>Twilight on the Prairie (Univ)</td>
</tr>
<tr>
<td>Two Girls and a Sailor (M-G-M)</td>
</tr>
<tr>
<td>Two-Man Submarine (Col)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>U</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>U-Boat Prisoner (Col)</td>
<td>103</td>
</tr>
<tr>
<td>Uncensored (20th-Fox)</td>
<td>86</td>
</tr>
<tr>
<td>Uncertain Glory (WB)</td>
<td>109</td>
</tr>
<tr>
<td>Underground Guerrillas (Col)</td>
<td>98</td>
</tr>
<tr>
<td>Uninvited, The (Para)</td>
<td>128</td>
</tr>
<tr>
<td>Unknown Guest (Mono)</td>
<td>99</td>
</tr>
<tr>
<td>Up in Arms (RKO)</td>
<td>144</td>
</tr>
<tr>
<td>Up in Mabel's Room (UA)</td>
<td>122</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Victory Through Air Power (UA)</td>
<td>111</td>
</tr>
<tr>
<td>Voice in the Wind (UA)</td>
<td>117</td>
</tr>
<tr>
<td>Voodoo Man; The (Mono)</td>
<td>103</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>W</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Watch on the Rhine (WB)</td>
<td>147</td>
</tr>
<tr>
<td>Waterfront (PRC)</td>
<td>108</td>
</tr>
<tr>
<td>Weekend Pass (Univ)</td>
<td>96</td>
</tr>
<tr>
<td>Weird Woman (Univ)</td>
<td>100</td>
</tr>
<tr>
<td>What a Woman! (Col)</td>
<td>144</td>
</tr>
<tr>
<td>When the Lights Go On Again (PRC)</td>
<td>*</td>
</tr>
<tr>
<td>Where Are Your Children? (Mono)</td>
<td>145</td>
</tr>
<tr>
<td>Whispering Footsteps (Rep)</td>
<td>103</td>
</tr>
<tr>
<td>Whistler, The (Col)</td>
<td>100</td>
</tr>
<tr>
<td>Whistling in Brooklyn (M-G-M)</td>
<td>115</td>
</tr>
<tr>
<td>White Cliffs of Dover, The (M-G-M)</td>
<td>159</td>
</tr>
<tr>
<td>Wintertime (20th-Fox)</td>
<td>137</td>
</tr>
<tr>
<td>Woman of the Town</td>
<td>113</td>
</tr>
<tr>
<td>Women in Bondage (Mono)</td>
<td>143</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Y</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow Canary, The (RKO)</td>
<td>99</td>
</tr>
<tr>
<td>You Can't Ration Love (Para)</td>
<td>99</td>
</tr>
<tr>
<td>You're a Lucky Fellow, Mr. Smith (Univ)</td>
<td>101</td>
</tr>
<tr>
<td>Young Ideas (M-G-M)</td>
<td>104</td>
</tr>
<tr>
<td>Youth Runs Wild (RKO)</td>
<td>........................................ 135</td>
</tr>
</tbody>
</table>

BOXOFFICE BAROMETER

19
### Western Records

#### 32 "Actioners" Out of 77
Do Better Than Average

(In Alphabetical Order)

<table>
<thead>
<tr>
<th>Letter</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Arizona Trail (Univ)</td>
</tr>
<tr>
<td></td>
<td>Arizona Whirlwind (Mono)</td>
</tr>
<tr>
<td>B</td>
<td>Bar 20 (UA)</td>
</tr>
<tr>
<td></td>
<td>Beneath Western Skies (Rep)</td>
</tr>
<tr>
<td></td>
<td>Beyond the Last Frontier (Rep)</td>
</tr>
<tr>
<td></td>
<td>Black Hills Express (Rep)</td>
</tr>
<tr>
<td></td>
<td>Blazing Frontier (PRC)</td>
</tr>
<tr>
<td></td>
<td>Boss of Boomtown (Univ)</td>
</tr>
<tr>
<td></td>
<td>Boss of Rawhide (PRC)</td>
</tr>
<tr>
<td></td>
<td>Brand of the Devil (PRC)</td>
</tr>
<tr>
<td>C</td>
<td>California Joe (Rep)</td>
</tr>
<tr>
<td></td>
<td>Call of the Rockies (Rep)</td>
</tr>
<tr>
<td></td>
<td>Canyon City (Rep)</td>
</tr>
<tr>
<td></td>
<td>Cowboy and the Senorita, The (Rep)</td>
</tr>
<tr>
<td></td>
<td>Cowboy Canteen (Col)</td>
</tr>
<tr>
<td></td>
<td>Cowboy in the Clouds (Col)</td>
</tr>
<tr>
<td>D</td>
<td>Death Valley Manhunt (Rep)</td>
</tr>
<tr>
<td></td>
<td>Death Valley Rangers (Mono)</td>
</tr>
<tr>
<td></td>
<td>Devil Riders (PRC)</td>
</tr>
<tr>
<td></td>
<td>Dritter, The (PRC)</td>
</tr>
<tr>
<td>F</td>
<td>False Colors (UA)</td>
</tr>
<tr>
<td></td>
<td>Forty Thieves (UA)</td>
</tr>
<tr>
<td></td>
<td>Frontier Frameup (Mono)</td>
</tr>
<tr>
<td></td>
<td>Frontier Law (Univ)</td>
</tr>
<tr>
<td></td>
<td>Frontier Outlaws (PRC)</td>
</tr>
<tr>
<td></td>
<td>Fugitive From Sonora (Rep)</td>
</tr>
<tr>
<td></td>
<td>Fuzzy Settles Down (PRC)</td>
</tr>
<tr>
<td>G</td>
<td>Guns of the Law (PRC)</td>
</tr>
<tr>
<td></td>
<td>Gunsmoke Mesa (PRC)</td>
</tr>
<tr>
<td>H</td>
<td>Hail to the Rangers (Col)</td>
</tr>
<tr>
<td></td>
<td>Hands Across the Border (Rep)</td>
</tr>
<tr>
<td></td>
<td>Hidden Valley Outlaws (Rep)</td>
</tr>
<tr>
<td>L</td>
<td>Land of the Outlaws (Mono)</td>
</tr>
<tr>
<td></td>
<td>Laramie Trail, The (Rep)</td>
</tr>
<tr>
<td></td>
<td>Last Horseman, The (Col)</td>
</tr>
<tr>
<td></td>
<td>Law Men (Mono)</td>
</tr>
<tr>
<td></td>
<td>Law of the Valley (Mono)</td>
</tr>
<tr>
<td></td>
<td>Lumberjack (UA)</td>
</tr>
<tr>
<td>M</td>
<td>Man From the Rio Grande (Rep)</td>
</tr>
<tr>
<td></td>
<td>Marked Trails (Mono)</td>
</tr>
<tr>
<td></td>
<td>Marshal of Gunsmoke (Univ)</td>
</tr>
<tr>
<td></td>
<td>Mojave Firebrand, The (Rep)</td>
</tr>
<tr>
<td></td>
<td>Mystery Man (UA)</td>
</tr>
<tr>
<td>O</td>
<td>Oklahoma Raiders (Univ)</td>
</tr>
<tr>
<td></td>
<td>Outlaw Roundup (PRC)</td>
</tr>
<tr>
<td></td>
<td>Outlaw Trail (Mono)</td>
</tr>
<tr>
<td></td>
<td>Outlaws of Santa Fe (Rep)</td>
</tr>
<tr>
<td></td>
<td>Overland Mail Robbery (Rep)</td>
</tr>
<tr>
<td>P</td>
<td>Partners of the Trail (Mono)</td>
</tr>
<tr>
<td></td>
<td>Pinto Bandit, The (PRC)</td>
</tr>
<tr>
<td></td>
<td>Pride of the Plains (Rep)</td>
</tr>
<tr>
<td>R</td>
<td>Raiders of the Border (Mono)</td>
</tr>
<tr>
<td></td>
<td>Raiders of Sunset Pass (Rep)</td>
</tr>
<tr>
<td></td>
<td>Range Law (Mono)</td>
</tr>
<tr>
<td></td>
<td>Return of the Rangers (PRC)</td>
</tr>
<tr>
<td></td>
<td>Riders of the Deadline (UA)</td>
</tr>
<tr>
<td></td>
<td>Riding West (Col)</td>
</tr>
<tr>
<td></td>
<td>Rustlers' Hideout (PRC)</td>
</tr>
<tr>
<td>S</td>
<td>Silver City Kid (Rep)</td>
</tr>
<tr>
<td></td>
<td>Silver City Raiders (Col)</td>
</tr>
<tr>
<td></td>
<td>Song of Nevada (Rep)</td>
</tr>
<tr>
<td></td>
<td>Sonora Stagecoach (Mono)</td>
</tr>
<tr>
<td></td>
<td>Spook Town (PRC)</td>
</tr>
<tr>
<td></td>
<td>Sundown Valley (Col)</td>
</tr>
<tr>
<td></td>
<td>Swing in the Saddle (Col)</td>
</tr>
<tr>
<td>T</td>
<td>Texas Kid (Mono)</td>
</tr>
<tr>
<td></td>
<td>Texas Masquerade (UA)</td>
</tr>
<tr>
<td></td>
<td>Thundering Gun Slingers (PRC)</td>
</tr>
<tr>
<td></td>
<td>Trail to Gunsight (Univ)</td>
</tr>
<tr>
<td></td>
<td>Trigger Trail (Univ)</td>
</tr>
<tr>
<td>U</td>
<td>Utah Kid (Mono)</td>
</tr>
<tr>
<td>V</td>
<td>Valley of Vengeance (PRC)</td>
</tr>
<tr>
<td></td>
<td>Vigilantes Ride, The (Col)</td>
</tr>
<tr>
<td>W</td>
<td>West of the Rio Grande (Mono)</td>
</tr>
<tr>
<td></td>
<td>Westward Bound (Mono)</td>
</tr>
<tr>
<td></td>
<td>Wyoming Hurricane (Col)</td>
</tr>
<tr>
<td>Y</td>
<td>Yellow Rose of Texas, The (Rep)</td>
</tr>
</tbody>
</table>

---

20 BOXOFFICE BAROMETER
The Industry's Postwar Opportunity

by WM. G. FORMBY

PROBABLY there is no question more insistently upon an answer than the one concerning the status of the motion picture industry after the defeat of Germany and Japan. It is agreed among responsible people in the trade that no full and complete answer can be obtained until victory is achieved not only for these nations. The collapse of Germany, hopefully expected by the time this annual publication reaches the readers, obviously will permit the industry to put its plans into action in Europe. There can be no adequate expression of its strength and extent, however, until wartime restrictions that will prevail through the contest with Japan can be lifted.

This is the larger problem that has occupied industry executives in their postwar planning. The exhibitor in the United States is interested in the world market potentials mainly in relation to their effect upon the product he sells to his public; the state of health and well-being the whole trade can achieve in the postwar period.

With the exhibitor in mind, we asked the executive heads of the distribution companies to comment on "The Industry's Opportunity in the Postwar World." It is evident that they are best qualified to discuss the all-important subject with authority. Following are their statements:

BARNEY BALABAN
President
Paramount Pictures, Inc.

"The postwar period, I believe, will offer the motion picture industry its greatest opportunity since the birth of motion pictures.

With new vistas unfolding after victory will come opportunities for companies and individuals within the industry which, I believe, will bring their rewards. We can realize these opportunities only if we apply ourselves to the utmost in the exercise of enterprise, intelligence and ingenuity. The great need of the era will be for men with vision—men who will be able to foresee the great potentialities of the screen now untapped as a medium of entertainment and as a channel for public service and international goodwill.

One of our chief tasks will be to hold the greater part of the peak patronage which we enjoy today. I believe we can do this by making pictures which will appeal to the greatest number. It is my further belief that presenting attendance figures, record-breaking as they are, can be maintained to a substantial degree after the war, and my reasons for my belief is that the showing of 16mm versions of selected pictures to our armed forces around the world, as the gift of the industry, has created millions of new friends among them for the motion picture, and when they return to civilian life they will continue to be enthusiastic moviegoers. Too, the attendance curve proves a greatly increased frequency of patronage in this country, and, with a considerable number of pictures this great audience should be retained.

Because of the hunger of war-ridden people for entertainment of the type which Hollywood can provide, the reopening of the foreign markets should send world attendance figures to new highs. World film patronage should be much greater than even before the war, and reach the highest peak in the history of the industry.

I am of the school of thought which believes that the present prosperous state of the industry is due not entirely to the war born boom, but in large measure to the appealing qualities of the product. It therefore behooves the industry not to relax, but to continue creating the world’s best for the finest stories and talent obtainable and combine them in the most skillfully devised productions. That is our greatest opportunity and challenge.

It is my judgment that fine writing talent has developed in the crucible of war, both in this country and abroad, and innumerable thrilling stories exist of the happenings of the last fateful decade. They remain to be discovered and utilized in the production of great pictures.

There will be fertile opportunities in the postwar years for the development of methods which will advance screen techniques and result in still finer productions.

We of Paramount are fully cognizant that after the war the exhibitors of the United States and of the world will demand picture quality which will maintain their boxoffices in good health. To that end, we have built a solid production structure.

One of the greatest opportunities will be in the foreign field. There will, of course, be a myriad of problems before full development will be possible. We at Paramount have been devoting much careful thought to the postwar world market, and not alone for its commercial potentials. We have formulated the maxim that the imperativeness of international cooperation on a broad scale as an antidote for a possible World War III. We are trying to make sure that the many selected to represent us in the liberated countries and other foreign markets in the postwar world will be true ambassadors of goodwill, with an understanding of the problems, attitudes and temperaments of the peoples among whom they will live.

Theatre operation will present extensive opportunities. As soon as materials and labor are available, we may expect a great activity in theatre construction to meet the needs of growing communities and shifts in population and to replace obsolescent properties, as well as to provide expansion of seating capacities. These projects will incorporate improved designs and refinements developed during the war for the comfort of patrons and the more effective presentation of programs.

Peace will bring many opportunities to progressive showmen. Those opportunities, at the same time, will be a challenge. Only by ingenuity and enterprise in exploitation, intelligent presentation of programs and maintenance of modern, up-to-date theatres can we hope to hold our own with the many other forms of amusement which are now preparing for expansion after the war.

We may well look ahead to the commercial development of television as a great postwar opportunity. Paramount firmly believes in the future of television, and I am sanguine of its prospects. We believe it holds great—indeed, the greatest—of the motion picture theatre, if the theatre will incorporate it and adapt it to its own purpose. Forward-looking showmen are already planning in that direction.

SPYROS P. SKOURAS
President
20th Century-Fox Film Corp.

THE responsibility of the American motion picture to our country and the world in the postwar era at home and abroad will be greater than ever before because of the very nature of this medium its great potential power to influence the thoughts as well as the hearts of men and women. The duties and responsibilities of the screen to humanity have increased tenfold as a result of the war, and I am confident that all of us in the industry are aware of this. We will have a real and definite contribution to make to lasting peace.

Abroad, it will be up to us in a large measure to reorient the thinking of the peoples of all the Fascist and Nazi countries, their present and former satellites. It will be the function of the motion picture to educate these misguided peoples through entertainment to the Democratic way of life. To succeed in this purpose it will have to be the fundamental requisite of American motion pictures always to maintain its high moral standards and never to sacrifice the decency and the dignity of its entertainment, and to depict our American way of life in its true colors—to show that we are human beings very like all others, with similar hopes and
TOP PICTURE!
"Going My Way."
204% Above Average.
"The World's Record Hit!"

TOP STAR!
(in male poll)
Bing Crosby.
Coming in
"Here Come The Waves"
and "Road To Utopia."

AND 12 "TOP HITS"

1943-'44 HITS

<table>
<thead>
<tr>
<th>&quot;Going My Way&quot;</th>
<th>&quot;Lady in the Dark&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Story of Dr. Wassell&quot;</td>
<td>&quot;I Love A Soldier&quot;</td>
</tr>
<tr>
<td>&quot;Miracle of Morgan's Creek&quot;</td>
<td>&quot;Hail the Conquering Hero&quot;</td>
</tr>
<tr>
<td>&quot;Double Indemnity&quot;</td>
<td>&quot;Riding High&quot;</td>
</tr>
<tr>
<td>&quot;Let's Face It&quot;</td>
<td>&quot;Standing Room Only&quot;</td>
</tr>
<tr>
<td>&quot;No Time for Love&quot;</td>
<td>&quot;The Uninvited&quot;</td>
</tr>
</tbody>
</table>
... 4 "TOPS"
Out Of Twelve in Monthly "Boxoffice" Blue Ribbon Awards.

OFFICE BAROMETER'S IMPARTIAL EXHIBITOR POLL!

AND SEE NEXT YEAR'S ISSUE FOR THE '44-'45 WINNERS

"Frenchman's Creek"  "Here Come the Waves"
"Rainbow Island"  "Practically Yours"
"Our Hearts Were Young and Gay"  "Bring On the Girls"
"Till We Meet Again"  "Incendiary Blonde"
"And Now Tomorrow"  "Road to Utopia"
"Ministry of Fear"  "Duffy's Tavern"
And More, And More
ambitions for peace and reasonable security for our families and loved ones. Let us not show off our wealth or power nor emphasize these. Rather, let us be modest because even if our supply of materials and wealth is greater than that enjoyed in other countries, we must not use these benefits to overcome those who are less fortunate.

Thus the screen will educate these people and cause them to realize and believe in the universal and democratic brotherhood of man under God.

At home in the postwar era films will play a great part, not only in the rehabilitation of our returning men and women, but also in contributing to the solution of our country's domestic problems, such as the re-employment of these returning heroes.

The American motion picture will aid in the rehabilitation of these men and women by providing them with the best kind of entertainment, of which they are going to be in need and which will fit their psychological requirements after the war.

Last but not least, through television and the possible advent of the fourth dimension in motion picture photography, a new public interest will be stimulated which will encompass the possibilities for employment of thousands of returning service men and women who are qualified in the development of these new arts within our industry.

The greatest opportunity that can come to any man is the opportunity to conduct his business in such a way as to perform a service to his fellow man in addition to earning a living. As victory approaches, the motion picture industry stands at the threshold of just such an opportunity.

No man can say with certainty whether there will be a postwar boom or a postwar depression or both. These are problems that we will handle as we come to them. What we are sure of, however, is that this nation will be confronted by a much larger problem which concerns the whole future of our civilization. That is something that we in the motion picture industry can do something about.

It is our good fortune to be able to inform and enlighten millions of people. When the fighting stops will we of the motion picture industry take the lead in making people realize that there is serious work still to be done if our children and their children are to have a safe world to live in, or will our pictures create an atmosphere of celebration and escape from the realities of the world?

At the end of the last war we made the mistake of wanting to forget the war and have a good time. Because we ran away from the hardships of peace, we have had to go through bloodshed a second time. This time let us hope that we can take a more mature point of view. The defeat of the Axis will have been accomplished only at the cost of many human lives. I hope that the motion picture industry will do its part in demonstrating to the country our thankfulness and our never-ending obligation to the men who died so that we might continue to live.

**THE Industry's Postwar Opportunity**

(Continued from page 21)

**THE last three years have seen new highs established in theatrical attendance. Not only have new audiences been created, there people have formed a theatregoing habit. Even allowing for the business recession which must be expected for a brief period after the war while reconversion is taking place, theatre attendance will continue good and will zoom upward to new highs when factories begin supplying the demands of a product-hungry world. Before we begin worrying about the future and the problems it holds for us, it would be a good idea to recondition our mental processes. We need to rid ourselves of the defensive attitude which has been so characteristic of the motion picture industry except for one or two notable occasions. It is time we began thinking of ourselves and our work as vital factors in our country's progress. Once this is done, we will find ourselves better able to cope with any of the problems the future presents to us.**

**That there will be plenty of problems is beyond question. That the industry will prove capable of solving them is equally certain. It is well known that no other industry has been as alert in sensing changes in consumer demands, or as quick to accommodate itself to such changes. For that matter, no industry has been as quick to anticipate new consumer trends or, to create new trends. It is the film industry's sixth sense in this direction which gives me confidence that we will be able to cope with whatever situations confront us in the years ahead.**

**There was a time when we liked to refer to ourselves as an "infant industry." That time has long since passed because today we represent a factor of enormous economic and social value. Nor is an industry in this country but is affected by our activities. Trade has long since ceased to follow the flag—it follows our films today. Obviously, too few within the ranks of our industry recognize this truth. Too few leaders of other industries are aware of the beneficial influence our product has had, and continues to have, upon their commodities. If we were to bring this to their attention, powerful allies would be aligned on our side because they would know, that whatever hurts us, eventually hurts them.**

(Continued on page 35)

**HARRY M. WARNER**

President

Warner Bros. Pictures, Inc.

**NED DEPINE**

President

RKO Radio Pictures, Inc.

**JACK COHN**

Vice-President

Columbia Pictures Corp.
Every day in the year is Independents Day!

...and these are the independents

David O. Selznick
Mary Pickford
Charles Chaplin
Hunt Stromberg
William Cagney
Bing Crosby
Edward Small
Sol Lesser
Samuel Bronston
Lester Cowan
Jack Skirball
Benedict Bogeaus
Seymour Nebenzal
Jules Levey
Arnold Pressburger
Charles R. Rogers
Andrew Stone
Gregor Rabinovitch
Constance Bennett
Vanguard Films, Inc.
Producing Artists, Inc.
Producers Corp. of America
Angelus Pictures
Morey & Sutherland Cartoons

KEEP SELLING BONDS!
here is the story!

“TOP PICTURE
of the industry’s
TOP YEAR!”

Yes, that’s what they’re saying about . . .

David O. Selznick’s
first production since “Gone With The Wind” and “Rebecca”.

Since You Went Away
... and here are the facts!

"Since You Went Away"... played 10 weeks at the Capitol, New York—and topped the phenomenal box-office records set by "Gone With The Wind," up to now the most popular attraction in screen history!

TRENTON, N. J.: "...population 63,418. More than 124,697 (of whom 63,418) saw "Since You Went Away" in its first 4 weeks at the Mayfair;...then it moved to the Stacy-Trent for a fifth week and NO other picture ever held over more than 3 weeks in Trenton before!"

"Since You Went Away" is a hold-over attraction everywhere... for instance, San Francisco, St. Louis, Richmond, Toledo, Louisville, St. Louis, Columbus, Dayton, Boston, Springfield, Mass... etc... etc... etc...

Hold-over grosses on "Since You Went Away" are at least 10% better than on any other hold-over attraction in years!

...with the greatest all-star cast in screen history!

CLAUDETTE JENNIFER JOSEPH SHIRLEY MONTY LIONEL ROBERT

COLBERT JONES COTTEN TEMPLE WOOLLEY BARRYMORE WALKER

DIRECTED BY JOHN CROMWELL • Released thru United Artists
For the 3rd Consecutive Year
Voted
CHAMPION PRODUCER
of the Industry
in BOXOFFICE'S Annual Poll

HUNT STROMBERG
is now producing four of a series of outstanding attractions for
UNITED ARTISTS

"GUEST IN THE HOUSE"
(Completed)

"YOUNG WIDOW"
"DISHONORED LADY"
"GLAMOUR GIRL"
Ready for Release:

“DARK WATERS”

Current Release:

“The Bridge of San Luis Rey”

In Preparation:

“There Goes Lona Henry”

Benedict Bogaerts Productions

Released thru United Artists
Now in Production

THE PULITZER PRIZE AWARD

For Distinguished Correspondence

ERNIE PYLE
Whose Best Seller

“HERE IS YOUR WAR”

Forms the Basis of
The Man Closest to the Heart of All Americans

“G. I. JOE”

Directed by
WILLIAM A. WELLMAN
With an All-Star Cast

Ready for Release

America’s Best Play of the Season

Now in Its Second Year on Broadway

Selected by the THEATRE CLUB OF NEW YORK
As the Outstanding American Play

“Tomorrow, the World”

Starring
FREDRIC MARCH - BETTY FIELD

with
AGNES MOOREHEAD
JOAN CARROLL - EDIT ANGOLD

and
Broadway’s Prize-Winning Juvenile
SKIPPY HOMEIER

Directed by
LESLIE FENTON

Produced by
LESTER COWAN

RELEASED BY UNITED ARTISTS
Samuel Bronston

takes pleasure in announcing the affiliation of three brilliant Producer Directors and their first productions

Lewis Milestone


René Clair

Director of "It Happened Tomorrow", "I Married a Witch" and "The Ghost Goes West", will produce and direct "TEN LITTLE INDIANS", with Barry Fitzgerald, from the Agatha Christie Broadway hit-mystery taken from the best-seller and Saturday Evening Post story, "And Then There Were None"

Julien Duvivier

Director of "Tales of Manhattan", "Flesh and Fantasy" and "The Great Waltz", will produce and direct "DECISION", with Walter Huston, from the widely discussed Broadway play

Released thru United Artists
1943
"Hi Diddle Diddle"

1944
"Sensations of 1945"

In Preparation:
"Bedside Manner"
"Sensations of 1946"

Releasing Through
United Artists
ARNOLD PRESSBURGER

Producer

United Artists
In studying and discussing the future, it isn't enough that we think merely in terms of next year's product or of next year's problems. Our best brains and efforts should be put to the task of studying them from a long-range angle. What is described as "Big Business" should be induced to stop thinking of the motion picture industry as merely one of the luxury fields. It should be solved on the basis of regarding us as an influence of enormous good for all. Its cooperation should be courted because such an alliance would go a long way toward giving pause to those publicity-seeking opportunists and fanatics, in and out of politics, who would increase their followings at our expense, through the medium of their unwarranted and unjustified attacks.

Yes, we need to do some long-range thinking and planning. I have a strong suspicion that once we have begun working along these lines, the future and its problems won't worry us any more than is good for us.

Good entertainment will have the same opportunity in the postwar world as it has currently and as it has always had in the past.

One cannot predict the course of the country's economic condition, but one can definitely say that there will always be a market for good, entertaining pictures.

The degree of the markets, of course, will depend upon general business conditions. Anybody's guess on the future are generally conditioned by one's nature. Believing optimistically in the future of America, I cannot help but feel that the motion picture business should receive its fair rewards along with other businesses when they are restored to a normal production status.

The one big obligation our industry has in relation to the future is to provide the most entertaining pictures and to develop the best resources we can in talent, which is the life's blood of our industry.

As for Universals' part in the postwar world, our motivation will be the same as it has always been: To apply those traditional formulae in the production of motion pictures that have always proved to be acceptable to the public and to apply them in such a way that we will not only contribute good, entertaining pictures, but at the same time make some contribution to the general morale of the country.

The history of the motion picture industry is one of experiment and growth and these factors will be increasingly important in the postwar era. Many ideas impossible of execution during the war will be realized in that period.

In the exhibition field this wartime era has resulted in increased respect and prestige for exhibitors throughout the country who have participated effectively in various war drives, and have thereby cemented friendships with leaders in social, organiza-

W. RAY
JOHNSTON
President
Monogram
Pictures Corp.

ONE of the greatest factors, I believe, in the future acceptance of American motion pictures in foreign countries lies in the fact that people all over the world have become more or less intimately acquainted with the members of our armed forces. Through the millions of friendships thus formed they have come to have a vastly greater understanding of our people and our way of life—more than they could ever learn merely through looking at American films. These friendly contacts cannot fail to predispose foreigners in favor of our people and our product.

Another important consideration is the fact that restrictions of the past three years have brought about a more kindly, and, indeed, more objective, approach to the depiction of foreign nationals. Except in the cases of our principal enemies in the war, the motion picture has ceased to characterize the villain as a member of any particular race or nationality, but only as a villain, per se. Thus we have ceased thinking only to send many countries and peoples, when actually no offense was intended.

JAMES R.
GRAINGER
President
Republic
Pictures Corp.

We assume that there will actually be two postwar periods: One starting with the end of hostilities in Europe and the other, perhaps, a year hence.

We shall continue to put the accent on entertainment, which means that the first consideration will be a good story. When the European phase of the war ends, we shall stop making combat films, because we feel that the public has had more than its share of this type of screen fare.

Naturally the motion picture industry in its desire to help the war effort will concentrate on Pacific backgrounds. Instead of films dealing with Asia topics, however, PRC proposes to glorify the Philippines and China.

There will never be a single dominant note in motion picture entertainment. A smash comedy will automatically initiate a cycle of this type of picture, but the same holds true of good drama or an extraordinary musical. There is a big market for all three classifications and no one can prognosticate which category will dominate.

The Industry's Postwar Opportunity
(Continued from page 24)

In addition this is an outstanding opportunity to create local contacts which can be of invaluable assistance in the promotion of motion pictures. This business was founded on ballyhoo, and the theatre owners appreciate now, more than ever, how much sound exploitation means in actual boxoffice receipts.

At the beginning of the war, Republic's policy was activated by confidence in the ability of the country to make the necessary wartime adjustments and our production schedules were maintained and even increased. We are continuing this policy in the firm belief that any adjustments necessary to the postwar era can be met in stride.

Since the inception of the company, Republic has availed itself of the invaluable assistance of theatre owners throughout the country who have advance notice of taste trends. With our salesmen acting as liaisons, we have been able to anticipate public interest in various types of entertainment. With the knowledge which the elimination of wartime restrictions will make possible in the postwar era, we will be in an even better position to serve the public the kind of entertainment it wants.

Individual opportunity in the film industry will be enhanced by the opening of foreign markets to which will be assigned men schooled in the local situations as well as in the international viewpoint. Motion pictures, always a common meeting ground for peoples of all nations, will be increasingly important as perhaps the most popular means of cementing goodwill and understanding among nations.
T

HE war has produced so many bomb-
sights, direction finders, automatic
pilots and other mechanical brains,
one might expect to find some of them
employed in Hollywood to remove the
element of chance in producing a picture.

But with all the chances to be taken, all
the elements of uncertainty, skilled pro-
ducers still are assuming the responsibil-
ities of assembling the elements that make
a good picture, hoping it will be a hit.
It is said that human beings change their
habits and attitudes but that human na-
ture remains the same. Producers must
times wonder about the truth of this
so-called truism.

Six producers turned in triples this sea-
son, which was the highest in the achieve-
ment totals, though in our report last
year there were five hits by William Le-
Baron, compared with his three this seas-
son.

Fred Kohlmar had four at that time;
Hal B. Wallis produced two; Jack Cum-
ings one, while Robert Fellows and Jo-
sep Pasternak, in the triples this sea-
son, did not appear in the hit list last year.

Of the 12 winners of two hits this season,
five were not among the winners in the
1943 BAROMETER: Irving Cum-
ings, George Haight, Felix Jackson, Val
Leventon, Kenneth Macgowan. The others
had one, two or three to their credit.

In the list of 63 one-hit producers in our
current list, 43 were new ones, rather
a remarkable showing for the "cubs."

In all, 80 names appear here as produc-
ers of the 104 pictures which rated 120
per cent or more during the past season.
The complete list follows, arranged alpha-
betically, and in accordance with the num-
ber of winners they made last season:

THREE WINNERS

JACK CUMMINGS:
Bathing Beauty (M-G-M)
Broadway Rhythm (M-G-M)
Doo-Dah (M-G-M)

ROBERT FELLOWS:
Fallen Sparrow, The (RKO)
Iron Major, The (RKO)
Step Lively (RKO)

FRED KOHLMAR:
Let's Face It (Para)
No Time for Love (Para)
Riding High (Para)

WILLIAM LEBARON:
Gang's All Here, The (20th-Fox)
Pin Up Girl (20th-Fox)
Wintertime (20th-Fox)

JOSEPH PASTERNAK:
Song of Russia (M-G-M)
Thousands Cheer (M-G-M)
Two Girls and a Sailor (M-G-M)

HAL B. WALLIS:
Passage to Marseille (WB)
Princess O'Rourke (WB)
Watch on the Rhine (WB)

TWO WINNERS

ALBERT J. COHEN:
Atlantic City (Rep)
Lady in the Dark (Para)

IRVING CUMMINGS:
What a Woman! (Col)
Impatient Years, The (Col)

SIDNEY FRANKLIN:
Madame Curie (M-G-M)
White Cliffs of Dover (M-G-M)

ARTHUR FREED:
Best Foot Forward (M-G-M)
Girl Crazy (M-G-M)

SAMUEL GOLDWYN:
North Star, The (RKO-Samuel Gold-
wyn)
Up in Arms (RKO-Samuel Goldwyn)

GEORGE HAIGHT:
See Here, Private Hargrove (M-G-M)
Swing Shift Maisie (M-G-M)

FELIX JACKSON:
Christmas Holiday (Univ)
His Butler's Sister (Univ)

VAL LEWTON:
Ghost Ship, The (RKO)
Youth Runs Wild (RKO)

KENNETH L. MACGOWAN:
Happy Land (20th-Fox)
Lifeboat (20th-Fox)

WILLIAM PERLBERG:
Claudia (20th-Fox)
Sweet Rosie O'Grady (20th-Fox)

PRESTON STURGES:
Hail the Conquering Hero (Para)
Miracle of Morgan's Creek, The (Para)

JERRY WALD:
Destination Tokyo (WB)
In Our Time (WB)

ONE WINNER

JOHN H. AUER:
Music in Manhattan (RKO)

KENNETH BASSLER:
Lodger, The (20th-Fox)

FORD BEER:
Son of Dracula (Univ)

PANDRO S. BERNAN:
Dragon Seed (M-G-M)

JEFFREY BERNARD:
Where Are Your Children? (Mono)

SAMUEL BISCHOFF:
None Shall Escape (Col)

HENRY BLANKE:
Old Acquaintance (WB)

RICHARD BLUMENTHAL:
Lady in the Dark (Para)

CHARLES BOYER:
Flesh and Fantasy (Univ)
(With Julien Duvivier)

CHARLES BRACKETT:
Uninvited, The (Para)

SIDNEY BUCHMAN:
Sahara (Col)

ROBERT BUCKNER:
Desert Song, The (WB)

WILLIAM CAGNEY:
Johnny Come Lately (UA)

EDDIE CANTOR:
Show Business (RKO)

JACK CHERTOOK:
Northern Pursuit (WB)

JOHN W. CONSIDINE Jr.:
Salute to the Marines (M-G-M)

ANDRE DAVEN:
Home in Indiana (20th-Fox)

CECIL B. DE MILLE:
Story of Dr. Wassell, The (Para)

JULIEN DUVIVIER:
Flesh and Fantasy (Univ)
(With Charles Boyer)

ALLAN DWAN:
Around the World (RKO)

LOUIS F. EDELMAN:
Once Upon a Time (Col)

JULIUS J. and PHILIP G. EPSSTEIN:
Mr. Skeffington (WB)

ARTHUR L. FIELD:
Canterville Ghost, The (M-G-M)

BRYAN FOY:
Guadalcanal Diary (20th-Fox)

WILLIAM GOETZ:
Jane Eyre (20th-Fox)

BERT GRANET:
Bride by Mistake (RKO)

EDMUND L. HARTMANN:
In Society (Univ)

HOWARD HAWKS:
Corvette K-25 (Univ)

MARK HELLINGER:
Thank Your Lucky Stars (WB)

DAVID HEMPSTEAD:
Tender Comrade (RKO)

ARTHUR HORNBLow Jr.:
Gaslight (M-G-M)

WILLIAM JACOBS:
Shine On Harvest Moon (WB)

SAM JAFFE:
Sullivan's, The (20th-Fox)
PAUL JONES:
Standing Room Only (Para)

NUNNALLY JOHNSON:
Holy Matrimony (20th-Fox)

EDWIN KNOPP:
Cry "Havoc" (M-G-M)

SOL LESSER:
Tarzan's Desert Mystery (RKO-Sol Lesser)

ERNEST LUBITSCH:
Heaven Can Wait (20th-Fox)

LEO McCAREY:
Going My Way (Para)

WALLACE MacDONALD:
Cry of the Werewolf (Col)

PAUL MALVERN:
Ali Baba and the Forty Thieves (Univ)

LEE MARCUS:
Roger Touhy, Gangster (20th-Fox)

SAMUEL MARX:
Lassie Come Home (M-G-M)

WILLIAM CAMERON MENZIES:
Address Unknown (Col)

HERMAN MILLAKOWSKY:
Women in Bondage (Mono)

DUDLEY NICHOLS:
Government Girl (RKO)

ROBERT NORTH:
In Old Oklahoma (Rep)

ARNOLD PRESSBURGER:
It Happened Tomorrow (UA)

EVERETT RISKIN:
Guy Named Joe, A (M-G-M)

FRANK ROSS:
Lady Takes a Chance, A (RKO)

RICHARD ROSS:
Lady Takes a Chance, A (RKO)

(Mark Sandrich: In collaboration)

MARK SANDRICH:
I Love a Soldier (Para)

VICTOR SAVILLE:
Above Suspicion (M-G-M)

ARTHUR SCHWARTZ:
Cover Girl (Col)

DAVID O. SELZNICK:
Since You Went Away (UA)

GEORGE SHERMAN:
Lady and the Monster (Rep)

HARRY A SHERMAN:
Buffalo Bill (20th-Fox)

ROBERT SISK:
Lost Angel (M-G-M)

JOSEPH SISTROM:
Double Indemnity (Para)

EDWARD SMALL:
Up in Mabel's Room (UA)

ANDREW STONE:
Hi Diddle Diddle (UA)

WALTER WANGER:
Gung Ho! (Univ)

TIM WHELAN:
Higher and Higher (Univ)

DARRYL F. ZANUCK:
Purple Heart, The (20th-Fox)
HAL WALLIS PRODUCTIONS

Now in Production

JENNIFER JONES  JOSEPH COTTEN

In
"THE LOVE LETTERS"
with ANN RICHARDS

Directed By
WILLIAM DIETERLE

*

JOAN FONTAINE  GEORGE BRENT

In
"THE AFFAIRS OF SUSAN"
with DENNIS O'KEEFE

Directed By
WILLIAM SEITER

*

PARAMOUNT PICTURES
RAOUL WALSH
DIRECTOR

1943
"NORTHERN PURSUIT"
"BACKGROUND TO DANGER"
(Warner Bros.)

1944
"UNCERTAIN GLORY"
"THE HORN BLOWS AT MIDNIGHT"
"OBJECTIVE BURMA"
(Warner Bros.)
"SALTY O’ROURKE"
(Paramount)
DIRECTORS

The Unsung Heroes Who Make or Break the Pictures

17 Make 36 of Season’s Top Hits

FIREMEN in some of our small towns spend interminable hours with jigsaw puzzles. When they learn to put one together too easily, they mix up several of the tiny pieces and work them simultaneously.

Which reminds us of directors at work. When the fire laddies have finished their task, they have a picture, maybe two or three. When a film director has done his duty by a lot of fortuitous factors, he, too, has a picture—perhaps a hit, if all goes well.

During the last season 104 hits were produced by 85 directors. During the year of 1943, 57 directors produced 101 hits.

Fewer directors made the two-hit class the past season—14, as compared with 19 in 1943. The same number of directors turned in triples as in the previous year, but none of the current three were in the triples group the year before.

Irving Cummings made a pair in 1943, while Vincent Sherman and Richard Thorpe were in the singles group that year.

Of the 14 two-hit names in the current list, eight were among the winners last year. Only one of the one-hit winners this year had two hits last year.

Of the 68 one-hitters this year, 43 did not "show" last year.

It is apparent that the new man with a megaphone has as good a chance as the new screen performer.

The producers of hits (ratings of 120 per cent or more) are credited in the following list, arranged alphabetically and according to the number they were able to deliver:

The following directors are credited with three hit films each:

DAVID BUTLER: Shine On Harvest Moon (WB), Thank Your Lucky Stars (WB).
ALLAN DWAN: Around the World (RKO), Up in Mabel’s Room (UA).
RAY ENRIGHT: Gung Ho! (Univ), Iron Major, The (RKO).
ROBERT FLOREY: Desert Song, The (WB), Roger Touhy, Gangster (20th-Fox).
SIDNEY LANFIELD: Let’s Face It (Para), Standing Room Only (Para).
MITCHELL LEISEN: Lady in the Dark (Para), No Time for Love (Para).
LEWIS MILESTONE: North Star, The (RKO-Samuel Goldwyn), Purple Heart, The (20th-Fox).
MARK ROBSON: Ghost Ship, The (RKO), Youth Runs Wild (RKO).
GEORGE SIDNEY: Bathing Beauty (M-G-M), Thousands Cheer (M-G-M).
ROBERT SIODMAK: Christmas Holiday (Univ), Son of Dracula (Univ).
PRESTON STURGES: Hail the Conquering Hero (Para), Miracle of Morgan’s Creek, The (Para).
RICHARD WALLACE: Bride by Mistake (RKO), Fallen Sparrow, The (RKO), Tim Whelan: Higher and Higher (RKO), Step Lively (RKO).

The following directors are credited with one hit film each:

LEWIS ALLEN: Uninvited, The (Para).
JOHN H. AUER: Music in Manhattan (RKO).
LLOYD BACON: Sullivans, The (20th-Fox).
BUSBY BERKELEY: Gang’s All Here, The (20th-Fox).
CLARENCE BROWN: White Cliffs of Dover (M-G-M).
FRANK BORZAGE: His Butler’s Sister (Univ).
HAROLD S. BUCQUET (with Jack Conway): Dragon Seed (M-G-M).
EDWARD BUZZEL: Best Foot Forward (M-G-M).
RENE CLAIR: It Happened Tomorrow (UA).
JACK CONWAY (with Harold S. Bucquet): Dragon’s Seed (M-G-M).
JOHN CROMWELL: Since You Went Away (UA).
GEORGE CUKOR: Gaslight (M-G-M).

The following directors are credited with two hit films each:

WU HUA: Dragon’s Ali Higher (M-G-M).
ROBERT DAVIES: Destinacne Tokyo (M-G-M).
GERALD DAVIS: Happiness Ahead (Col).
EDWARD DE TOOTH: None Shall Escape (Col).
EDWARD DMYTRYK: Tender Comrade (RKO).
JULIEN DUUVIER: Flesh and Fantasy (Univ).
VICTOR FLEMING: Guy Named Joe, A (M-G-M).
EDMUND GOULDING: Claudia (20th-Fox).
ALEXANDER HALL: Once Upon a Time (Col).
HENRY HATHAWAY: Home in Indiana (20th-Fox).
ALFRED HITCHCOCK: Lifeboat (20th-Fox).
WILLIAM K. HOWARD: Johnny Come Lately (UA).
BRUCE HUMBERSTONE: Pin Up Girl (20th-Fox).
ZOLTAN KORDA: Sahara (Col).
NORMAN KRAVNA: Princess O’Rourke (WB).
MERYN LE ROY: Madame Curie (M-G-M).
HENRY LEVIN: Cry of the Werewolf (Col).
ARTHUR LUBIN: Ali Baba and the Forty Thieves (Univ).
ERNEST LUBITSCH: Heaven Can Wait (20th-Fox).
EDWARD LUDWIG: Fighting SeaBees (Rep).
LEO McCAREY: Going My Way (Para).
RAY McCAREY: Atlantic City (Rep).
NORMAN McLEOD: Swing Shift Mavis (M-G-M).
EDWIN L. MARIN: Show Business (RKO).
GEORGE MARSHALL: Riding High (Para).
WILLIAM CAMERON MENZIES: Address Unknown (Col).
VINCENTE MINNELLI: I DoIt (M-G-M).

BOXOFFICE BAROMETER
DUDLEY NICHOLS: Government Girl (RKO).
WILLIAM NIGH: Where Are Your Children? (Mono).
ELLIOTT NUGENT: Up in Arms (RKO-Samuel Goldwyn).
IRVING PICHÉL: Happy Land (20th-Fox).
GREGORY RATOFF: Song of Russia (M-G-M).
ALBERT S. ROGELL: In Old Oklahoma (Rep).
RICHARD ROSSON: Corvette K-225 (Univ).
ROY ROWLAND: Lost Angel (M-G-M).
WESLEY RUGGLES: See Here, Private Hargrove (M-G-M).
MARK SANDRICH: I Love a Soldier (Para).
LEWIS SEILER: Guadalcanal Diary (20th-Fox).
WILLIAM A. SEITER: Lady Takes a Chance, A (RKO).
STEVE SEKELY: Women in Bondage (Mono).
GEORGE SHERMAN: Lady and the Monster (Rep).
HERMAN SHUMLIN: Watch on the Rhine (WB).
S. SYLVAN SIMON: Salute to the Marines (M-G-M).
JOHN STAHL: Holy Matrimony (20th-Fox).
ROBERT STEVENSON: Jane Eyre (20th-Fox).
ANDREW STONE: Hi Diddle Diddle (UA).
NORMAN TAUROG: Girl Crazy (M-G-M).
NORMAN THIELE: Tarzan's Desert Mystery (RKO-Sol Lesser).
CHARLES VIDOR: Cover Girl (Col).
RACOL WALSH: Northern Pursuit (WB).
WILLIAM A. WELLMAN: Buffalo Bill (20th-Fox).
FRED M. WILCOX: Lassie Come Home (M-G-M).
BILLY WILDER: Double Indemnity (Para).
JEAN YARBROUGH: In Society (Univ).
ALEX GOTTLIEB
PRODUCER

in Release
"JANIE"

Completed
"HOLLYWOOD CANTEEN"
"MEN WITHOUT DESTINY"
"CINDERELLA JONES"

Shooting
"PILLAR TO POST"

Preparing
"JANIE GETS MARRIED"
"HONEYMOON FREIGHT"
"DANGEROUS MARRIAGE"
"DEEP VALLEY"
The Trend of Production for 1944-45

by IVAN SPEAR

This is the time when nimrods polish their trigger fingers and rifles, shooing off to Hollywood, and why it brings up an open season on producers, directors and stars. The search for big names and big hits in Hollywood is bound to continue, and there are a great many producers who will continue to turn out pictures that will bring in the profits. The trend is to a larger scale, with more money and more stars. The trend to a larger scale will continue, and there are a great many producers who will continue to turn out pictures that will bring in the profits.

In Hollywood, too, it brings up an open season on producers, directors and stars. The search for big names and big hits in Hollywood is bound to continue, and there are a great many producers who will continue to turn out pictures that will bring in the profits. The trend is to a larger scale, with more money and more stars. The trend to a larger scale will continue, and there are a great many producers who will continue to turn out pictures that will bring in the profits.

Normally it is a comparatively comfortable and interesting safari; the trends being not too elusive, simple to stalk and, easy to bag. That's because at this point all of the companies engaged in the making of motion pictures usually have made their so-called product announcements, enumerating the number of features they propose to offer to a motion picture world during the just-beginning season. And in substantiation of such numbers, each assembles from its future-production agenda and literary hope chest like numbers of titles.

Thus, it remained a matter of simple arithmetic for the trend-hunter to infer only one thing: that Hollywood would, during the next 12 months, manufacture a given number of musicals, comedies, thrillers, westerns, dramas, biographical subjects, mysteries, etc., ad infinitum. But even under such cut-and-dried, academic a system it usually developed that the completed bag of trends which the spectator laid upon the doorsteps of their respective editors was only about 50 to 75 per cent accurate; as a year later changes would have revealed; just in case anyone were sufficiently interested to find out.

Changes Came Often

Producers had an annoying habit—an annoying to the trend-hunters, at least—of materially changing their plans at various points throughout the year. Announced pictures were temporarily shelved or permanently abandoned; new stories or stage plays were acquired as they became available and were rushed into production while they were hot, resulting in the side-tracking of a completed film on the original product line; and several other unforeseen circumstances presented themselves which precipitated other changes. Further, it was often necessary for a producer to reverse his field because of sudden changes in the public's film tastes. Types of features which were enjoying wide popularity and popularity at season's beginning became a drug on the market.

All of such standard vagaries, and a few dozen more of them, sprouting from wartime conditions—confound the brave soul who this year oils his trend-gun and joins the hunt.

"Guesing Game" Is Haywire

That goes for both the nature of production, as well as, the number of pictures. In other years, after all, the product announcements had been recorded, it was possible to offer a reasonably accurate estimate to the quantity, at least, of celluloid the film capital would turn out, even though prognosticating the character of such a variety of film would be a most difficult game. Now, however, even that degree of accuracy has been kicked into a cocked hat.

Warner, for example, broadcast, when product-announcement time rolled around, that it would make an undetermined number of features from the large pool of literary properties and stage plays it had acquired. But, while a given number of pictures was announced, a change in such total is strongly indicated because of a shift in the studio's executive setup and a decentralization of production. B. G. De Sylva, who resigned the post of executive producer, has established his own share-cropping unit, whose output will be distributed by the company. No announcement has been made of the number of features he will make during the year. Hal Wallis, whose status is the same as De Sylva's, also seems to have a highly flexible program as to quantity. RKO Radio finds itself in a somewhat similar position, inasmuch as it releases the films of several independent organizations, including Paramount Pictures, Walt Disney, Samuel Goldwyn, Edward Golden Productions, etc., all of whom may vary the number of films they make. At several of these film studios are comparable variable elements which can, and probably will, affect totals. The record highs in backgrounds which all studios have seen in recent years, and the extended playing time being enjoyed by top product are other factors which bear on the overall total number of pictures the season will bring forth.

Yet, despite all of these unpredictable ingredients, there are several accented and noteworthy facets to the future-production picture which can be chronicled with reasonable accuracy.

Foremost is the much-maligned war picture. While virtually everybody everywhere walk of the industry has been freely admitting the public is overfed on films which touch any and all phases of the world-circling conflict, a husky number of subjects still remain on the studios' future-films dates. Following are some of them:

RKO Radio has announced elaborate plans for "The Invisible Army," story of the resistance of the Philippine people after the Japanese invasion. Also in its agendae are "Betrayal From the East" and "China Sky." Twentieth Century Fox has "The Fighting Lady," documentary of an aircraft carrier; "Now It Can Be Told," dealing with the work of the FBI in wartime; "Boomerang," about a Nip destroyer captain; and "Rendezvous," the story of a hero's elusiveness, which is to feature a love affair between a husband and wife, and converted to our use; "A Bell for Adano," based on John Hersey's novel about the Italian campaign; "The Black-Eyed Girl," a story of an Italian; "Commando Kelly," about the famed World War II hero, and "Winged Victory." Metro's schedule boasts "The Seventh Cross," "The Thirty Seconds Over Tokyo," and "This Man's Navy," story of the lighter-than-air service.

The List is Heavy


Paramount has "Till We Meet Again," French underground story, awaiting release.

"Homecoming" Films Slated

Even now, creators who have been showing tendencies to shy away from war pictures in their more orthodox sense are casting a weather eye toward themes which deal with the postwar world and the returned service man. Many and varied are the films announced on this theme. They range from the serious approach like Metro's "The Hard Way," which concerns a young doctor returned from overseas and how he adapts himself to rejoin a wife and a home, to "Joe Goes Home," comedy about a returned hero's romance with a maiden he overseas. Others on the list of back-home or rehabilitation

(Continued on next page)
The Trend of Production for 1944-45

(Continued from page 43)

films are a Paramount trio, comedies "Don't Ever Grieve Me" and "Practically Yours," and Warners' "I Married a Soldier"; RKO Radio's dramas "The Enchanted Cottage," "Tomorrow Is Here," "That Lucky Old Sun," "Home Before Dark," which Samuel Goldwyn has slated for release by the Gower Street company; Republic's "Johnny Comes Home" and "My Buddy," two of the year's more approachable to the subject; a Universal melodrama, "Accidental Hero;" "War Criminals," dealing with the aftermath of enemy bigshots, to be made by Columbia; two films announced by a pair of United Artists producers—one a drama, "Decision," to be produced by Samuel Bronston, the other a comedy, "This Crazy, Lovely World," which Producers Corp. of America will make. Sol Lesser has also announced, for fortune's sake, the filming of a comedy, "Civilian Clothes."

It may or may not be the result of a spiritual revival which many thinkers believe to be well on its way. It is, however, a fact that Hollywood is probably planning more films with a religious theme than it has at any time during many years.

The cycle started with 20th Century-Fox's "Song of Bernadette" and Paramount's "Going My Way." It has crested almost everywhere in Hollywood lot. Metro is readying the "Church of the Good Thief," story of the church built by convicts inside the prison walls at Danzings in New York. Paramount has "Make Way for O'Sullivan," about two angels struggling for the soul of a man, and the revised sequel of Cecil B. DeMille's "Sign of the Cross." At RKO Radio, Leo McCarey is working on "The Bells of St. Mary's." Other RKO religious offerings include "Father of the Bride's" "Miracle" and "Simone," story of a modern Joan of Arc which Samuel Goldwyn has purchased. Being filmed on an elaborate scale by the Gower Street company is Frank Ross' production of "The Robe." Warners is preparing for "Crisma" in the tradition of Max Reinhardt's "The Miracle." "Mother Cabrini," life story of the first American to be canonized, will be made by R.P.C.; and Samuel Bronston Artists producer, who has purchased "Blessed Are the Meek," the story of St. Francis of Assisi.

Musicals Return Popularity

Come what may musicals seem destined to always figure prominently on Cinemaland's future product lineups. This year they dot the programs in sizable numbers, although a cut in overall production may diminish their number proportionately. Among the big-budget song and dance pictures for the new season, Warners is way up in front with a collection including "Rhapsody in Blue," "Night and Day," "Sometimes I'm Happy," "Mr. Broadway," "MerrilCoupon Belle," "The Time, the Place and the Girl," "Connecticut Yankee," "A Night at Tony Pastor's," "Hollywood Silver Lining," and "When Old New York Was Young."


"Oaters" Are Plentiful

Studios that specialize in the modestly-budgeted oaters will have their standard series on their slates. PRC has eight in the Billy Code series and the same number of the Texas Rangers group slated for release; Monogram will make four Johnnie Hansen Westerns, directed by Mack Brown-Raymond Hatton films. Columbia has eight Durango Kids on its schedule, and Republic will make an octet of Roy Rogers' Specials, a similar number of Bill Elliott-Red Ryders, four Sunset Carson starrers, and will reissue eight of the Gene Autry films. In addition there will be the usual sprinkling of super-westerns, including Metro's "Gentle Annie," an untitled action drama to be produced and starred by John Wayne. Internationally, RKO Radio release; "Tall in the Saddle," also on the RKO slate; Warners "San Antonio," and Paramount's "The Virginian," remake of the Owen Wister novel.

Many are the high-budget psychological dramas and mysteries that have been announced for the year, among which Hollywood appears to have taken a special fancy with David O. Selznick's "Spellbound," "Between Two Worlds," "The Woman in the Window;" RKO's "Experiment Perilous," and "Who Is My Lady?" Metro's "Death in the Doll's House." "The Picture of Dorian Gray," and "Tell-Tale Hands;" Universal's "The Suspect," "20th Century-Fox's "Honeymoon Square," and "Wanda." The latter to be filmed in England; Paramount's "Her Heart in Her Throat" and "The Most in Half Moon Bay" and "United Artists' "Brume" Bronston's "Ten Little Indians.


Many Remakes Scheduled


Still another factor peculiar to this year, and that to which Hollywood may be forced to confront, are the returned and returning male stars who have been serving in the armed forces, a number of whom are already honorably discharged. As they come back, and being, in most cases, very valuable Thespis properties, studies are naturally trying to catch their slips and get pictures starring them before the public as quickly as possible. In some cases, this can be done by casting pictures previously announced in the "LOOKING AHEAD" section, or the studio may require a search for vehicles not previously announced.

Gable Plans Are Not Set

Clark Gable, retired army air corps major, hasn't as yet been cast in any pictures. He is reported as being "Lucky Baldwin" as a vehicle for him when his Thespis career is resumed. No plans have been set for Lieut. Conrd Rorke, or Montgomery, formerly of naval service were recently terminated. After two-and-one-half army years, John Carroll returned to Metro and signed a long-term contract. Paramount's Alan Ladd resumed his career in "Salty O'Rourke," in which picture Bruce Cabot is making his first screen appearance following his return from Africa and Italy. Back at Warners from the army engineers, Charles Drake is continuing the contract under which he last appeared in "Conflict" before joining the service, and Craig Stevens has checked into "God Is My Co-Pilot." Twenty-ninth Century-Fox has placed homecoming John Payne opposite Betty Grable and Alice Faye in "The Dolly Sisters," while Samuel Bronston signed Louis Hayward for the lead in his "Ten Little Indians."

Richard Greene, following his discharge from the British army, is touring France, but it is expected he will return shortly to his home studio, 20th Century-Fox.

Among noted Hollywood personalities seen on active duty are Mickey Rooney, Tyrone Power, James Stewart, George Montgomery, Henry Fonda, Victor Mature, Burgess Meredith, Douglas Fairbanks Jr., Taylor, Red Skelton, David Jansen, Ron Reagan, and several others.

Complete Information

For more complete data on forthcoming productions, turn to the "LOOKING AHEAD" section, starting on page 72. Therein are listed titles, casts, dates and times of releases; and thaneful synopses of all features scheduled for making up to the time of going to press.

This combination summary is a practical index to the production schedules of all companies. For service to our readers, the basis are made alphabetically by company and alphabetically by title.

Additional information, advising of changes in the above, will be supplied from time to time in the "PRODUCTION INDEX" department in regular issues of BOXOFFICE. Any keeping well informed on picture production is to read the "Hollywood Report" appearing in every issue of BOXOFFICE.
JAMES B. CASSIDY PRODUCTIONS, Inc.

Current Picture Production

W. H. HUDSON'S

"GREEN MANSIONS"
(The First Great Good-Will Picture)

Current Stage Production

Ibsen's "DOLL'S HOUSE"

Starring

FRANCIS LEDERER—DALE MELBOURNE—PHILIP MERIVALE—LYLE TALBOT—JANE DARWELL—KEVEN MCCLURE

Associate Producer—John Keith
OUR heartfelt thanks, to you, Mr. Exhibitor, for your heartwarming welcome back.

Gratefully yours,

BUD ABBOTT

LOU COSTELLO

On the Air for "CAMELS"
Every Thursday Evening

Exclusive Management:
Edward Sherman Agency
Television and Changes It May Bring

by JAMES M. JERAULD

BEFORE the end of the current wave-length hearings being conducted by the Federal Communications Commission, many months may pass, when the assignments are made the results may be historic.

Standard broadcasting, as the public knows it today, may be largely supplemented by frequency modulation in the course of two or three years; television may proceed with its present standards or be forced into months of delay for experimentation with micro waves. There will be profound repercussions in the film business. Newsreels may be compelled to re- vamp their technique.

International conferences will be necessary.

Instead of the present 900 broadcasting stations in four major networks there may be 3,000 FM stations in many new networks. Other forms of high frequency waves are allotted for this purpose.

Microwaves May Come

The same will be true of television, but the number of stations will be strictly limited, if the present wavelength assignments are retained, while experimentation is done with micro waves where there is an unlimited amount of room. These have been used for the first time by the armed forces during the war and only the engineers know to what extent.

Much of the current discussion before the FCC is so technical the layman cannot grasp it, but the conflicting interests involved have developed an enormous emotion and have staged a promotion campaign that has had few parallels in an effort to generate public interest in both television and frequency modulation. Of the two, FM has been the most active. It reached a dramatic high point when CBS came out for scrapping the current television standards before largest number of all have been made public. All other branches of the industry have put up a united front against this, but the majority in favor of a plea before the FCC to retain the present channels while experiments are made with micro waves.

Industry Is Alert

CBS has answered the industry contention that it would take three or four years to change to micro waves by insisting it can be done in a matter of months. If it holds to its intention and comes out first with sharp, large-screen definition and color in its pictures, the film industry will have something to ponder and knows it.

The networks are studying the possibilities of competition with acute interest.

In the meantime the American Television Society, the Television Broadcasters Association, RCA and others, with the help of a dozen or more of the leading advertising agencies are doing everything possible to generate a public demand for television, it is fast becoming a lively topic of discussion with the SMPE.

During the progress of the wave enormous advances have been made in the use of micro waves running from 100,000 to 10,000,000 kilocycles. In the spring warships and other combat units carry cabinets of crystals for quick changeovers in the FM and micro wave bands and tubes have been developed for micro waves.

At the start of the wave television was using less than half of its 18 channels because tubes were not available for the higher frequency FM stations. Some frequencies have resulted in an amazing development of new tubes ranging in sizes from a finger tip up, and these have been made in such enormous quantities the cost has gone down.

A Battle For Space

Frequency modulation, which can transmit 15,000 cycles of sound in comparison with the 5,000 common in standard broadcast, is limited to 35 broadcast channels. This sounds like a very small number in comparison with standard broadcasting on and off air, or for about 3,000 stations, in comparison with the 900 of standard broadcasting. This is because the maximum range of frequency modulation is limited to about 100 miles for those located on hills. When stations become more numerous it may develop that these short waves will bounce back from the stratosphere in unexpected places.

Television has the same problem.

What is lining up now before the FCC is a battle for space in the spectrum.

Frequency modulation, with 46 stations operating early in the war and between 500,000 and 600,000 sets in use, compared with 10,000 television sets mostly located in New York, is demanding more space in the wave field where television operates.

Government departments will combine their demands in a report from an interdepartmental committee working on the problem. Fears that the growing use of electronics in industry, on railroads, and elsewhere will call for more wavelengths. Television interests, with the exception of CBS, want to stabilize all waves now while experimenting with micro waves.

That's the reason for the widespread public discussion.

CBS, NBC and Mutual have made it known that they want to introduce frequency modulation broadcasting after the war with the same programs used in the standard broadcasting, so that there will be revenue from the gradual changeover in the next two or three years. Standard broadcasting probably will continue, however, for areas too far away to pick up frequency modulation.

All manufacturers are preparing to build sets containing both frequency modulation and standard broadcast. Predictions are given that frequency modulation, standard broadcasts, record-players and television will be combined in sets selling for $400 or less.

How soon this will happen is mere guesswork. Nothing can happen until the FCC acts, and there have been indications that government policy in the field as well as the Chairman James L. Fly of the FCC want television moved up in the micro wave field. If this happens, there probably will be a public demand for sets that will go up when the FCC stopped the sale of television sets on the then existing standards in 1940. Since then television standards have been raised daily, but DuMont thinks it can reproduce them at 800 lines or better. It will take something like this to bring them up any where near motion picture clarity.

Set manufacturers and would-be broadcasters are champing at the bit waiting to start as soon as materials are available. The optimists think that the war will be over before victory in Europe, but there are many engineers who think the war and industry departments will hold back the public use of secret equipment until Japan is defeated.

National network telecasting either by relay stations or coaxial cables will take many lines or more—probably considerably more. In the meantime regional nets will develop after the FCC gives the go-ahead.

There may be some fascinating improvements in theatre sound reproduction as a result of the use of some of these new tubes.

Urges Television Shows

How soon or how many theatres will use television in their houses is a subject for argument in the industry.

Earle G. Hines, head of General Precision Instrument Company and also a Scophony director, says film companies should get together and start experimenting with television shows. His company will make the apparatus for showing television films on one of the DuMont and Paramount and 20th-Fox are interested in this. RKO, with its television subsidiary, is already experimenting with film use for television programs. Paramount through DuMont, Balaban & Katz and the studio, is telecasting.

All these things are along about the same lines as the other telecasting interests. Great advances have been made in programming, but the present receivers are far below motion picture standards.

War-time looking showmen are interested in the possibility of special tele-vised pictures with news interest that will draw additional patrons. March of Time is the most popular and the interest is in theatre telecasting as well as telecasts for home receivers.

Industry Is Alert

There are many figures in the industry who insist television is nothing for the film industry to worry about, but there are enough watching it closely to make certain that the industry will not be caught napping the way it was when Warners suddenly demonstrated the drawing power of sound pictures.

Nobody expects television to be more than an added attraction in theatres in the foreseeable future.

In the production field the situation is different. There is a growing conviction that picture companies are in as good, if not better, position to develop programs for television than the radio industry. Films are already being used as much as radio programs. It is a new field for the industry. Already Jam Handy and other small organizations are turning out television programs. What the future holds for combinations of advertising agencies will be useful later.
The Ten Best Series

1.—George Pat's Puppetoons (Para)
2.—Disney Cartoons (RKO)
3.—March of Time (20th-Fox)
4.—Nesbitt's Passing Parade (M-G-M)
5.—Pete Smith's Specialties (M-G-M)
6.—This Is America (RKO-Pathe)
7.—Musical Parades (Para)
8.—Technicolor Specials (WB)
9.—Speaking of Animals (Parco)
10.—"Bugs Bunny" Cartoons (WB)

HONORABLE MENTION:

Merrie Melodies (WB)
Flicker Flashbacks (RKO-Pathe)
Screen Snapshots (Col)
Flinch magazine (M-G-M)
Two-Rel Specials (M-G-M)
Little Lulu (Para)
Pathé Spectoscope (RKO)
Lell Thomas Magic Carpet (20th-Fox)
Person-Oddities (Univ)

Government War Shorts (all companies)

BAROMETER

In Keeping With the Times

The short probably reached its lowest ebb during the depression. Filmgoers in most areas demanded double bills. This was particularly true of the average run situations that had to offer more for the money than the first runs in order to attract any business at all.

The almost universal policy of double bills made it a practical impossibility to run single reels, (aside from newsreels) except in rare cases when the two features happened to be unusually short. The result was that most of the subsequent runs showed only the newsread and let it go at that.

Since the war this all has changed. People who possess "easy" money are demanding less for their dollar. The trend to longer features has impelled exhibitors to provide more single features than ever before. A concomitant of this new practice is the increased use of the featurette to round out the program. This development appears to have been accentuated last year.

(There are exceptions to this, of course. Many of the affiliated circuits, such as Loew's and RKO, for example, maintain a double-feature policy with unfailing regularity.)

The renaissance of so-called government short was an important development in 1944. The shorts proved to enlist the public's support in furthering the war effort. Thousands of theatre men cooperated willingly in showing these shorts whose quality steadily improved. The public liked most of them and wanted more.

Some of the companies upped their production budgets and this necessarily led to bigger and better features—a type that could stand along with topnotch features. Many circuits in the U.S. and Canada announced their determination to accord double bill status to these shorts, and its rightful place on the screen. They felt that the featurette had come of age and was justly entitled to this recognition.

Furthermore, there was a greater tenacity to play up the importance of the short in theatre newspaper advertising and on the marquees. The short was sold as an attraction along with the feature and not merely slipped into the show to consume running time. The people who pay the freight seemed to respond nicely to all of this. And whenever the quality of the featurette merited it, asked for more of the same.

This pleased practically everybody; the public, exhibitor and shorts producer. Personally, few exhibitors really ever favored the double bill. So when they were presented with an opportunity to book a single feature in the feature length at the box office they responded with alacrity. Thus the demand for quality featurettes increased.

Public Likes Slapstick

Entirely new series were introduced by the various companies, which, at the same time released subjects of compelling interest within the framework of the existing series.

Columbia continued to make its own particular brand of slapstick comedy, which, despite the "corn," found a ready market. The "Community Sings" from the studios of the same company, kept the nation singing during very trying war times, while another specialty, "Screen Snapshots" gave the layman another chance to look behind the scenes in Hollywood.

M-G-M, a pioneer in producing first-rate shorts, continued to release John Nesbitt's Passing Parade features; Pete Smith's unerringly comic specialities and the Fitzpatrick Technicolor Travelkats. Robert Benchley returned to Leo's banner after an absence of several years and resumed making the amusing shorts that were closely identified with his name.

Paramount hit the bell with its new series of Technicolor musicals, featuring marquee names and invested with produc tion values which pleased those in the class by themselves. Countless theatres played this featurette in support of a top feature. Patrons demanded more of them and Paramount responded by announcing a hike in the budget.

Paramount introduced another new series titled: "Speaking of Animals," which proved to be one of the delightful surprises of the season. "Little Lulu" was brought to the screen from the Saturday Evening Post cartoons that had been entertaining readers for some time.

George Pat's Puppetoons won Academy recognition for the general excellence and wizardry displayed in the creation for the screen of new art form in three dimensions.

RKO-Pathe brought out a new series, "Flicker Flashbacks," comprising scenes from films dating back to the pioneer days of the industry. Countless chuckles were provided by these films.

The same producer's "This Is America" was distinguished for its authentic and entertaining treatment of current problems. The Walt Disney cartoons, featuring Mickey Mouse and Donald Duck and Pluto continued to delight the young in heart from six to sixty.

Serious Shorts Also Please

March of Time, the first to introduce its own particular brand of pictorial journalism, upheld the fine reputation it has earned through years of adherence to high standards of quality. This year is no exception.

"Americans All," one of the milestones in the MCT's illustrious career, treated the subject of racial tensions. Its producers were commended by leaders of all faiths for their courage and perspicacity in treating of this highly controversial but important subject.

Two other series distributed by 20th-Fox, which also handles the MOT, found widespread popularity: Ed Thorsen's sports shorts and Movietone News.

Universal's contribution to the shorts parade included its own specialty, "Person-Oddities," and "Name Band Musicals." The first-named, featured unique personalities in the news. The latter cited specialists in Jive known wherever young rugcutters foregather.

Cover a Wide Variety

Warners spared no expense in making its own Technicolor specials, based on the various armed services. These were excellent. Tieupe was effected with each of the particular services and each of the releases was given a promotional campaign placing it on a par with a top bracket feature. The company's two-reel featurettes covered a wide variety of subjects and proved of more than passing interest. The "Merry Melodies" and "Melody Masters" were other highlights.

UA's "The World in Action," made by the Universal Film Exchange, contained some releases of unusual merit.

What does the future hold for the short subject in 1945 and the years to come? Barring a sudden reversal in the present trend publications are predicting that many theatres will augment their programs with first-rate featurettes. And then the short subject will have entered man's estate.
Best Wishes

JOEL McCREA
and
FRANCES DEE
Watch Technicolor grow when wartime restrictions are removed.

Meanwhile we are happy to serve the needs of our armed forces.

★ ★

TECHNICOLOR MOTION PICTURE CORP.

Herbert T. Kalmus, President & General Manager
This Badge of Merit

is given each month to the film receiving the highest number of votes from members of the National Screen Council, whose selection is governed by the outstanding merit and suitability of the film for whole family entertainment. Members of the Council are selected from the following groups throughout the country: Motion picture editors of newspapers and magazines, radio film commentators, reviewing committees, club women, better films councils, social, civic and educational organizations.
THE WINNERS OF 1943-44

(From September, 1943 through August, 1944)

September...So Proudly We Hail.................................Paramount

October...Thank Your Lucky Stars..............................Warner Bros.

November...Guadalcanal Diary.................................20th Century-Fox

December...Lassie Come Home.................................Metro-Goldwyn-Mayer

January...Destination Tokyo................................Warner Bros.

February...Madame Curie........................................Metro-Goldwyn-Mayer

March...A Guy Named Joe.....................................Metro-Goldwyn-Mayer

April...See Here, Private Hargrove.........................Metro-Goldwyn-Mayer

May...For Whom the Bell Tolls...............................Paramount

June...The White Cliffs of Dover............................Metro-Goldwyn-Mayer

July...The Story of Dr. Wassell..............................Paramount

August...Going My Way........................................Paramount
A Paramount Production

So Proudly We Hail

The Cast

Lieut. Janet Davidson .......... CLAUDETTE COLBERT
Lieut. Joan O'Doul .......... PAULETTE GODDARD
Lieut. Olivia D'Arcy .......... VERONICA LAKE
Lieut. John Summers .......... GEORGE REEVES
Lieut. Rosemary Larson .......... BARBARA BRITTON
Chaplain .......... WALTER ABEL
Kansas .......... SONNY TUFTS
Capt. "Ma" McGregor .......... MARY SERVOS
Dr. Jose Bardia .......... TED HECHT
Dr. Harrison .......... JOHN LITEL
Ling Chee .......... DR. HUGH HO CHANG

Production Staff

Executive Producer .......... B. G. DESYLVIA
Produced and Directed by .......... MARK SANDRICH
Screenplay by .......... ALLAN SCOTT
Director of Photography .......... CHARLES LANG, A.S.C.
Art Direction by HANS DREIER and EARL HEDRICK

Special Photographic Effects .......... GORDON JENNINGS, A.S.C.
Process Photography .......... FARCIOT EDOUART, A.S.C.
Edited by .......... ELLSWORTH HOAGLAND
Make-up Artist .......... WALLY WESTMORE
Sound Recording .......... HAROLD LEWIS and JOHN COPE
Set Decoration .......... STEPHEN SEYMOUR
Music .......... MIKLOS ROZSA

BOXOFFICE BAROMETER

53
Thank Your Lucky Stars

A Warner Bros. Production

OCTOBER WINNER

The Cast

Humphrey Bogart ...............Himself
Eddie Cantor...............Himself and
.............................. JOE SIMPSON
Bette Davis ....................Herself
Olivia de Havilland ...........Herself
Errol Flynn ....................Himself
John Garfield ..................Himself
Joan Leslie ....................Pat Dixon
Ida Lupino .....................Herself
Dennis Morgan.................Tom Randolph
Ann Sheridan ..................Herself
Dinah Shore ....................Herself
Alexis Smith ..................Herself
Jack Carson ....................Himself
Alan Hale .....................Himself
George Tobias ...............Himself
Edward Everett Horton .......
.............................. FARNESWORTH
S. K. Sakall .................Dr. SCHLENN
Hattie McDaniel .............Gossip
Ruth Donnelly...............NURSE HAMILTON
Don Wilson ....................Announcer
Willie Best .....................SOLDIER
Henry Armetta ...............ANGELO
Joyce Reynolds..............Girl With A Book
Spike Jones and His City Slickers

Production Staff

Producer .............. Mark Hellinger
Director ..............David Butler
Screenplay ..........Norman Panama,
..............................Melvin Frank and
..............................JAMES V. KERN
Original Story.......Everett Freeman
and Arthur Schwartz
Dance Numbers created and
staged by ...............LEROY PRINZ
Director of Photography
..............................ARTHUR EDISON, A.S.C.
Film Editor ..........Irene Morra
Art Directors ............ANTON GROT and
..............................LEO E. KUTER
Sound by .............FRAncis J. SHEID and
..............................CHARLES DAVID FORREST

Set Decoration by ............WALTER F. TILFORD
Dialog Director ..........HERBERT PARJEAN
Special Effects by ............H. P. KOENKAMP, A.S.C.
Gowns by ..............Milo ANDERSON
Makeup Artist ..........PERC WESTMORE
Music and Lyrics ............ARTHUR SCHWARTZ and
..............................FRANK LOESSER
Orchestral Arrangements
by .............RAY HEINDBR
Vocal Arrangements
by ..............DUDLEY CHAMBERS
Musical Director ..........LEO P. FORBSTEIN
Asst. Director ............PHIL QUINN

54

BOXOFFICE BAROMETER
The Cast

Father Donnelly........Preston Foster
Hook Malone..............Lloyd Nolan
Taxi Potts..............William Bendix
Captain Davis............Richard Conte
Soose...................Anthony Quinn
Private Johnny Anderson........Richard Jaeckel
Captain Cross............Roy Roberts
Colonel Grayson.........Minor Watson
Ned Bowman.............Ralph Byrd
Butch........................Lionel Stander
Correspondent..........Reed Hadley
Lieut. Thurmond........John Archer
Tex..........................Eddie Acuff
Dispatch Officer........Harry Carter

Sammy....................Robert Rose
Major ....................Jack Luden
Lieutenant...............Louis Hart
Captain .................Tom Dawson
Weatherby..............Miles Mander
Colonel Thompson........Selmer Jackson
Colonel Merton..........Warren Ashe
Colonel Roper..........Walter Fenner
Chaplain...............Larry Thompson
Marines..............David Peters, Martin Black, Charles Lang, George Holmes, Bob Ford, Russell Hoyt

Production Staff

Directed by..............Lewis Seiler
Produced by...............Bryan Foy
Associate Producer.....Islin Auster
Screen Play..............Lamar Trotti
Adaptation by...........Jerry Cady
From the Book by........Richard Tregaskis
Director of Photography..........Charles Clarke, A.S.C.
Art Direction...............James Basevi
and Leland Fuller
Set Decorations...........Thomas Little

Associate................Fred J. Rode
Film Editor...............Fred Allen
Technical Adviser............J. W. Hurlbut,
                           U. S. M. C. R.
Sound..............Lorin Grignon and
                 Harry M. Leonard
Special Photographic Effects by............Fred Sersen
Music..................David Buttolph
Musical Direction........Emil Newman
Lassie Come Home
A Metro-Goldwyn-Mayer Production

The Cast

Joe Carradine..........................Roddy McDowall
Sam Carradine.........................Donald Crisp
Dally..................................Dame May Whitty
Roulie.................................Edmund Gwenn
Duke of Rudling.......................Nigel Bruce
Mrs. Carradine........................Elsa Lanchester

Priscilla..............................Elizabeth Taylor
Dan'l Fadden............................Ben Webster
Hynes.................................J. Patrick O'Malley
Jock..................................Alan Napier
Andrew.................................Arthur Shields
Snickers...............................John Rogers
Buckles.................................Alec Craig

Production Staff

Executive Producer.....................Louis B. Mayer
Producer..............................Samuel Marx
Director..............................Fred M. Wilcox
Screenplay by.........................Hugo Butler
Based on Novel by...............Eric Knight
Director of Photography..............Leonard Smith, A. S. C.
Technicolor Color Director............Natalie Kalmus
Associate............................Henri Jaffa

Musical Score.........................Daniele Amfitheatrof
Recording Director....................Douglas Shearer
Art Director.........................Cedric Gibbons
Associate............................Paul Groesse
Set Decorations......................Edwin B. Willis
Associate............................Mildred Griffiths
Makeup Created by....................Jack Dawn
Special Effects.......................Warren Newcombe
Film Editor............................Ben Lewis
The Cast

Captain Cassidy............. Cary Grant
Wolf......................... John Garfield
“Cookie”............................. Alan Hale
Reserve Officer.............. John Ridgely
“Tin Can”...................... Dane Clark
Executive Officer ............... Warner Anderson
“Pills”.......................... William Prince
The Kid “Tommy” ................. Robert Hutton
“Dakota”.......................... Peter Whitney
Mike............................. Tom Tully
Mrs. Cassidy................. Faye Emerson
Diving Officer............... Warren Douglas
“Sparks”....................... John Forsythe
Ensign (Sound Man)......... John Alvin
Torpedo Gunnery Officer..... Bill Kennedy
Quartermaster............. William Challee
“Yoyo”......................... Whit Bissell
Admiral’s Aide .......... Stephen Richards
Communications Officer..... John Whitney
Chief of Boat.............. George Lloyd
“Toscanini”................ Maurice Murphy

Production Staff

Producer....................... Jerry Wald
Director...................... Delmer Daves
Screenplay by.............. Delmer Daves
and Albert Maltz
Original Story by............. Steve Fisher
Art Director............ Leo K. Kuter
Photographed by.............. Bert Glennon, A.C.S.
Film Editor............... Chris Nyby
Sound by...................... Robert B. Lee
Technical Advisor........... Lieut. Comdr. Philip Compton
Montages by............... James Leicester
Special Effects by........... Lawrence Butler, Director
and Willard Van Enger, A.S.C.
Set Decorations by........ Walter Tilford
Orchestral Arrangements by Leon Raab
Music by...................... Franz Waxman
Musical Director............. Leo F. Forbstein
Makeup Artist........... Perc Westmore

BOXOFFICE BAROMETER
The Cast

Madame Curie: Greer Garson
Pierre Curie: Walter Pidgeon
Eugene Curie: Henry Travers
Professor Jean Perot: Albert Basserman
David LeGros: Robert Walker
Lord Kelvin: C. Aubrey Smith
Mme. Eugene Curie sr.: Dame May Whitty
Mme. Perot: Elsa Basserman
Dr. Becquerel: Reginald Owen
Van Johnson: Mephisto
Elsa Basserman: Mme. Perot
Victor Francen: Dr. Becquerel
Billie Burke: Mme. Curie sr.
Evelyn Keyes: Mme. Curie
Van Johnson: Dr. Becquerel
Sidney Franklin: Producer
Mervyn LeRoy: Director
Paul Osborn and Paul H. Rameau: Screenplay
Paul Osborn: Screenplay
Eve Curie: Narration
James Hilton: Narration
Joseph Ruttenberg, ASC: Director of Photography
Herbert Stothart: Musical Score
Herbert Stothart: Musical Score
Douglas Shearer: Art Director
Cedric Gibbons: Art Director
Paul Groesse: Associate Art Director
Edwin B. Willis: Associate Art Director
Hugh Hunt: Associate Art Director
Warren Newcombe: Special Effects
Irene Sharaff: Costume Supervisor
Irene Sharaff: Costume Supervisor
Irene Sharaff: Costume Supervisor
Jack Dawn: Makeup
Harold F. Kress: Film Editor

Production Staff

Louis B. Mayer: Executive Producer
Sidney Franklin: Producer
Mervyn LeRoy: Director
Paul Osborn: Screenplay
Eve Curie: Narration
James Hilton: Narration
Joseph Ruttenberg, ASC: Director of Photography
Herbert Stothart: Musical Score
Douglas Shearer: Art Director
Cedric Gibbons: Art Director
Edwin B. Willis: Associate Art Director
Hugh Hunt: Associate Art Director
Warren Newcombe: Special Effects
Irene Sharaff: Costume Supervisor
Irene Sharaff: Costume Supervisor
Irene Sharaff: Costume Supervisor
Jack Dawn: Makeup
Harold F. Kress: Film Editor
A Guy Named Joe

A Metro-Goldwyn-Mayer Production

The Cast

Pete Sandidge..............Spencer Tracy
Dorinda Durslo............Irene Dunne
Ted Randall................Van Johnson
Al Yacck.................Ward Bond
"Nails" Kilpatrick, James Gleason
The General............Lionel Barrymore

Dick Runney............Barry Nelson
Ellen Bright.............Esther Williams
Colonel Sykes............Henry O'Neill
James J. Rourke........Don de Fore
Sanderson................Charles Smith

Production Staff

Executive Producer........Louis B. Mayer
Producer................Everett Riskin
Director................Victor Fleming
Screenplay by..............Dalton Trumbo
Adaptation by..............Frederick Hazlitt Brennan
Original Story by........Chandler Sprague and David Boehm
Directors of Photography...George Folsey, A.S.C., Karl Freund, A.S.C.
Musical Score..............Herbert Stothart

Technical Advisor........Major Edward G. Hillery, U.S.A. A.C.
Recording Director........Douglas Shearer
Art Director...............Cedric Gibbons
Associate....................Lyle Wheeler
Set Decorations.............Edwin B. Willis
Associate....................Ralph Hurst
Special Effects.............Arnold Gillespie, Donald Jahraus, Warren Newcombe
Costume Supervision........Irene
Film Editor.................Frank Sullivan

BOXOFFICE BAROMETE

MARCH WINNER

BOXOFFICE Blue Ribbon Award
FOR THE WHOLY YEAR

59
The Cast

Private Hargrove...Robert Walker
Carol Holliday..........Donna Reed
Private Mulhehill.....Keenan Wynn
Mr. Holliday...........Robert Benchley
Brodie S. Griffith......Ray Collins
First Sergeant Crump
..................................Chill Wills
Bob ..............................Bob Crosby

Mrs. Holliday..........Marta Linden
Uncle George............Grant Mitchell
Private Esty............George Offerman Jr.
General Dillon.........Edward Fielding
Sergeant Heldon.......Donald Curtis
Private Burk
..................William “Bill” Phillips
Captain Manville
..............................Douglas Fowley

Production Staff

Executive Producer ................................Louis B. Mayer
Producer....................................George Haight
Director....................................Wesley Ruggles
Screenplay by..........Harry Kurnitz
Based upon the book by........................Marion Hargrove
Words of song “In My Arms” by ..................Frank Loesser
Director of Photography ......................Charles Lawton, A.S.C.

Music by......................Ted Grouya
Musical Score...............David Snell
Recording Director .........................Douglas Shearer
Art Director..................Cedric Gibbons
Associate ........................Stephen Goossen
Set Decorations...Edwin B. Willis
Associate................................Ralph Hurst
Costume Supervision..............Irene
Film Editor............................Frank E. Hull
For Whom the Bell Tolls

The Cast

Robert Jordan ............ Gary Cooper
Maria .................. Ingrid Bergman
Pablo ..................... Akim Tamiroff
Agustín .................. Arturo de Cordova
El Sordo .................. Joseph Calleia
Pilar ...................... Katina Paxinou
Anselmo .............. Vladimir Sokoloff
Rafael .................... Mikhail Rasumny
Fernando ............... Fortunio Bonanova
Andrés ............... Eric Feldary
Primitivo ............ Victor Varconi
Joaquín ............... Lilo Yarson
Paco ...................... Alexander Granach

Gustavo .................. Aida Kuznetzoff
Ignacio .................. Leonid Serebriakov
General Golt .............. Leo Bucurakov
Lieutenant Berrendo ................
........................... Duncan Renaldo
Andrés Massart ... George Coulouris
Captain Gomez .............. Frank Puglia
Colonel Miranda .... Pedro Cordoba
Staff Officer ............... Michael Visaroff
Károlo .............. Konstantin Shayne
Captain Mora ....... Martín Garbalaga
The Sniper .............. Jean Del Val
Colonel Duval ............ Jack Mylong
Kashkin ............... Fedor Chaliapin

Production Staff

Executive Producer .......... B. G. De Sylva
Producer and Director .... Sam Wood
Screenplay by ............. Dudley Nichols
Based on the novel of ........ Ernest Hemingway
Director of Photography .......... Ray Rennahan, A.S.C.
Music Score by ........... Victor Young
Special Photographic Effects .......... Gordon Jennings, A.S.C.
Technicolor Color Director .......... Natalie Kalmus
Associate .................. Morgan Paulford

Process Photography .......... Parceid Eguitt, A.S.C.
Art Direction by .......... Hans Dreier and Haldane Douglas
Edited by .............. Sherman Todd
and John Larkin
Makeup Artist .............. Wally Westmore
Sound Recording by ........... Harold Lewis and Don Johnson
Set Direction by .......... Bert Granger
Production Designed by .......... William Cameron Menzies
Western Electric Mirkophonic Recording.
The White Cliffs of Dover

A Metro-Goldwyn-Mayer Production

The Cast

Susan Ashwood............IRENE DUNNE
Sir John Ashwood........ALAN MARSHAL
John Ashwood II (as a boy)............RODDY McDOWALL
Hiram Porter Dann..............FRANK MORGAN
Sam Bennett..............VAN JOHNSON
Colonel..................C. AUBREY SMITH
Nanny......................DAME MAY WHITTY

Lady Jean Ashwood
.................................GLADYS COOPER
John Ashwood II (as a young man)............PETER LAWFORD
Reggie.......................JOHN WARBURTON
Rosamund..................JILL ESMOND
Gwennie.....................BRENDA FORBES
Mrs. Bland..................NORMA VARDEN

Production Staff

Executive Producer
..............................LOUIS B. MAYER
Producer......................SIDNEY FRANKLIN
Director.......................CLARENCE BROWN
Screenplay by
...............................CLAUDINE WEST, JAN LUSTIG
and GEORGE PRORSCHL
(Based on the Poem, "The White Cliffs," by Alice Duer Miller)
Additional poetry for the picture by
...............................ROBERT NATHAN
Director of Photography
...............................GEORGE FOLSEY, A.S.C.
Musical Score by
...............................HERBERT STOTHART
Recording Director
...............................DOUGLAS SHEARER
Art Director..............CEDRIC GIBBONS
Associate ..................RANDALL DUELL
Set Decorations...........EDWIN B. WILLIS
Associate ..................JACQUES MERSEREAU
Special Effects
...............................ARNOLD GILLESPIE
Costume Supervisor........IRENE
Men's Costumes..............GILE STEELE
Makeup created by ...........JACK DAWN
Technical Adviser
...............................MAJ. CYRIL SEYS RAMSAY-HILL
Film Editor...............ROBERT J. KERN
The Story of Dr. Wassell
A Paramount Production

The Cast

Dr. Corydon M. Wassell ............................................. Gary Cooper
Madeline ................................................................. Laraine Day
Bettina ................................................................. Signe Hasso
Hopkins "Hoppy" ....................................................... Dennis O'Keefe
Tremartini ............................................................. Carol Thurston
Lieut. Dirk van Daal ................................................ Carl Esmond
Murdock ............................................................... Paul Kelly
Anderson "Andy" ...................................................... Elliott Reid
Comdr. Bill Goggins .................................................. Stanley Ridge
Johnny ................................................................. Renny McEvoy
Alabam ................................................................. Oliver Thoendike
Ping ....................................................................... Philip Ahn
Ruth ..................................................................... Barbara Britton
Francis ................................................................. Melvin Francis

Production Staff

Producer-Director .............................................. Cecil B. DeMille

Screenplay by .......... Alan LeMay and Charles Bennett
(Based upon the story of Dr. Wassell as related by him and also upon the story by James Hilton.)


Technicolor Color Director ........................................ Natalie Kalmus

Special Photographic Effects by ......................... Gordon Jennings, A.S.C.


Technical Supervision

Music Score by ............. Victor Young

Art Direction ......................................................... Hans Dreier and Roland Anderson

Edited by ...................... Anne Bauchens

Sound Recording by ............. Hugo Grenzbach and John Cope

Costumes by ................. Natalie Visart

Makeup Supervision ................................................. Wally Westmore
The Cast

Father "Chuck" O'Malley
Genevieve Linden
Father Fitzgibbon
Father Tim O'Doud

Ted Haines
Haines sr.
Carol James
Mr. Belknap
Mrs. Carmody

James Brown
Gene Lockhart
Jean Heather
Porter Hall
Eily Malyon

Rise Stevens
Barry Fitzgerald
Frank McHugh

Production Staff

Executive Producer
Producer and Director
Story by
Screenplay by
Musical Director
Vocal Arrangements by

Buddy DeSylva
Leo McCarey
Leo McCarey
Frank Butler and Frank Cavett
Robert Emmett Dolan
Joseph J. Lilley

Music Associate
New Songs:
Lyrics by
Music by
Director of Photography
Art Directors
Special Photographic Effects
Edited by

Troy Sanders
Johnny Burke
James van Heusen
LIONEL LINDON, A.S.C.
HANS DRIER and
GORDON JENNINGS, A.S.C.
LEROY STONE
## Blue Ribbon Winners in Past Years

### 1932

(Inaugurated March, 1932, Therefore Only 10 Awards This Year)

<table>
<thead>
<tr>
<th>Month</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>BUSINESS AND THE ELEGANT</td>
<td>Fox</td>
</tr>
<tr>
<td>April</td>
<td>TARZAN, THE APE MAN</td>
<td>M-G-M</td>
</tr>
<tr>
<td>May</td>
<td>NO GREATER LOVE</td>
<td>Universal</td>
</tr>
<tr>
<td>June</td>
<td>THE LONE SOLDIER</td>
<td>Universal</td>
</tr>
<tr>
<td>July</td>
<td>REBECCA OF SUNNYBROOK FARM</td>
<td>Fox</td>
</tr>
<tr>
<td>August</td>
<td>BRING 'EM BACK ALIVE</td>
<td>RKO-Radio</td>
</tr>
<tr>
<td>September</td>
<td>A SUCCESSFUL CALAMITY</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>October</td>
<td>PHANTOM PRESIDENT</td>
<td>Paramount</td>
</tr>
<tr>
<td>November</td>
<td>LITTLE ORPHAN ANNIE</td>
<td>RKO-Radio</td>
</tr>
<tr>
<td>December</td>
<td>UPTOWN NEW YORK</td>
<td>KBS</td>
</tr>
</tbody>
</table>

### January

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1933</td>
<td>THEY JUST HAD TO GET MARRIED</td>
<td>Universal</td>
</tr>
<tr>
<td>1934</td>
<td>ROMAN SCANDALS</td>
<td>United Artists</td>
</tr>
<tr>
<td>1935</td>
<td>DAVID COPPERFIELD</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1936</td>
<td>A TALE OF TWO CITIES</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1937</td>
<td>HOW GREEN WAS MY VALLEY</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1938</td>
<td>THE GREAT VICTOR HERBERT</td>
<td>Paramount</td>
</tr>
<tr>
<td>1939</td>
<td>SWEETHEARTS</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1940</td>
<td>THE VIOLENT MEN</td>
<td>Paramount</td>
</tr>
<tr>
<td>1941</td>
<td>PHILADELPHIA STORY</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1942</td>
<td>HOW GREEN WAS MY VALLEY</td>
<td>M-G-M</td>
</tr>
<tr>
<td>1943</td>
<td>(Through August, 1943)</td>
<td></td>
</tr>
</tbody>
</table>

### Dates

- **January**: Various dates in March, April, May, June, July, August, September, October, November, and December.
- **February**: Various dates in March.
- **March**: Various dates in April, May, June, and July.
- **April**: Various dates in May, June, and July.
- **May**: Various dates in June, July, and August.
- **June**: Various dates in July and August.
- **July**: Various dates in August.
- **August**: Various dates in September.
- **September**: Various dates in October.
- **October**: Various dates in November.
- **November**: Various dates in December.
- **December**: Various dates throughout the year.

### Studios

- **M-G-M**, **Fox**, **Columbia**, **RKO-Radio**, **Warner Bros.**, **Paramount**, **Universal**, **Artists**.
Blue Ribbon Honor Roll Call

- Recipients of Two or More Awards From March, 1932 Through August, 1944 Are Herein Cited-

### Producers

<table>
<thead>
<tr>
<th>Awards</th>
<th>Producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Spencer Tracy</td>
</tr>
<tr>
<td>8</td>
<td>Frank Morgan</td>
</tr>
<tr>
<td>7</td>
<td>Gary Cooper, Donald Crisp, C. Aubrey Smith</td>
</tr>
<tr>
<td>6</td>
<td>Wallace Berry, Nigel Bruce, Charles Coburn, Henry O'Neill, Willard Robertson, Mickey Rooney</td>
</tr>
<tr>
<td>5</td>
<td>Cary Grant, Alan Hale, Joel McCrea, *Lynne Overson, Basil Rathbone, Henry Stephenson, Arin Tamosoff</td>
</tr>
<tr>
<td>4</td>
<td>Micula Auer, James Cagney, Urho Flynn, Henry Fonda, Porter Hall, Edward Everett Horton, Gene Lockhart, Fred MacMurray, Roddy McDowall, Laurence Olivier, Reginald Owen, Walter Pidgeon, Dick Powel, Stanley Ridges, James Stewart, George Tomb, Roland Young</td>
</tr>
<tr>
<td></td>
<td>Elsa Lancaster, June Lang, Macy, Martin, Grace Moore, Una O'Connor, Cecilia Parker, Dona Reed, May Robson, Ann Rutherford, Martha Scott, Upon Sheridan, Gale Sondergaard, Barbara Stanwyck, Margaret Sullivan, Evelyn Venable, Teresa Wright</td>
</tr>
</tbody>
</table>

### Directors

<table>
<thead>
<tr>
<th>Awards</th>
<th>Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>George Cukor, William Dieterle, Victor Fleming, John Ford, William Keighley, Henry Mervyn LeRoy</td>
</tr>
<tr>
<td>4</td>
<td>Clarence Brown, David Butler, Frank Capra, Hal Roach, Michael Curtiz, Cecil B. DeMille, Frank Lloyd, George Stevens, Norman Taurog, W. S. Van Dyke</td>
</tr>
<tr>
<td>3</td>
<td>Frank B. Fenton, Robert Z. Leonard, Anatole Litvak, King Vidor</td>
</tr>
<tr>
<td>2</td>
<td>Jack Conway, Alexander Hall, Irving Pichel, John Robertson, Mark Sandrich, Alfred Santell, Lewis Seiler, George B. Seitz, Preston Sturges, Sam Wood, William Wyler</td>
</tr>
</tbody>
</table>

### Actors

<table>
<thead>
<tr>
<th>Awards</th>
<th>Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lionel Barrymore</td>
</tr>
<tr>
<td></td>
<td>Elsa Lancaster, June Lang, Macy, Martin, Grace Moore, Una O'Connor, Cecilia Parker, Dona Reed, May Robson, Ann Rutherford, Martha Scott, Upon Sheridan, Gale Sondergaard, Barbara Stanwyck, Margaret Sullivan, Evelyn Venable, Teresa Wright</td>
</tr>
</tbody>
</table>

### Writers

#### Original Stories

<table>
<thead>
<tr>
<th>Awards</th>
<th>Writers</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Ben Hecht, James Hilton, George S. Kaufman, Charles MacArthur, Philip Stinson, Harry Tugend</td>
</tr>
</tbody>
</table>

#### Screenplays

<table>
<thead>
<tr>
<th>Awards</th>
<th>Writers</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Hugo Butler, Malcolm Daves, Philip Dunne, Howard Estabrook, Julian Josephson, Jesse Lasky Jr., John L. Mahin, John Murnin, Norman Reilly Raine, Robert Riskin, Gore Schiff, Allan Scott</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Awards</th>
<th>Writers</th>
</tr>
</thead>
</table>

*Deceased*
The First Lady of Chase and Sanborn

It's Effie Klinker . . . heard with Edgar Bergen, Charlie McCarthy and Mortimer Snerd, Sundays over N.B.C., 8 p.m. (E. W. T.)
WHICH SELCTS

The Blue Ribbon Winners

Membership in the National Screen Council comes under three classifications: Editors of newspapers and magazines, radio commentators, and members of clubs, film councils, social, civic and educational organizations. The Council and the Award it selects have a three-fold purpose. BOXOFFICE sponsors them to encourage the production of motion pictures with appeal to the American public, to foster a greater public appreciation of the more wholesome type of motion picture entertainment, and to stabilize motion picture theatre attendance on a higher average level.

JOHN W. TEED, Long Beach Sun
JOHN L. THOMAS, Wilson (N.C.) Daily Times
JOHN H. THOMPSON, Tortorina (Conn.) Register
R. K. TINDALL, Shemadoua (Iowa) Evening Sentinel
LAUREL W. TOLLISON, Opelika (Ala.) Daily News (now Sandstorm, service publication)

VINCENT TOWNSEND, Birmingham News-Age-Herald
MARRY TOWNSLEY, Austin (Tex.) American Statesman

WILLIAM J. ADAMS, WHEC, Rochester (N.Y.)
JIMMIE Allen, EMRF, Los Angeles
ADELE A. ANDREWS, New York City
ALINE A. ARNOLD, Wish, Indianapolis
LOUISE A. ASHLEY, Oklahoma, Oklahoma City
DOOBETHEY MARTHIN BLACK, radio writer, Springfield (Mo.)
JRA H. BLUE, KOW-CBS, San Francisco
ETTA CARLETON, Sun, Kansas City
HELEN A. CARL, With, Jernestown (N.Y.)
W. MURRAY, The Record, Burlington (Ia.)
MRS. HAZEL COWLES, WHAM, Rochester (N.Y.)

MOTION PICTURE EDITORS (Cont'd)

MAURICE C. TULL, Kokomo Tribune-Dashpight
LEONARD A. VIGOR, Associated Press, Cincinnati
HOWARD WALDORF, San Jose News
STAN WALDORF, San Jose News

MRS. ARTHUR B. WATERS, Philadelphia Gazette-Democrat
HELEN WATERS, Long Island Daily Advocate
WILLIAM M. WATERS, Ithaca Journal
T. H. WENNING, Newsweek Magazine

RADIO COMMENTATORS

WAYNE W. CRIBB, KHMO, Hannibal, Mo.
JANE DALTON, WSPA, Spartannsburg, S. C.
EDWIN H. FICHLER, Cleveland News
HELEN GEIS, WMTR, Jacksonville (Fla.)
WILLIAM HAWKINS, KVPW, Memphis
FRANK FISHER, WHVR, Greenville (S.C.)
SALLIE KELLNER, WIPR, Greenville (S.C.)
BEN LUCAS, WRDW, Augusta (Ga.)
THOMAS MAXIM, WPIA, Charleston (S.C.)
MRS. RUTH W. WOLFE, Boston
JOHN B. MATTHEWS, WKV, Charleston (S.C.)
MOLLY McCAY, KDHP, Tampa (Fla.)

CLUB WOMEN AND REPRESENTATIVES OF SOCIAL, CIVIC, RELIGIOUS AND EDUCATIONAL ORGANIZATIONS

MRS. F. N. ANDERSON, Pres., Motion Picture Council of St. Louis (Mo.)
MRS. RICHARD G. AUSPIZTER, Long Island, Reviewing Committee, International Federation of Catholic Alumnae (Conn.)
MRS. FRED G. BALL, Indianapolis, State Senator (Indiana)
MRS. PANIEE BANaker, Kansas City (Mo.) Motion Picture Chairman, F.F.W.C.
MRS. WILLIAM J. BURK, Los Angeles, State, Pres. Southern Calif. Motion Picture Council
MRS. E L. BURNETT, Chairman Indianapolis Screen Council
MRS. ARTHUR F. BURT, St. Louis, National Motion Picture Chairman, G.F.W.C.
MRS. JOHN J. BUTLER, Lewiston (Me.), M. P. Chairman, G.F.W.C.
MRS. ROBERT CARLETON, Polkidos (N.J.), I.F.C.A.
MRS. DAISY CARLTON, Kansas City, Pres. Arkansas Federation
MRS. B. O. CHRISTOPHER, Kansas City, Pres. Camp. Dir. of Clubs' Council
ELOISE CLAMAN, Belleville (Ill.), Special representative
NELLY L. CLAYFAITH, Frankfurt (Ind.), Special representative
MRS. T. FLORENCE CLOSE, Philadelphia, I.F.C.A.
MRS. EMORY W. COWLEY, Indianapolis, State Photoplay Indorsers' League
MRS. ARTHUR Cox, Helena (Ala.), M. P. Chairman, G.F.W.C.
MRS. J. CUNNINGHAM, New York City, I.F.C.A.
MRS. WILLIAM DALTON, New York City, I.F.C.A.
MRS. EUGENE A. DEAEN, St. Paul, M. P. Chairman, G.F.W.C.
MRS. THOMAS DEMENT, Indianapolis, G.F.W.C.
ROY E. DICKERSON, Cincinnati, Executive Secretary, I.F.C.A.
MRS. CARL P. DOLEGER Jr., Douglaston (N.Y.)
MRS. B. DOLAN, Brooklyn, I.F.C.A.
DR. FRED EASTMAN, Professor of Biography and Drama, Chicago University
MRS. CLARENCE ECHOLS, Dallas Motion Picture Council

MRS. WM. H. EDWARDS, Brockport (N.Y.), Head of Social Science Dept., State Teachers College
MRS. W. ROBERT FLANDERS, Des Moines (Ia.), Pres., State Photoplay Indorsers' League
MRS. CHRISTIAN C. GROSS, Columbus, Ppas. Motion Picture Council and State Chairman, G.F.W.C.
MRS. OLIVE I. HALLER, Pittsburgh (Pa.), Special representative
MRS. CLINTON HAYNES, Flushing (L.I.), I.F.C.A.
MRS. HERMAN L. HEIDE, New York City, Chairman of Foreign Rights Committee, I.F.C.A.
MRS. JOHN F. HENNESSY, New York City, I.F.C.A.
WINIFRIED HOP, Albany (N.Y.), Special representative
MRS. CHARLES R. HOLT, Better Films Council of Chicago (N.C.)
MRS. J. FRANCES HUFFMAN, Indianapolis Council of Women's Clubs
MRS. ALVIA JOHNSON, Indianapolis, Pre. Tai Kopus Club
MRS. RUTH K. JOYCE, Portland (Ore.), I.F.C.A.
MRS. KOLLER, New York City, I.F.C.A.
MRS. EMMA KOMINES, Indianapolis, Vice-Chairman Women's Clubs
MRS. THOMAS LEONARD, Riverdale (N.Y.), Pres. Better Films Council and member East Coast Preview Committee, I.F.C.A.
MRS. ANITA L. LINZEE, Cherry Chase, M. P. Chairman, G.F.W.C.
MRS. SUSAN T. LYNES, New York City, I.F.C.A.
MRS. ADA MANN, Independent, M. Y. Motion Picture's Club
MRS. ROBERT MANNING, Jackson Heights (N.Y.), I.F.C.A.
MRS. BLANCHE CUNNINGHAM MURPHY, New York City, I.F.C.A.
MRS. A. L. MURRAY, Long Beach (Calif.), M. P. Chairman
MRS. MISS ELIZABETH MURRAY, Long Beach (Calif.), Motion Picture's Club
R. B. MURRAY, Washington (D.C.) Director U.S. Army Motion Pictures
MRS. WILLOW NEWELL, Gainesville (Fla.), M. P. Chairman, G.F.W.C.
MRS. WILLIAM W. NOLEN, New York City, Reviewing Committee, I.F.C.A.
MRS. P. H. PARKHURST, Denver, M. P. Chairman, G.F.W.C.
MRS. WM. HYDE PEARL, Indianapolis, 2nd Vice Pres., 7th Dist., G.F.W.C.

MRS. T. CLIFTON PERKINS, Atlanta Better Films Council
MRS. GEORGE S. POND, Lewiston (Utah), Executive Member Young Women's Mutual Improvement Association, Latter Day, New York Post
MRS. JOHN G. PORTER, Cambria (Va.), G.F.W.C.
MRS. J. MARION REECE, Mcville (Pa.), G.F.W.C.
MRS. JAMES T. REYNOLDS, Pelham (N.Y.), I.F.C.A.
MRS. ALFRED K. RICHARDSON, Atlanta Board of Alderman
MRS. EDWARD J. RILEY, San Francisco, G.F.W.C.
MRS. L. ROBINSON, Denver, Pres., Cinema Study Club
MRS. DAVID ROSS, Indianapolis, Indiana Photoplay Indorsers League
MRS. JOHN B. SAMMEL, Parkersburg (W. Va.), I.F.C.A.
MRS. A. J. SALEBEE, Johnston (W1.), State Chairman, G.F.W.C.
MRS. WAYNE F. SHAW, Lawrence (Kas.), M. P. Chairman, G.F.W.C.
MRS. HOWARD S. SHEPARD, Pres. Worcester (Mass.) Better Films Council
MRS. GENEDE STRICKLAND, Greensboro (N.C.), M. P. Chairman, G.F.W.C.
MRS. ELLA SULLIVAN, Brooklyn, I.F.C.A.
MRS. S. S. SUTHERLAND, Preview Chairman for Greater Detroit Motion Picture Council
MRS. VOLNEY W. TAYLOR, Brownsville (Tex.), City Federation Chairman, G.F.W.C.
MRS. J. M. THISTLEWHITE, Sheridan (Id.), 2nd Vice-President State Photoplay Indorsers League
MRS. ALMA G. THOMPAS, Detroit, Pres. Michigan Alliance and Board Religious Education
MRS. LAURA THORNBURGH, Knoxville, M. P. Chairman, League of American Penwomen
MRS. EVELYN C. WALTON, Kansas City (Mo.), City Film Censor
MRS. MAY WILLIAMS WARD, Wellington (Kas.), Post-Book Reviewer and Author of Book on Choral Speech
MRS. FREDA WEDDERBERG, St. Louis, Pres. M.P.T.O. of St. Louis, East Missouri and Southern Illinois—Pioneer of "Family Night" programs
MRS. GEORGE WILKINSON Jr., Wallingford (Conn.), Pres., M.P.T.O.
MRS. ALICE WILLOWS, NYC, Parents Institute, Inc.

MRS. CHAS. R. WILLIAMS, San Jose (Calif.), M. P. Chairman, G.F.W.C.
Bing
Looking Ahead

Synopsis, Cast and Other Information on Scheduled Releases

Columbia

According to Plan


Drama dealing with Nazi prisoners of war in American internment camps who have “underground” and are already planning World War III.

And Now Goodbye


A romantic drama set in prewar England: this revolves around the love of a minister for a beautiful dancer.

Blind Date


A signed soldier returns to find his fiancée married to a marine, and is consoled by a girl who operates a wired music juke box. They get together on a blind date and find that not only are they attracted to each other, but that while he is a hooper, she is a talented singer. They team up to go great heights in the show world.

Blazing the Western Trail


Rival stagecoach lines are seeking a government mail contract in Quanto Basin, but one of them is beset by way-laying and bandits. Charles Starrett, in his Durango Kid disguise, sets out to see why. With the help of his pal, Tex Harding, he rounds up the culprits (owners of the other line) and the honest operator gets the contract.

Both Barrels Blazing


When a gang steals $100,000 in gold coin intended for flood relief and escapes across the New Mexico border the Texas Rangers look pretty bad. Ranger Charles Starrett asks for a vacation and disguising himself as the Durango Kid sets out after the band single-handed. The usual western difficulties ensue, with Starrett eventually besting the villains.

Carolina Blues


Back from an overseas entertainment tour, Kay Kyser promises his gang a two-week vacation. But they are tricked into appearing at a defense plant, then at a bond rally in New York; and later in North Carolina, where they raise enough to name a battleship after Kay’s home state—and it looks like maybe they’ll get their off-deferred rest.

Counterattack


Drama of Russian paratroopers who team up with partisans in a behind-the-lines attack on German headquarters in a Russian factory. Before the building is destroyed, a paratrooper and a girl partisan are trapped in the cellar with eight Nazis. The story then takes a psychological twist, relative to the strength of the Germans and the Russians under emotional strain.

Cowboy From Lonesome River


A supposedly trustworthy banker kills an honest senator, then has the senator’s black sheep twin brother impersonate him and try to force through Congress a bill which will give the banker control of the valley’s water rights. Charles Starrett uncovers the fraud and gets the control of the water rights into the citizens’ hands.

Crime Doctor, Untitled


Continuing the further screen adventures of the radio psychologist-detective.

Advance Data on Feature Productions, Completed or in Course of Production, for Release After September 1, 1944. Included are Pictures Contemplated at Time of Going to Press.

Title, Cast and Other Changes Subsequently Made Will Be Published as They Occur in the BOOKING CHART and the PRODUCTION INDEX Sections of BOXOFFICE.

Dear Departed


Musical concerned with the members of a popular orchestra and the life of the composer of the tunes they play.

Eddie Was a Lady


Eddie Alden (Ann Miller), wealthy niece of a Boston spinster, is involved in a dual life. Ambitious for a theatrical career she spends her evenings as featured artist in a burlesque show. Her days studying at swanky Glen Moreor. From there she’s helped up with both activities eventually gets her in trouble, from which she is extricated by a young theatrical producer.

Eve Knew Her Apples


Radio Singer Eve Porter (Ann Miller) determines to take a vacation despite the protests of her press agent and manager, who have made commitments for her. Evading them, she hides in the car of William Wright, newspaper man, who mistakes her for an escaped murderer. From this misunderstanding stems a series of comedy complications.

Ever Since Venus


This comedy with music has the comedic industry as a background. A couple of young people eager to get their product on the market find all ways blocked until a pal of theirs composes the tune which wins the theme song contest for the annual beauty show. With the $1,000 he receives they enter their cosmetics in the show, get a big order—and find a way to fill it.

Fiesta Town


A romantic comedy glorifying Olvera St., Los Angeles’ first avenue, this tells what happens when the granddaughter of the last remaining aristocrat, whose home is on Olvera St., meets and falls in love with the nephew of a man who wants to convert the historical lane into a warehouse site. The boy doublesieces his uncle and makes him see sentiment and history mean more than profits.

The Fighting Guardsman

Cast: John Calvert, Larry Parks. Producers: Michel Krakoff. Director: Not set. Original: Alex-
under Dunas novel. Screenplay: No credits set. Swashbuckling adventure story laid in France of the Eighteenth Century, this concerns the work of the underground of his time in rebelling against the dictatorshipping established by Napoleon.

Gertie From Bizerte
A comedy with music concerning a young singer, Gertie, whose French mother and American father separated shortly after the last war. Learning her father is once again in the American army, she follows his forces from town to town and becomes friendly with her father in Bizerte, where she also finds romance with a Yankee soldier.

Gilda
The story deals with the widow of a racketeer and the efforts of the latter’s chief henchman to keep her on the straight and narrow.

The Girl Habit

The Girl of the Limberlost
Cost: Jeff Donald. Producer: Director: Alexis Thurm-Talm. Original: Gene Stratton Porter novel. Screenplay: No credits set. Based on the Gene Stratton Porter novel about a wholesome and unworldly young lady with a liking for a logger’s camp and finds her greatest happiness in making friends with the wild animals and birds of the forest. She eventually comes upon romance in the person of a lumberjack.

A Guy, a Gal and a Pal
Cost: Wallace MacDonald. Producer: Director: Wallace MacDonald. Director: Not set. Original: No credits set. Screenplay: No credits set. A young woman engaged to a Washington big shot sets out for the capital to be married. There is a mixup in her train travel, and they happen to be going to Washington to be decorated, offers to let her share his compartment. They are treated as husband and wife and an assortment of comedy complications ensue before they realize they are in love with each other.

Hail the Chief
Cost: Not set. Producer: Burt Kelly. Director: Not set. Original: Ficy by Lester Lee and Larry Marks. Screenplay: No credits set. Comedy romance which takes place on a train, woman ‘on the loose’, getting into financial difficulty because they both drown checks for the same charity. They are saved from their embarrassing predicament when the young man enters Dagwood in a songwriting contest without his knowledge.

Let’s Go Steady

Lola and the Wolves

The Mark of the Whistler

man accounts unclaimed for 20 years. He sees a name which could be his own, but which he knows is not. The Whistler, narrator of the story, assumes the role of Dix’s conscience and attempts to dissuade him. But Dix assumes the identity of the heir gets the money and a pack of troubles.

Meet Miss Bobby Socks
Cost: Bob Crosby, Lynn Merrick, Louise Erickson. Producer: Richard Dix. Director: Howard Freeman. Original: Theodore Richmond. Screenplay: Muriel Roy Bolton. A comedy with music about a teenager who is a somebody, and a smalltime crooner. The lass keeps up a correspondence with him during his army career and when he is honorably discharged, makes arrangements to get him a big network spot, by rounding up her boyfriend socks pals to swoon every time he croons.

Men of the Deep

The Missing Juror

One Mysterious Night

Our Wandering Daughters

Over 21
Cost: Ione Dunn, Ross Hunter. Producer: Sidney Buchman. Director: Not set. Original: Ruth Gordon play. Screenplay: Sidney Buchman. Based on the Broadway play, this is a domestic comedy which takes place at an army camp. Comedy is a product of the army in is over age for the army, is trying to get his commission. His wife arrives to him and almost spoils his chances of winning a bar.
B. G. De Sylva Productions, Inc.

Releasing Through

Paramount Pictures
ranch, Charles Starrett learns an outlaw mob is pillaging their lands. When they raid his property and slay one of his men, he swears vengeance, and masquerading as the ranch foreman, he trains the killers. After much hiding and shooting, he rounds them up.

The Return of the Durango Kid
Producers: Colbert Clark, Director: Derwin Abrahams. 
Original Screenplay: J. Benton Cheney.

Charles Starrett comes to Texas in 1875 to learn that a mob, who was framed by crooked politicians and then slain, from Bucky Skiiz (Betty Roadman) who operates the stage line, learns he, Starrett, might be alternately as himself and the Durango Kid. He begins a war of nerves which eventually outwits the culprit.

Rough Ridin’ Justice
Producer: Jack Florence. 
Director: Derwin Abrahams. 
Original Screenplay: Elizabeth Beecroft.

In an effort to track down the mastermind behind a gang of outlaws, Charles Starrett, a special investigator for the Inter-State Ranchers’ Ass’n, joins up with the Roughriders. Eventually they become their leader. After an assortment of shooting and scrapes, he discovers the “brain,” a leading Durango who has been tipping the gang off to gold shipments.

Rustlers of the Badland
Cost: Charles Starrett, Tex Harding, Dob Taylor, Sally Blais, George Eldredge, Edward M. Howard, Ray Bennett. 
Producer: Colbert Clark. 
Director: Derwin Abrahams. 
Original: Richard Hill Wilkinson. 
Screenplay: J. Benton Cheney.

A story of the army’s K9 corps in which dogs are trained for overseas duty. This revelation of the friendship between Larry and Sergeant Mike, a German shepherd, for his army master, Larry Parks, and the friendship that develops between Larry and Sergeant Mike’s former owner, an eight-year-old boy, whose father has died in the South Pacific.

Shadows in the Night
Producers: Rudolph C. Flohow. 
Director: Eugene J. Forde. 
Original and Screenplay: Lloyd C. Taylor.

The Crime Doctor (Warner Baxter) is summoned to the home of Nino Foch, who believes she is goading insane. When Baxter sees the apparition which has been troubling Nina, he realizes it is a manifestation of several murders before he reveals the culprit—Baxter’s brother-in-law who wanted to prove her incompetent to try against him in a forthcoming trial.

She’s a Sweetheart
Cost: James Franciscus, Larry Parks, Jane Darwell, Nino Foch, Robert Lowery, Timidah, 
Producer: Ted Richmond. 
Director: Del Lord.

Plump, sixtyish and a “mother away from home” for service men visiting her canteen. She takes a personal interest in their lives and problems, patches up their love affairs, but remains the dispirited. In return the boys lavish affection on her and eventually the war department honours her for her contribution to morale.

Sing Me a Song of Texas
Cost: Rosamond Lane, Tom Tyler, Slim Summerville, Big Boy William, Picky Tomlin, Carole, Margot Norwood. 
Producer: Colbert Clark. 
Director: Vernon Keays. 
Original: No credits set. 
Screenplay: No credits set.

Nosh Berry can’t decide to which of his two nieces he should leave his ranch. He sends them for—they are Rosemary Lane and Cheryl. He also wants his nephew to come. Then he plays spell and assumes the identity of the cook. From this vantage point he learns that his nephews are outwitting the bandits who have been tipping the gang off to gold shipments.

Sing While You Dance
Cost: Lynn Merrick. 
Producer: Irving Bricklin. 
Director: Not set. 
Original Screenplay: Harry Smider.

Musical comedy background against the studios where short commercial air-jingles are conceived and recorded.

Some Can Love
Cost: Rosolino Pinto, Eleanor Williams, Virginia Van Upp. 
Director: Al Hall. 
Original: William Thiele and Louis Goetzig. 
Screenplay: No credits set.

Sophisticated in which Rosalind Russell portrays a lady psychiatrist.

Song of Tahiti
Cost: Jim Farkenberg, David O’Brien, Isabel Watters, Carole Mathews, Mary Knowle, Eddie Bruce, Hile Home. 
Producer: Sam White. 
Director: Will Jason. 
Original: No credits set. 
Screenplay: No credits set.

A tropical drama revolving around a native prince and princess (David O’Brien and Jinx Falkenburg) who have never met and try to get out of royal marriages to each other, when they think they are in love with one another, while all the time they have loved each other, not knowing their real identities.

A Song to Remember
Cost: Fredric March, Merle Oberon, Coral White, Stephen Beals, Nino Foch, George Coulouris, Big Arno, Howard Freeman. 
Producer: Louis F. Midler. 
Screenplay: Ethel Merman, Samuel Rubin, Eduard Knesichka. 
Director: Sidney Buchman.

A Technicolor musical in which Charles B. W. v. Older, as Frederick Chopin (Cornel Wilde) and the influence exerted upon him by George Oberon, authoress, determined to make him famous; Ellen Drew as a Singer in Culture circles; and Joseph Elsner (Paul Muni), his teacher, who wanted to see his genius live in serious compositions. His triumphs are shallow, when Chopin realizes what he has sacrificed for the love of Madame Sand.

Stepping Out
Producer: Wallace Morgan. 
Original: No credits set. 
Screenplay: No credits set.

When Garbage Collector Fred Brady retrieves a wardrobe of $5,000 from a garbage can at the rear of a night club, he thinks fortune has really smiled on him. What he doesn’t know is that the money is haunted. Before he has half spent it, he is mixed up with the police, blackmailers, and almost loses his girl.

Strange Affair
Cost: Evelyn Keyes, Alynn Joslyn, Margarette Chapman, Norman Foster, Edgar Buchanan, Hans Hagen. 
Producer: Sam Bischoff. 
Director: Albert Salmi. 
Original: Original. 
Screenplay: Oscar Saul, Eve Greene, Jerome Osborn.

Alynn Joslyn, creator of the comic strip “Ace Dean, Super Detective,” considers himself quite an amateur sleuth. His flighty wife, Evelyn Keyes, is on a committee which aids refugees. Through her, he learns of a woman on the run from the police who is being hunted. Blackie, which is aiding the escape of internees in this country. With her dubious help, he rounds them up.

Surprise in the Night
Cost: Chester Morris. 
Producer: Alexis Thurn. 
Director: Not set. 
Original: No credits set. 
Screenplay: No credits set.

The Son of the Most Boston Blackie undertakes to find the man’s nephew, a dangerous psychopath who has escaped from a rest home. The boy murders a woman and Blackie’s eyes light on him, he is held for the crime. Blackie cracks the jujutsu, proves his innocence and the boy is subsequently killed in a referee’s tennis match. He is the secret of his murderous insanity going with him to the grave.

Tatiana
Cost: Not set. 
Producer: Sam Wood. 
Director: Sam Wood. Original: Imagier Von Cube. 
Screenplay: No credits set.

Backgrounded against the Napoleonic War, this drama concerns a captain, who on the eve of battle forces his attentions on a young, aristocratic girl, with resultant complications.

A Thousand and One Nights
Cost: Cornel Wilde, Evelyn Keyes, Producer: Sam Bischoff. 
Director: Alfred E. Green. 
Original: No credits set. 
Screenplay: Richard English.

A Technicolor fantasy told against the background of old Baghdad.

Thunder Over Iran
Cost: Not set. 
Producer: Wallace MacDonald. 
Director: Leo Mittler. 
Original: Leo Mittler. 
Screenplay: Audrey Wilberg.

As a boy in the underground in an undisclosed country who band together to prevent high Nazis from sneaking out of their underground during the war for a third world war, this concerns the romance of an American reporter and the head of the underground, whose father is a Nazi collaborationist.

Together Again
Cost: Irene Dunne, Charles Boyer, Charles Coburn, Joan Carleton, Isabel Witwer, Jerome Courtland, Mona Freeman. 
Director: Charles Vidor. 
Original: No credits set. 
Screenplay: No credits set.

Two charming victorian beauties, but austere widow, who, as mayor of a small Vermont town, takes life and her duties very seriously, until her impish and loving father-in-law takes them on a trip to New York, and buying a gay, new nat. In Greenwhich Village, she meets a sculptor, Charles Boyer—and romance.

Tonight and Every Night
Cost: Rita Hayworth, Janet Blair, Lee Bowman, Marc Platt, Leslie Brooks, Stephen Crane, Phillip Merivale. 
Producer-Director: Victor Saville. 
Original: No credits set. 
Screenplay: No credits set.

Plumed in Technicolor, this romantic drama with music tells the story of a group of American girls sent for a romantic vacation. London is to uphold the tradition of “the show must go on” even during the most terrifying hours of the city’s blitz. One, Rita Hayworth, the war brings a touching romance; to another it spells death.

Turnip’s Blood
Cost: Not set. 
Producer: Sam Wood. 
Director: Sam Wood. 
Original: Rachel Maddox. 
Screenplay: No credits set.

A romantic drama about a doctor of fifty who marries a strait-laced, unambitious, but intelligent girl and finds life with her happily and excruciatingly novel.

The Unwritten Code
Producer: Wallace MacDonald. 
Director: Herman Rotsen. 
Original: Charles Kenyon and
PINE-THOMAS PRODUCTIONS

for

Paramount

Completed

"ONE BODY TOO MANY"
"DOUBLE EXPOSURE"
"DANGEROUS PASSAGE"
"HIGH MAN"
Preparing

"YOU'LL BE THE DEATH OF ME"
"CHEEZIT THE CORPSE"
"PEOPLE ARE FUNNY"
"FOLLOW THAT WOMAN"

WILLIAM H. PINE

WILLIAM C. THOMAS
Robert Wilmet, Screenplay: Leslie T. White and Charles Kenyon.

A merchant ship carrying German prisoners is torpedoed in mid-Atlantic and Nazi Roland Varno is thrown clear. A life raft floats by. On it is a wounded English officer. Varno kills him, assumes his identity, is rescued and brought to the U.S. There he plots to free Nazi Internes, but his plan is foiled by an alert army general.

What Price Innocence?


A juvenile delinquency drama planned for selling as a dual bill attraction with "Our Wandering Daughters."

INDEPENDENTS

A Boy, a Girl and a Dog


A little boy and girl share a half interest in a stray pup which the lad finds. The pup causes damage to the apartment house where they live, and the kids, unable to find anyone to blame, enlist him in the K-9 corps. When he becomes a hero, all ends happily.

Civilian Clothes


A comedy revolving around the postwar trials and travails of a returning soldier, which will be made by Sol Lesser's Principal Productions for undetermined release.

Crazy to Dance


A musical comedy with a topical theme.

Fricco Belle


Backgrounded against San Francisco's Barbary Coast, this is the story of two sisters, one of whom is the owner of a night club entertainer, while the other marries a pious man who objects to the theatrical profession. When the married sister and her husband die, their daughter is raised by the Barbary Coast performer, who guides her to a great career and a happy romance.

Ghost of the Rancho


A woman scientist who has invented a cure for cattle disease is killed before she can give her discovery to the world. Hopalong Cassidy goes to her home, which is supposedly haunted, and discovers her murderer is keeping people away from the place so he can use the serum to cure diseased cattle which he has been buying from the owners at very low prices.

Guest Wife


Located in New York City and in a small Ohio town, this story relates the complications which ensue in the lives of a happily married couple when the husband's best friend comes to visit.

The Lesser Man


A young man discharged from the army returns home to discover his wife will not give up her career as a bus driver. The lad becomes a professional model and a nationwide sensation overnight, with millions of women swooning over him. This is his divorce, but reunited when the ex-wife discovers she is going to have a baby.

Pride of Palomar


Melodrama about a young descendant of an old California family who returns after the last war to find that his rancho near Santa Barbara has fallen into the hands of outsiders. He falls in love with the daughter of the new owner but despite that works out a way to have the lands restored to him by outwitting her father in a business deal.

Ramrod


A western about a clever, but ruthless, woman who inherits a ranch and tries to run it according to her own crook-the-whip methods. Her young cowboy hand as foreman, and falls in love with him, but the man, resentful of her cruel treatment of those who work for her, gives his affection to a young dressmaker who lives in the neighboring town.

Rodeo


A modern musical western.

Spotlight


A musical comedy.

Untitled


A drama based on the Dostoevsky novel about a Russian father and his youngest son who falls in love with the teacher girl. A series of altercations follow and the father is murdered. The son is convicted of the crime and sent to Siberia.

Untitled


A comedy about a G.I. Joe with plenty of girl trouble.

METRO-GOLDWYN-MAYER

Action in the Living Room


Sophisticated comedy revolving around a marital mixup in which six persons become involved.

American Cavalcade


A drama of American life, manners and morals through the various important periods of U.S. history from the American Revolution to the present day. It will be produced as an upped-budget special and will be based on a novel which Metro commissioned Sandberg to write.

An American Romance


Bound in Technicolor, this is the story of America's industrial growth from 1899 to the present as reflected In the life of a Slovenian immigrant who arrives in the country without a cent and, after many struggles, rises to the peak of commercial greatness.

Anchors Aweigh


Plimed in Technicolor, this boasts 20 musical numbers revolving around the four-day leave which a pair of sailors, "woofish" Gene Kelly and Shy Guy Frank Sinatra, spend in Hoboken. The hit chill menald's highspots and, of course, they both find adventure and romance.

Barbary Coast Gent


A comedy-drama of San Francisco's Barbary Coast and the early Nevada goldfield days. Wallace Beery portrays a gun-totin' bunco artist who turns Robin Hood and single writer who settles down in Nevada so he can wed the woman he loves—a tough, straight-shootin' honky-tonk owner.

Blonde Fever


Sophisticated comedy with a swanky resort background, this presents Mary Astor as the pursuit and honeymoon of a prosperous Restaurateur Philip Dorn, who falls victim to "blonde fever" and becomes infatuated with a flirtatious and gold-digging young waitress in his cafe. Mary's efforts to win back her husband supply the plot.

Boys' Ranch


A screen story from the real life answer to juvenile delinquency in Texas—Cal Farley's 900-acre ranch where wayward boys are given a chance to develop into healthy, desirable citizens by working with each other as ranch hands on a cooperative basis. Fifty boys from seven to 16 live on the ranch at one time.

Brighton Beach


Musical melodrama about two sisters, one of whom sings popular songs, the other of whom is trained for grand opera. The less who sings swing sacrifices her career to make her sister's success possible.

Church of the Good Thief


Based on the real life story of the building by convicts of the Church of the
Barbara Stanwyck
Mitchell Leisen
DIRECTOR

1943
"NO TIME FOR LOVE"

1944
"LADY IN THE DARK"
"FRENCHMAN'S CREEK"
"KITTY"
"MASQUERADE IN MEXICO"
(Preparing)
Good Thief inside the state prison walls at Dannemora, N. Y.

The Clock

Death in the Doll's House
Cast: Not set. Director: Not set. Original: No credit. Screenplay: Richard Addinsoll. A love story concerning a young girl who witnesses the murder of her mother and then must be brought out of a sense of shock so she can reveal the killer and the circumstances surrounding the murder and free her father, who is held for the crime.

Diamond Rock

Dr. Red Adams
Cast: Lionel Barrymore, Van Johnson, Marilyn Maxwell, Gloria DeHaven, Keye Luke, Keenan Wynn, Alma Kruger, Robert Cavanagh, Producer: Cary Wilson. Director: Willis Goldbeck. Original Screenplay: Horace McCoy. Continuing the adventures of Dr. Gillespie (Lionel Barrymore) and the rivalry of his two assistants, Van Johnson and Keye Luke, this concerns their joint efforts to restore to health a neurotic young cho- rine, Gloria De Haven, who refuses to eat. As in others of the series, the romantic pursuit of Johnson by Marilyn Maxwell continues.

Gentle Annie
Cast: James Craig, Donna Reed, Marjorie Main, Paul Langton, Roy Mason, Barton MacLane, John Litel, Director: Robert Siodmak. Original: Novel by MacKinlay Kantor. Screenplay: Kurt Neumann. Laid in the Oklahoma Territory in the 1900s, this is a western drama revolving around an upstanding woman whose two sons become notorious gunmen.

Green Dolphin Street
Cast: Not set. Director: Not set. Original: No credit. Screenplay: Not set. Located in a channel island in New Zealand in the Nineteenth Century, this is a drama about two sisters and the man they both love. Their lives are twisted by a mischance which forces the man to marry the sister whom he does not love. Ultimately, the course of true love finds a way and he winds up with the right girl.

The Harvey Girls

Her Highness and the Bellboy

Hippodrome
Cast: Not set. Producer: Jack Cummings. Director: Not set. Original: No credit. Screenplay: Not set. Background against Coney Island and New York City between 1913 and 1919, the story tells the adventures of two former carnivals men, who envision the world's greatest show. They recruit the first comedian, who is a pretty fortune-teller, the attentions of Bonnie Baker, comedy trapeze artist.

The History of Rome Hams
Cast: Not set. Producer: Not set. Director: Not set. Original: Novel by Joseph Stanley Pef- nel. Screenplay: Not set. Starting out as a modern story, through flashback technique this becomes a costume drama of the old south, unfolded through the eyes of a young male descendant of Dixie aristocracy. Tracing his lineage he finds his grandfathers, the uncanny, courage and cowardice—a pattern of life as it might be through the generations of any family.

Hold High the Torch

The Homecoming of Ulisses

If Winter Comes

Kismet
Cast: Ronald Colman, Marlene Dietrich, James Cagney, Edward Arnold, Joy Ann Page, Florence Bates, Harry Davenport, Producer: Eugene Loring. Director: William Dieterle. Original: Eugene Loring play. This film version of the famous stage play is in Technicolor. It tells how, in ancient Egypt, a poor young faithless magician-beggar promises his beautiful daughter she will wed a prince, and lives to see Fate and his craftiness turn his promise into reality.

The Last Express

Lost in a Harem
Cast: Bud Abbott, Lou Costello, Marilyn Maxwell, John Doucette, Helen McRae, Lottie Harrison, I. Lockard Martin. Producer: George Haight. Director: Not set. Original: No credit. Screenplay: Harry Ruskin, John Grant and Harry Corneau. When the "International Revue" folds in the bizarre town of Port Inferno in the Mystic East, Prop Men Bud Abbott and Lou Costello arrive, and, with the aid of their magician act, wind up in jail and soon are embarked on all manner of crazy experiences-ranging from facing a head- man to being hypnotized.

Maisy Goes to Reno
Cast: Ann Sothern, John Hodiak, Tom Drake, Martha Linden, Paul Cavanagh, Bernard干净, Ava Gardner, Producer: George Haight. Director: Harry Beaumont. Original: Original: Harry Ruby and James B. Connolly. Screenplay: Horace McCoy and Malvile Levy. A life story of Maisie, which tells of Maisie's, his loves and the emotional complications they brought him, this concerns the real- ization of Lucky Baldwin's three ambitions —to have a million dollars, to be the fastest race horse in the country, and to marry a finely bred woman.

Mia Farrow Is a Private Affair

Meet Me In St. Louis
Cast: Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer, Basil Rathbone, Leon Ames, Producer: Arthur Freed. Director: Vincent Sherman. Original: Minnelli. Screenplay: Irving L. Berkey and Fred F. Finklehoffe. Adapted from Sally Benson's "Kensing- ton Avenue" series of sketches. While widely panned in the New Yorker, this is a comic- drama about the Smiths of St. Louis, a lively middle class family of eight, dur- ing the years 1903-04. Included in the story of their family circle are many of the minor sorrows and much of the laughter that is identifiable with average American life.

Mrs. Parkington
Sonny Tufts

Management:
LEO MORRISON

PARAMOUNT PICTURES
Boxoffice Blue Ribbon Award Winner
(August 1944)

LEO McCAREY
PRODUCER-DIRECTOR

and Story

"Going My Way"

PARAMOUNT

MARK SANDRICH
Producer-Director

1943
"Holiday Inn"
"So Proudly We Hail"

1944
"I Love a Soldier"
"Here Come the WAVES"
HUGH BENNETT
DIRECTOR

RICHARD BLUMENTHAL
1944-45

**Women's Army**

Lana Turner, sporting butterfly, joins the Wac to prove her patriotism and thus inherit a fortune; Lorraine Day, daughter of an army captain, wants to carry on their tradition; Susan Peters signs up when her army captain husband goes overseas. The story concerns how these three women must get along, react to each other and their training.

**Yolanda and the Thief**

A Technicolor musical backgrounded against an imaginative Latin-American country.

---

**MONOGRAM**

**Adventures of Kitty O'Day**
Casts: Jean Parker, Peter Cookson, Tim Ryan, Bob Hope, Sheldon Brooks, Producer: Lindsley Parsons, Director: George Archainbaud, Original: Jack London, Screenplay: Tim Ryan, George Callahan and Victor Young

Jean Parker and Peter Cookson, telephone operator and clerk, respectively, at a hotel, become involved in a murder when Jean hears shots over the phone. They find the body, but it disappears before the police arrive. Despite knowledge of jail robbers in the hotel, they continue their "slaying," leaving the two amateurs to track down a murderous jewel thief.

**Alaska**
Casts: Kent Taylor, Margaret Lindsay, John Carradine, Dale Arden, Iris Adrian, George Cleveland, Producer: Lindsley Parsons, Director: George Archainbaud, Original: Jack London, Screenplay: George Wallace Sayre, Harrison Oakes, Malcolm Stuart Boylan

Arrested and charged with murder following the slaying of two members of a gang of claim jumpers, Kent Taylor is released into the custody of a friend in Rocky Point, Alaska, until the weather will permit travel to Juneau. He uses the time to prove his innocence and round up the real culprits.

**Alloment Wives, Incorporated**
Casts: John Carradine, Producer: Jeffrey Bernard, Director: Not set, Original: George Sayre and Hel D. Wertheim, Screenplay: No credits set.

A drama about a gang of women who marry service men to secure their allotments.

**Army Wives**

A comedy about the women who follow their men from camp to camp, this revolves around the efforts of Elyse Knox, young woman who gets married to Cpl. Rick Vallin who is always switched to a new duty just before the ceremony. Elyse meets an assortment of army wives and finally does get married—between trains in Chicago before he leaves for overseas.

**Black Magic**
Casts: Sidney Tolis, Mantan Moreland, Frances Chan, Joe Crehan, Jacqueline DeWitt, Ralph Peters, Faye Emerson, Producer: Philip, Phil Karnes and James S. Burnett, Director: Phil Rosen, Original Screenplay: George Callahan.

In this third film of Monogram's Charlie Chan series, the oriental sleuth solves the murder of a psychic medium. With the reluctant support of Friday (Mantan Moreland), Chan embarks on a clue chase which involves spooks, hypnotists and all manner of magic hokus-pokus before he catches the culprit.

**Block Busters**

A wealthy dowager and her European-educated grandson move into the lower East Side, so that the lad can learn how American boys live. He soon runs into the East Side Kids, who show him how! Follow the usual scrapes and comedy antics, with boy learning a lesson in Americanism and the forming of something like the Americanism of the new-comer.

**Bowery Champs**

The East Side Kids work for a paper, Muggs as a copy boy, the others on the delivery truck. A murder is committed and the ex-wife of the victim is sought. Muggs and in his own way are convinced of her innocence. They hide her from the police, and after an assortment of adventures, round up the real criminals.

**Charlie Chan, Un-lined**
Casts: Sidney Tolis, Mantan Moreland, Producer: James S. Burnett, Director: Phil Rosen, Original Screenplay: George Callahan.

Second of the Charlie Chan detective series for the 1944-45 season continues the adventures in San Francisco of the famous sleuth and his Man Friday, Birmingham.

**The Cisco Kid Returns**

The Cisco Kid and his pal, Pancho, kidnap a pretty girl, who is wanted for murder. They try to keep her hidden, while they track down a mysterious doctor, who she says called on the woman she had been nursing and gave her an overdose of the drug. The Kid eventually unravels the mystery and clears the girl.

**Cisco Kid, Untitled**

Duncan Renaldo continues in the title role of the dashing Cisco Kid, Robin Hood of the West, who finds adventure and romance befriending those who are in trouble. This is the second of the series for 1944-45.

**Crazy Knights**

Billy Gilbert and Shemp Howard, on their way to the next town with their trained gorilla act, pick up a wealthy man and his niece who has stalled. They accept an invitation to spend the night at the man's home and become involved in an assortment of goings-on, including the presence of ghosts and a murder.

**Divorce**

Drama about the controversial subject of divorce and the fast-and-loose living that leads to wrecked homes and ruined lives.

**Drugon's Son**


Ducky Louis, the son of modern China who comes to America and experiences many exciting escapades.

**East Side Kids, Untitled**
Casts: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Producer: Sam Katzman and Jack Diets, Director: Not set, Original: No credits set, Screenplay: No credits set.

A dramatic story of modern China which comes to America and experiences many exciting escapades.

**Fenzy of Women**

Fenzy of Women is the life story of Dr. Paul Joseph Goebells, this also includes sketches of others in the Nazi hierarchy. Understanding that more solid aspects is a love story between one of the women Goebells has chosen for himself and the man she really loves.

**From the Land of the Sky-Blue Water**
Casts: Clark Gable, Producer: Not set, Director: Not set, Original: Original; No credits set, Screenplay: No credits set.

Original: No credits set, Screenplay: No credits set.

Melodrama that tells of today's under-world and a reign of terror started by feuding crime czars.

**Ghost Guns**

Marshall Johnny Mack Brown and Raymond Hatton ride the rails to investigate a series of murders and cattle rustling. They run asl oaf of a plot by the crooked town judge to get the ranchers out in order to obtain their lands before the railroad line is run through the territory. They round up the culprits and restore order.

**G.I. Honey moon**

Peter Cookson, a G.I. Joe, has no sooner married his dream girl, Gale Storm, when he gets traveling orders. From then on it's a chase for the frustrated bride and groom. They finally get an apartment near his post, but it's a former gambling house and all kinds of complications ensue.

**The Golden Girl**


A musical about the life and songs of Charlie Wakefield Codman.

**Gone War**


**Gun Smoke**
Casts: Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill, Helen Wright, Ray Bennett, Steve Clark, Producer: Charles J. Bigelow, Director: Howard Bretherton, Original and Screenplay: Frank H. Young.

Marshall Johnny Mack Brown, Raymond Hatton find an overworked stagecoach with the driver and passenger dead. They learn the passenger, an archaeologist, had discovered an odd Indian site which
WILLIAM CAGNEY, Producer

Blood On The Sun
Bugles In The Afternoon
Only The Valiant
Port Royal

*The Stray Lamb

1944-45
Production Program

WILLIAM CAGNEY Productions
JAMES CAGNEY, Star

Blood On The Sun
Bugles In The Afternoon
Only The Valiant
Port Royal
*The Stray Lamb

* Thorne Smith’s rollicking farce,
to be produced by William Cagney
with a top comedian starred...
contained gold relics and that a gang had robbed the grave. The law was after the gang. Follows a search for both the site and the outlaws. After a series of scrapes the marshals best the villains.

The Honest Gambler

Drama which traces the rise and fall of a fascinating family of gamblers through three generations from 1875 to 1944. They risk anything on the flip of a coin to get ahead of the bank or to throw the dice, but when they gamble with love, trouble starts.

The Jade Mask

Charlie Chan (Sidney Tolto) is called by the governor to solve the murder of a scientist who had been working on a valuable formula. Living in the latter's "mystery house," which has many secret rooms and panels, the detective finds an array of suspects. Follow several murders before he discovers the culprit—an enemy agent.

Joan of Brooklyn

A young woman finds out about a Brooklyn-born girl who sets out to right the world's wrongs and in so doing wishes herself a lot of trouble.

John Dillinger

A film biography of the public's long-time No. 1 enemy, the mad gunman who terrorized the Midwest. The story relates many of Dillinger's crimes, how he blasted his way out of prison and tells of the woman who put him on the spot.

Jungle Fear

A melodrama of jungle adventure and tempestuous tropical romance.

Land of the Outlaws

U.S. Marshals Johnny Mack Brown and Raymond Hatton set out to catch a gang of outlaws in a town near the Arizona border. They join forces with a private detective to catch the gang and bring them to justice.

Law of the Valley

Johnny Mack Brown and Raymond Hatton ride into a small town after a cattle rustler and his men. The two men team up to capture the rustlers and bring them to justice.

Little Devils

A musical with a Gay Nineties background, based on a song of Edwards' famous song hit, "Sunbonnet Sue.

The Shall Have Faith

Conrad Nagel, a doctor, is working on a treatment for infantile paralysis with John Mack Brown, an army major. Nagel's daughter, Gale Storm, and John fall in love. When she is stricken by paralysis, he tries new treatment on her. It is a complete success and he takes a job on to another assignment, Gale goes with him as his wife.

Trigger Law

Hoot Gibson and Bob Steele ride into Arizona to catch a gang of outlaws led by Bob. They identify the leader of the gang and discover why the Barton gang always wins. Gibson, in disguise, follows him and gets instructions to insert a poison needle in the saddle when Bob rides an outlaw horse. Bob knows the trick, removes the needle, and with it as proof, he and Hoot round up the gang.

A WAVE, a Wac and a Marine

Amelia in the clouds of an aerial agent is sent to New York to sign up a couple of stage stars for a Hollywood studio and inadvertently tickets a pair of newcomers. The girl who takes the job is a "finds" but before the studio can capitalize on the romance they enlist—one in the WAVES; the other in the Wac. The marine provides the romance.

When Strangers Marry

A man is found strangled to death in a Philadelphia barroom, $1,000 missing from his wallet. Shortly after, Kim Hunter goes to New York to investigate the murder. A tele- terial telegram from her husband of two months, Dean Jagger. Circumstantial evidence points to him as the victim, but Kim's probings and the help of a detective prove otherwise.

PARAMOUNT

The Affairs of Susan

A comedy about a girl who lives alone on an island off the coast of Maine and...
NOW IN PRODUCTION FOR 1944-45

"SALOME—WHERE SHE DANCED"

"NIGHT IN PARADISE"

RELEASING THROUGH Universal Pictures COMPANY, INC.
"United in determination to enhance and protect the art of motion picture producing ... to encourage creative talent ... to maintain economic equality ... to foster broader public appreciation ..."

WILLIAM CAGNEY
CHARLES CHAPLIN
WALT DISNEY
EDWARD A. GOLDEN
SAMUEL GOLDFYN
SOL LESSER
MARY PICKFORD
DAVID O. SELZNICK
EDWARD SMALL
HUNT STROMBERG
WALTER WANGER
ORSON WELLES
LOYD WRIGHT, president
JOHN C. FLINN, executive secretary
Sol Lesser

presents

The Comedy of a Careless Stork

"3 IS A FAMILY"
John Golden's Hilarious Stage Hit
For United Artists Release

Edgar Rice Burroughs'

"TARZAN AND THE AMAZONS"
Starring Johnny Weissmuller and Brenda Joyce
For RKO Release

IN PREPARATION

"CIVILIAN CLOTHES"
"CRAZY TO DANCE"

And Two Stories For
LON McCALLISTER
(Now in Service)
meets a man who transforms her into a glamorous girl. She becomes a famous actress and has romances with a quartet of men, finally winding up the bride of a famous theatrical producer.

And Now Tomorrow
Cast: Loretta Young, Alan Ladd, Susan Hayward, Burt Lancaster, Denny Moore. Director: Delmer Daves. Original Screenplay: Robert E. Sherwood. Rachel Field. Screenplay: Frank Partos and Raymundo Romano. Original Screenplay: Marion Halm. Producer: David Weisbart. Emily Blair (Loretta Young), wealthy New England girl, becomes afflicted with deafness. Alan Ladd, a young doctor, "from the other side of the tracks" in Blairstown, effects a cure when all others diagnose the case as hopeless. Emily falls in love with him. The two embark on a journey to the mountains, easier to take the discovery that her sister has been carrying on a secret romance with Emily's fiancé.

Bring On the Girls

This is a Technicolor musical about the world's richest young man (Bracken) who can't find a girl to love him. He hires Tufts to help him just to his money. When he enlists in the navy, his lawyers send a junior member of the firm (Tufts) along to protect him. As a result of his wealth and his looks, the girls fall for him but almost fails for a scheming cigarette girl, until Cupid sets his course in the right direction.

California

A drama in Technicolor, backgrounded against the California gold rush of 1849.

Dangers Passage

Dark Mountain
Cast: Robert Lowery, Ellen Drew, Regis Toomey, Jack LaRue, Broadway. Producer: William H. Pine and William Thomas. Director: William Berke. Original: Paul Franklin and Charles Royal. Screenplay: Maxwell Shane. A cops and robbers story in which the hero is a forest ranger. He undertakes to hide his former sweetheart, innocently married to a gangster who has become involved in a murder charge. The husband invades the mountain hideout and she is forced to befriend him to save her life. How the hero outwits the slaver and saves the girl furnishes the plot structure.

Don't Ever Grieve Me

Double Exposure

Duffy's Tavern
Cast: Ed Gardner, Charlie Cantor, Barry Sul-lis, George Wilson, Victor Kilian. Producer: Fred Kohlmar. Director: Edward Dmytryk. Original Screenplay: Melvin Frank and Norman Tomasi. Based on the radio show of the same name, this concerns Archie's (Ed Gardner's) problem when he feeds 14 ex-service men at Duffy's Tavern on credit and gets himself into a jam. He finally hires r group of Hollywood stars, in New York on a bond tour, into appearing at a benefit to raise the necessary funds to help the soldiers and get him out of trouble.

El Dorado

A story of the west in 1880, this centers around a murder that happens in a hotel situated at the end of the stage-coach line and the beginning of the Pony Express run.

My Favorite Brunette

The Flame

Follow That Woman

Frenchman's Creek

The Golden Years
Cast: Sonja Tufa, Veronica Lake, Lilian Gish, Joan Caulfield, Billy DeWolfe, Pat Phelan, Loyd Bridges. Producer: John Houseman. Director: John Houseman. Original Screenplay: Arturo de Cordova. Screenplay: Hugo Butler, Theodore Strauss and John Milford. A dramatic story of a group of medical students residing at a boarding house which is as much an institution as the school itself. Central character is a student (Sonny Tufts) who is determined to become a doctor despite a fear of death he developed during a tour. Following the death of one of his patients, he redeems himself, performs a brilliant operation, then graduates.

Her Heart in Her Throat

Here Come the WAVES
Cast: Bing Crosby, Betty Hutton, Sonny Tufts, Martha Raye, Lucille Bremer, John Litel. Producer: Monty Berman, Jack Hylton. Director: Mark Sandrich. Original Screenplay: Alan Scott. Producer: Susie and Robert Rosemary twins (both Betty Hutton), are divided in their opinion of Johnny Cabot (Bing Crosby) idol of the buddy-cocktails. He joins the navy. They join the WAVES. Susie gets Johnny assigned to WAVe-recurr ing. Meanwhile Johnny's pal, Windy (Sonny Tuft") falls for Rosemary and they make it a double wedding.

High Man

Told against the background of a huge California cracking plantation where high bettors know this is the chance about the work of construction riggers who risk their lives high in the air on building jobs, and the rivalry of two of them for a beautiful waitress.

Incendiary Blonde

Kitty

The Lady and the Landlubber

The Lost Weekend

The Love Letters
Cast: Jennifer Jones, Joseph Cotten, Ann Rich-ards, Derek Cooper, Cecil Kellaway, Producer:
HITLER'S CHILDREN

EDWARD A. GOLDEN
Productions

THE MASTER RACE
Produced By ROBERT S. GOLDEN
WILLIAM BENDIX
Under Contract to Hal Roach Studio

LOANED TO PARAMOUNT FOR TWO PICTURES A YEAR.
LOANED TO 20th CENTURY-FOX FOR TWO PICTURES A YEAR
IT'S UP TO You...
TO SPEED THE DAY WHEN THEY ALL COME MARCHING HOME

the job isn't finished yet!

**Make the 6th War Loan**

THE "TOTAL VICTORY DRIVE"

**NATIONAL THEATRES**
Charles P. Skouras, President

**FOX MIDWEST THEATRES**
Elmer C. Rhoden, President

**FOX INTERMOUNTAIN THEATRES**
F. H. Ricketson, Jr., President

**EVERGREEN STATE THEATRES**
Frank L. Newman, President

**FOX WISCONSIN THEATRES**
Harold J. Fitzgerald, President

**FOX MICHIGAN THEATRES**
David M. Idzal, President

**FOX WEST COAST THEATRES**
Charles P. Skouras, President
Drama of two buddies in the British army, one of whom meets a girl at a cant-tea, and the other and him and, as a lark, he has his friend, who writes beautifully, answer for him. The girl falls in love with the letters, but marries the boy whom she thinks has written them. Her life with him is very unhappy, but ultimately she wins up with their real author and finds happiness.

The Man in Half Moon Street Cast: Nils Asther, Helen Walker, Reinhold Schimmiger, Nevada Cantwell, Covina McKee, Raymond Breen, Matthew Boulton. Producer: Walter Wanger. Director: Dorothy Arzner. Original Screenplay: by Barre Lyndon. A young scientist who believes he has found the secret of immortality commits a series of crimes in order to further his mysterious experiments and gain operations. After many sinister events, in which Scotland Yard closes in on him, he realizes he can no longer withhold his secret from his fiancée and is finally outwitted by the laws of nature.


A Medal for Benny Cast: Dorothy Lamour, Arturo de Cordova, Carrol. Producer: Sylvestre Carrol. Director: Fred Maceou. A well-known Mexican town, this is the story of what happens to a group of paisanos when one of their number is proclaimed Mexico's first Medal of Honor. The town exploits the award and forces a young girl to deny her love for one of the living to serve the memory of the dead hero.

Ministry of Fear Cast: Ray Milland, Marjorie Reynolds, Cari Emond, Hillary Brooke, Erskine Sanford, Thomas Louden, Percy Waram. Producer: Seton I. Miller. Original Screenplay: by Seton I. Miller. With its background, this psychological mystery drama concerns a man (Ray Milland), who upon being released from an insane asylum, to which he was sent because of his compulsion to murder his wife, becomes involved in a gang of saboteurs. Because of the former charges against him, he avoids police protection and sets out to expose the gang himself.

Murder, He Says Cast: Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Peter Whitney, Porter Hall, Madeleine Lebeau, Frank Coghlan, E. E. Clasby, Director: George Marshall. A soft-spoken California lawman begins to suspect the guilt of a man who is a strong and efficient citizen, until the lawman learns he is the murderer of his wife, and a few of the deaths are caused by spring water which causes people to glow in the dark.

The National Barn Dance Cast: Jean Heather, Charles Quigley, Robert Benchley, Mabel Paige, Charles Dingly, and the National Barn Dance troupe. Producer: Walter Wanger. Director: Harry Cohn. Original Screenplay: Lee Loeb and Hal Timberg. Using the radio program of the same name, the theme was the lives of a group of rural songbirds and musicians who were brought to Chicago and developed into a popular air show. The National Barn Dance air cast is used virtually intact, augmented by the addition of new names which carry the thematic burden.

No Escape Cast: Robert Lowery, Producer: William Pine and William Thomas. Director: No Original. No credit set. Screenplay: Godfrey Homes. Drama about a man who is released from prison and inadvertently becomes involved with a gang of crooks. Because of his past, he is unable to appeal to the law and is forced to bring the gang to justice singlehanded.


Our Hearts Were Young and Gay Cast: Diana Lynn, Gail Russell, Producer: Kenneth Macgowan. Director: No Original. No credit set. Screenplay: Written by Dorothy Lamour. In 1923, a quartet oflight comedy and epic drama, this mystery centers about the strange will of an eccentric millionaire. Jack Halston, insurance salesmen, arrives at the house the night the man is murdered and soon becomes involved with all kinds of corpses and weird characters before he tracks down the killer and wins the girl of his choice.

Out of This World Cast: Eddie Acuff, Diana Lynn, Veronica Lake, Casa Dutey, Mary Elliott, Carmelle Bergstrom, Darrell Hughes, Edward Bounds, Robert W. Young, Producer: Horace Hoxey. Director: Half Waller. Original Screenplay: Arthur Phillips and Walter De Leon. Diana Lynn, an art-loving girl band are having their troubles when they run into a Western Union messenger, Eddie Bracken, whose warbling causes even the most sophisticated member of their aggregation (Veronica Lake) to swoon. They sign Eddie up and precipitate themselves into an assortment of headaches and fun.


Practically Yours Cast: Fred MacMurray, Claudette Colbert, Gil Lamb, Cecil Kelley, Isabell Randolph, Rosemary De Camp, Frank Coghlan, Wikipedia, Director: Mitchell Leisen. Original Screenplay: William S. Hartman. A farcical comedy dealing with the "trumped up" romance of a flyer, who returns a national hero, and because of a minor technical statement is believed to love a girl who used to work in the same office with him, but whom he scarcely knows. Forced to pretend love to preserve the public's ideal, they eventually fall for each other.

Princess on the Warpath Cast: Dorothy Lamour, Producer: No Original. No credit set. Screenplay: Written by Arthur Phillips. In this modern musical, an Oklahoma Cherokee princess discovers an oil well and becomes a millionaire with a cadre of otters.

Rainbow Island Cast: Dorothy Lamour, Patric Knowles, Bracken, Gil Lamb, Barry Sullivan, Forrest Orr, Anne Revere. Producer: William Pine and William Thomas. Director: No Original. Screenplay: Walter De Leon and Arthur Phillips. A south sea idyl which has to do with the adventures and romances of three sailors of the U.S. maritime service who join in a manhunt with the torpedoing of their ship by the Japs. They are about to be beheaded when the resemblance of one of them to the native's God saves them and precipitates more trouble, until they escape.

The Road to Utopia Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Robert Barret, Nestor Paiva, Jack Oakie. Producer: Paul Jones. Director: Hal Leisner. Original Screenplay: Norman Panama and Melvin Frank. In their fourth road show, Bing Crosby, Bob Hope and Dorothy Lamour reunite their many travels into Alaska during the Gold Rush days. The boys are a couple of prospectors, and Dotty is looking for a mine she inherited. The trio becomes involved with desperadoes, and in all kinds of comic adventures.

Salty O'Rourke Cast: Alan Ladd, Gail Russell, Stanley Clements, William Demarest, Spring Byington, Bruce Cabot, Rex Willems. Producer: I. D. Leshin. Director: Raoul Walsh. Original Screenplay: Raoul Walsh. Salty O'Rourke (Alan Ladd) acquires a wonder horse, and the only jockey who is able to handle him through young Stanley Clements. Just before the big race, a pretty young schoolteacher, Gail Russell, provides romantic complications which almost upset Ladd's plans to win the event and best the crooked gambler, Bruce Cabot.


Till We Meet Again Cast: Barbara Brittin, Roy Milland, Walter Slezak, Lucille Watson, Konstantin Shayne, Vlad-
Too Good to Be True


When Lawyer Sonny Tufts is discharged from the army, he is saddened to find his clients are badly lacking. To help him out, Showgirl Betty Hutton pleads guilty to a murder, so he can defend her and win desirable publicity. The results are a springboard for an assortment of comedy antics.

The Trouble With Women


Comedy-drama about a young couple who join the army during this war and set an example in emotional stability and common sense for the ultra-modern and flighty parents of the girl who were wed during the first flush of their passion.

Two Years Before the Most

*Cast:* Alan Ladd, Brian Donlevy, Howard Da Silva, Bill Bendix, Albert Dekker, Luis Van Rooten. Director: Edward Dmytryk. Screenplay: Benetton E. Miller. Director: John Farrow. *Original* by Richard Henry Dana. *Screenplay:* Benetton E. Miller. Based on the life of Henry Dana, well-known novel of the same title, this tells the story of the crew of the brig, Pilgrim, which sails around Cape Horn to California and back to Boston under the command of a martinet captain. The voyage is marked by adventures, terrible hardships and a touching love story.

The Virginian


The Virginian (Joel McCrea) is marshal in a Wyoming town. His friend Steve (Sonny Tufts) becomes involved with a gang of rustlers, headed by Trampas (Brian Donlevy). When the Virginian swears he will hang any rustler he catches, Trampas fixes it so Steve is caught. The Virginian is taken in a series of frames between the Virginian and Trampas with the Virginian ultimately triumphing.

The Well Groomed Bride


Comedy-drama with a modern San Francisco locale.

Whenever I Remember


You'll Be the Death of Me


A gluttonous and meddlesome judge concerned with the adventures of a small town reporter with no nose for news, who accidently stumbles into a series of murders in a California wine-growing region. He discovers an identical twin who has spoken to each other in 20 years.

Ziegfeld Follies


A Technicolor musical without a story, this has 23 production numbers, including the opening circus scene, a Honolulu swimming routine; dances by Fred Astaire and Gene Kelly; a Baby Snooks act, etc. Music composed of songs with Jule Styne with lyrics by Betty Comorford and Lew-Whitmore

PRC Pictures

Bluebeard


In Paris, a series of murders of beautiful women cause the police to warn the public a modern Bluebeard is rampant. Jean Parker does not suspect the artist in whom she is interested is the fiendish killer, but when her sister is slain, the evidence is damning. Accused by Jean, he almost destroys her, but the police arrive in time.

Boss of Rawhide


The Texas Rangers move into a corrupt town, clean it up and save the small ranchers from the machinations of a feudal overlord.

Crime, Inc.


Based on the expose written by Martin Mooney, this is a story with a newspaper background, of a reporter who uncovers a crime syndicate in New York during the late 20s. His efforts and sensational disclosures bring about a Newsweek campaign which introduces a clever prosecutor who does the job.

Dead or Alive


Tex Ritter comes to DeLano to help a secret committee rid it of outlaws. He enlist the aid of his pal, Dave O'Brien, who poses as a train robber, joins the robber band. The plan backfires. Dave is captured by the secret committee; Tex by the outlaws. How they extricate themselves and best the villains supplies the balance of the story.

Deadline


Melodrama with newspaper background.

Drums of Death


Eight groupies are stranded in a jungle because of a plane crash. Each considers himself a special person with special skills. But confronted with the perils of unfriendly savages, jungle beasts and the elements, they soon lose their outer veneer and it becomes a test for the survival of the fittest.

Enchanted Forest


An outdoor story located in the Redwood Forest of northern California and filmed in Technicolor.

The End of Night


An eerie tale concerning the perils of a young girl who loses her home and estate on an island where a murder is committed. She eventually solves the crime, following numerous narrow escapes.

Forgotten Children


No screen story developed so far.

Gangsters of the Frontier


The Texas Rangers (Tex Ritter, Dave O'Brien and Guy Wilkerson) are attacked by outlaws, who then take over the town of Red Rock, forcing the people to work for them in the mines. The Rangers organize the final stand, repossessing the town and after an assortment of riding and shooting, trap the culprits.

The Great Mike


The story of an 11-year-old boy and a horse, which is given into his care, and which he hopes to own some day. Story is backgrounded against Santa Anita in the pre-Pearl Harbor era. There the boy meets and mixes with horse owners, gamblers and the behind-the-scenes crowd of a race track. Eventually he realizes his dream, sees his horse run to victory.

Hello, Mom


Story of a prizefighter who enters the armed forces.

His Brother's Ghost


A group of sharecroppers on a ranch have been terrorized by bandit raids, during which four of their company were killed. They enlist the aid of Buster Crabbe, a heaven-fighting field hand, to rout the outlaws, is kidnapped by them. Buster, however, fights and shoots his way out of jail, and peace on the ranch is eventually restored.

Hollywood and Vine


A comedy romance with a studio background this concerns a girl, a boy and a dog. The girl achieves stardom by becoming a star; the boy, a famous writer, conceals his identity while courting her; and the dog attains the fame his mistress wanted for herself, and is re-
Making a Slogan a Dedication——

"GOOD ENTERTAINMENT"

A Showman's Company—Top-Ranking Stars in Pictures with
Through Intensive Exploitation and Exhibitor

International's First Four

SMASHED RECORDS — EXTENDED RUNS
ACROSS THE CONTINENT

GARY COOPER
TERESA WRIGHT
"CASANOVA BROWN"
with
FRANK MORGAN
A Nunnally Johnson Production. Directed by Sam Wood

A Thrilling Adventure in Suspense

EDWARD G. ROBINSON
JOAN BENNETT
"The WOMAN in the WINDOW"
with
RAYMOND MASSEY
A Nunnally Johnson Production. Directed by Fritz Lang
T IS INTERNATIONAL!

Unusual Attraction—Extraordinary Talent Pre-sold to Audiences
Co-operation—Pictures with "Pull" and Performance

Releases Through RKO
A GAY, INVITING MUSICAL SHOW
(in TECHNICOLOR)

RANDOLPH SCOTT
DINAH SHORE

GYPSY ROSE LEE
BOB BURNS

"BELLE of the YUKON"
with
CHARLES WINNINGER
Produced and Directed by William A. Seiter

EXCITING AND COLORFUL LOVE STORY
(in TECHNICOLOR)

The Incomparable
SONJA HENIE
"IT'S A PLEASURE!"
with
MICHAEL O'SHEA
MARIE Mc Donald — BILL JOHNSON
GUS SCHILLING — CHERYL WALKER
Produced by David Lewis . . . Directed by William A. Seiter
I Accuse My Parents

I Ring Doorbells

I'm From Arkansas

Joe Comes Home

Kentucky Mansion

The Kid Sister
Cash: Judy Clark, Constance Worth, Roger Pryor, Frank Fay, John Dugan, Minerva Urecal, Peggy Wynne, Richard Byron. Producer: Stimson Newfield. Director: Stimson Newfield. Original: Not set. Screenplay: Not set. A fond mother decides to put into practice a book she has been reading in psychology books, as applied to her two attractive daughters. She is determined not to let the younger one marry until the older girl finds a husband, which results in various complications. The young sister, while waiting around, falls in love with her older sister's boy friend and so mama's plans go astray.

King of Proxy Street

Madman of Mateawan

Mother Cabrini

Mystery in Spades

The Patriot of the Philippines

The Phantom of 42nd Street

Rustlers Hideout
Cash: Buster Crabbe, Al "Fuzzy" St. John, Patt McCorry, Charles Karmen, Hal Price. Producer: Bignold Neufeld. Director: Sam Newfield. Original and Screenplay: Joseph O'Donnell. Learning there has been rustling at the border, Buster Crabbe and Al "Fuzzy" St. John go into a nearby town to investigate. One of the rustlers kills a man and plants the blame on Buster, follow the sheriff and a posse, and Foster and Al outmaneuver them, and succeed in bringing the outlaws to justice.

Strange Illusion
Cash: Warren William, James Lydon, Regis Toomey, Sally Eilers, Dayne Hordard, Jimmy Clark, George Reed. Producer: Leon Fromkess. Director: Edgar Ulmer. Original: Fritz Rühr. Screenplay: Not set. A man is murdered, leaving a widow and their son and daughter. The young man sees the ghost of his father, and in a dream sees his mother with another man whom he feels is the murderer. Awaking from the dream he decides to check through his father's records and thereby finds evidence that the stranger was his mother's lover and both had plotted the murder.

Swamp Man
Cash: Not set. Producer: Not set. Director: Not set. Original: Not set. Screenplay: Not set. The story of a young socialist on a visit in the Bayou country who meets a rough and ready, almost uncivilized man. She decides to have some fun, and so takes him to New York with her to show him off to her upper-crust friends. But the joke boomerangs, because before she realizes it she has fallen in love with him.

Swift Homicide

Wild Horse Phantom
Cash: Buster Crabbe. Al "Fuzzy" St. John, Elaine Morley, Kemal Maynard, Bud Baxter, Hal Price, Robert Meredith. Director: Sam Newfield. Original and Screenplay: George Seaton. When the Piedmont County bank is robbed...
8 Good Reasons Why This Will Be MONOGRAM'S Record-Smashing Year!

1. ALASKA
   Kent Taylor • Margaret Lindsay • John Carradine • Dean Jagger

2. THEY SHALL HAVE FAITH
   Gale Storm • Johnny Mack Brown • Sir Aubrey Smith • Frank Craven
   Mary Boland • Conrad Nagel • Johnny Downs

3. ENEMY OF WOMEN
   Donald Woods • Claudia Drake • Paul Andor • H. B. Warner

4. G. I. HONEYMOON
   Gale Storm • Peter Cookson • Frank Jenks • Jerome Cowan

5. LITTLE DEVILS
   Harry Carey • Paul Kelly • and the sensational find Duckie Louie

6. JOHN DILLINGER
   Lawrence Tierney as "Dillinger" • Edmund Lowe • Ann Jeffreys
   Marc Lawrence • Eduardo Cianelli • Elisha Cook, Jr.

7. SUNBONNET SUE
   Based on Gus Edwards' Song Hit • with Gale Storm • Phil Regan

8. DIVORCE
   Starring Kay Francis
KING BROS.
MAURICE FRANKLIN
PRODUCERS

In Current Release

"When Strangers Marry"
Kim Hunter Dean Jagger
Neil Hamilton Bob Mitchum

Coming

"John Dillinger"

For MONOGRAM Release

LINDSLEY PARSONS
PRODUCER

In Current Release

"ALASKA"
"ARMY WIVES"

Now Editing

"G.I. HONEYMOON"

For MONOGRAM
SAM KATZMAN—JACK DIETZ
BANNER PRODUCTIONS

For 1944-1945

BILLY GILBERT — SHEMP HOWARD — MAXIE RÖSENBOOM

"CRAZY KNIGHTS"

2 STARRING ACQUANETTA

4 STARRING THE EAST SIDE KIDS

"GANG WAR"

For MONOGRAM Release
JEFFREY BERNERD
PRODUCER

"THEY SHALL HAVE FAITH"
"WHERE ARE YOUR CHILDREN"

• • •

Now Producing

"DIVORCE"

Starring

KAY FRANCIS

For MONOGRAM Release

JAMES S. BURKETT
PRODUCER

"CHARLIE CHAN" SERIES

Starring

SIDNEY TOLER

• • •

Just Completed

"THE JADE MASK"

For MONOGRAM Release
PHILIP KRASNE
PRODUCER

"CISCO KID" SERIES
Starring DUNCAN RENALDO

"SADDLE PALS"
JIMMY WAKELY—DENNIS MOORE—LEE WHITE

For MONOGRAM Release

SCOTT R. DUNLAP
PRODUCER

In Preparation
"SUNBONNET SUE"

BELITA in "GOLDEN GIRL"

In Release
"OH, WHAT A NIGHT"

For MONOGRAM
robbed, the ranchers face ruin through loss of their deposits. The desperadoes are captured, but the money is missing. Buster Crabbe gets the governor to allow the gang to escape so he can trail them. After some harrowing events, he comes upon the cash, discovers the brains behind the scheme and rounds up the culprits.

**REPUBLIC**

**The Amazing Mr. M**
Cost: Not set. Producer-Director: Joseph Kane. Original: Screenplay: Frances Hyland. This story concerns a faded star of the legitimate stage who dramatically influences the fortunes of a contemporary American family.

**Belle of the Gold Coast**
Cost: Not set. Producer-Director: Joseph Kane. A romantic saga about the adventurous California Gold Rush days of '49.

**The Big Bonanza**

**Faces in the Fog**

**Flame of the Barbary Coast**
Cost: Not set. Producer-Director: Joseph Kane. Original: Screenplay: Gordon Craig. The story of San Francisco's Barbary Coast just before the earthquake of 1906 and concerns a gambling joint proprietor, a dance hall girl and a Montana cattle man who gamble, fight and love until all are implicated, and in the chaos they reconstruct the city and their lives.

**The Ghost Comes Home**
Cost: Not set. Producer: Herman Millbrook. Director: Joseph Kane. Original: Screenplay: Gordon Craig. A comedy revolving around a top-flight portmanteau, the two-leaved court, a woman on the run to avoid an irate husband and a lawyer. He is reported to have been killed, so he plays the part of his own ghost to clear up his troubles and win back the affection of his betrothed.

**The Glory Road**

**The Great Flamaron**
Cost: Eric von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Balsley, Leslie Allen, Michael Mark. Producer: William Wilder. Director: Anatole Litvak. Screenplay: Gay Boll. Original: Screenplay: Anne George Winton. The story of a pistol shooting erin (von Stroheim) who has in his past a young married couple. The girl revives memories of a woman von Stroheim once loved in Vienna where he was an army officer. This leads him on and convinces her that husband is cruel to her, and so von Stroheim shoots him and makes it look accidental. His dreams of marriage are wrecked when the fickle girl runs off with someone else. He pursues her across the country, and when he attempts to shoot him, he strangles her.

**The Great Stagecoach Robbery**
Cost: Bill Elliott, Bobby Blake, Alice Fleming, Don Collesimo, Bill Owen, James Sylvia Arslan. Producer: Louis Grey. Director: Lesley Selander. Original: Screenplay: Randall Vare. The seventh in the series of the Red Ryder features the trail, with Bill Elliott in the title role. There is an unexpected stagecoach robbery, a murder in which Ryder is implicated, and a gun battle. The artful bandit, establishing his innocence and brings the criminals to justice.

**Grissly's Millions**
Cost: Paul Kelly, Virginia Grey, Don Douglas, Elizabath Risley, Jeanne Reynolds, Francis Pierlot. Producer: Walter H. Goetz. Director: John English. Original: Screenplay: Mortel Roy Bolton. An old millionaire, on his death bed, shoots and kills his granddaughter's ex-husband, a blackmailing individual, and then he dies. It's found out that he was poisoned, and since the girl inherits his money, she is suspected of both slayings. The granddaughter relation is built up on her to get her out of the way. But an understanding cop tracks down the murderer by using the girl as bait.

**The Healer**
Cost: Vera Hruby Ralston. Producer: Mark M. Libo. Director: Joseph Santley. Original: Screenplay: John Collier. In this drama, Vera Hruby Ralston is the daughter of a veteran who suffers a loss of memory. Under a new identity she acquires a reputation as a faithful saint. Most of the action is laid in Mexico.

**Hit Parade of 1945**

**Hitch Hike to Happiness**
Cost: Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Richard Lane, Artie Acri, Joyce Compton, Joseph Santley, H. Brown. Director: Joseph Santley. Original: Screenplay: Millard and Jerry Horwin. Screenplay: Jack Towleyn. A too-smart Broadway playwright and his producer, for publicity, put a gag on a good-natured, naive waif who desires to become a playwright. Through cooperation of two of the waiter's pals, a popular songstress and a talented but unknown songwriter, the gag boomerangs, bringing realized ambitions and romance to all concerned.

**The Iron Master**

**Jealousy**
Cost: Not set. Producer-Director: Gustav Mohaty. Original: Dalton Trumbo. Screenplay: Arnold Phillips, Gustav Mohaty. Located in Hollywood, this is a psychological melodrama involving the lives of four people and tends to show the effects that jealousy has on this group when affections are alienated.

**Johnny Comes Home**

**Lake Placid Serenade**
Cost: Vera Hruby Ralston, Eugene Palette, Vera Vague, Robert Livingston, Stephanie Bachler, Ruth Terry, Roy Rogers, Producer: Harry Grey. Director: Steven Sokely. Original: Frederick Kohner. Screenplay: Dick Irving Hyland and Dugan Gilbert. The story of a young Czechoslovakian ice skating champion who visits America for the Lake Placid carnival. She goes to live with a rich uncle in New York, but there becomes the center of controversy, because her two cousins are in love with the same man, who wants only the skater. But all is satisfactorily ironed out; she wins success in America and the man of her choice.

**Lights of Old Santa Fe**
THIS is a PRC Year
WITH Accent ON
ENTERTAINMENT

PRC PICTURES INC.
AMERICAN PRODUCTIONS, INC.
DONALD C. McKEAN
ALBERT HERMAN

Producers of

"Delinquent Daughters"  "Sporting Chance"
"Shake Hands With Murder"  "Nobody's Patsy"
"Sweet Homicide"  "The Girl Next Door"

Releasing Through

P.R.C.

EDGAR G. ULMER
Producer-Director

"BLUEBEARD"
"STRANGE ILLUSION"
Ulmer-Chadwick Productions

"SWAMP MAN"
Releasing Through

P.R.C.
ALEXANDER-STERN PRODUCTIONS, INC.
ARTHUR ALEXANDER • MAX ALEXANDER • ALFRED STERN

Current Releases
"MEN ON HER MIND"
"WATERFRONT"
"I ACCUSE MY PARENTS"
"SEVEN DOORS TO DEATH"

8 Texas Rangers Starring Tex Ritter, Dave O'Brien and Guy Wilkerson

In Preparation
"DEAR DOCTOR"
"TRAIL OF '49"

P.R.C.

SIGMUND NEUFELD PRODUCTIONS

EIGHT WESTERNS:
Starring
BUSTER CRABBE
Featuring
Al 'Fuzzy' St. John

SIX FEATURES:
'SWING HOSTESS'
'THE KID SISTER'
and
Four Other Features

Directed by SAM NEWFIELD

Production Manager: BERT STERNBACH
Jack Schwarz
PRODUCER

P.R.C.

1943

"Danger—Women at Work"
"Submarine Base"
"Tiger Fangs"
"The Girl From Monterrey"
"Career Girl"

1944

"Lady in the Death House"
"Machine Gun Mama"
"Dixie Jamboree"
"Queen of Burlesque" (preparing)
"Enchanted Forest" (preparing)

ROTH-GREENE-ROUSE PRODUCTIONS

Completed:
"The Town Went Wild"

In Preparation:
"Quebec"
"The End of Night"

Released Through

P.R.C.

Orpheum Theatre

Los Angeles

Sherrill Corwin
DAVE O'BRIEN

1944

Completed:
"Tahiti Nights"
Columbia

"Joe Comes Home"

TERRY MORSE

Director

Preparing:
"FOG ISLAND"

Greetings—

The SEVERN Family
show, but he wins the heart of the grateful girl.

The Man From Oklahoma
A romantic westerner with a team of hard-hitting cowboys headed by Roy Rogers, who fights and shoots his way out of trouble and into love.

My Buddy
This is a film where the gentle Jap-inspired boy and the lovely girl try to combat their mutual love and the dangers they face.

The Night Train to Memphis
A medical discharged war hero loses his memory. He is impersonated by another man, who commits several comic situations and complications.

The Phantom Speaks
A famous scientist has a theory that the dead can return in spirit if the will of the spirit is weaker than that of the medium. A man convicted of murder agrees to become the subject for the experiment, with weird results.

Pony Express
A historical film of the pioneer Pony Express era when the west was young.

Return at Dawn
A drama which concerns the lives of those connected to the federal penitentiary in San Francisco bay.

Sheriff of Chimarron
The story of an honest, fearless man of the west who represented justice and meant to see that it was carried out.

Sheriff of Las Vegas
Cast: Bill Elliott, Bobby Blake, Alice Fleming, Joey Keith, Sterling Holloway, Producer: Alexander Auer, Director: Lesley Selander, Original Screenplay: Norman S. Hall.
Red Ryder once again comes to the rescue in this yarn of a dispossessed son who is wrongfully accused of killing his father. He is exonerated by the writ and дальнер the sheriff of the town who finds and punishes the killer after a mass gun battle breaks up the gang.

A Song for Miss Julie
The plot of this story revolves around the activities of two Broadway playwrights who invade the South looking for scandal and wind up dripping with magnolia and southern accents.

That's My Baby
The story of a comic magazine magnate who couldn't laugh because of a psychological malady. His daughter, in love with one of the staff artists, won't get married until he's cured. It's eventually learned what keeps the man from laughing, and several deranged before the sad one is cured of the blues.

That's What You Think
A musical revue based on a radio program by the same name.

Thoroughbreds
A race horse becomes a former cavalry sergeant who is medically discharged from the army. He gets a job with a horse dealer, but he can't bear his horse which had been auctioned by the cavalry when it became mechanized. He becomes involved with crooked race track gamblers and falls in love with his pal's girl, who is the boss' daughter. After many misunderstandings, he rides the horse he's been training and wins the race—and the girl.

Three's a Crowd
Based on Mignon Eberhards's mystery thriller by the same name, concerning a young couple in love who become involved with murder and old hatreds and the police.

The Top Neca Terror
In this western tale, crooked land agents are attempting to fleece settlers of the Cherokee strip during the days of the land rush. Allan Lane, as the government agent, and his amigos and smash the gang and restores justice.

Tugboat Annie

The Vampire's Ghost
Cast: Grant Witham, John Abbott, Peggy Stewart, Adele Mara, Producer: Rudy Abel, Director: Lesley Selander, Original: Leigh Brackett, Screenplay: Leigh Brackett and John E. Butler.
Located in the African jungles, this weird tale is about a group of people who become encompassed in a series of strange happenings pertaining to medieval superstitions and the supernatural.

Wizard of the Ozarks

Adventures of Sinbad
An Arabian Nights tale in Technicolor through which the hero has the experiences of Sinbad who sailed the seven seas.

Albany Night Boat
A musical comedy in which two boat owners whose crafts travel from Albany to New York vie with each other for the best kind of entertainment on their respective boats. The competition between them serves to introduce several specialty acts.

All Brides Are Beautiful
The story of a young married couple of the lower middle class and how they solve their economic problems.

Bar of Music
A story of the popular combine of Crosby and Fitzgerald in a musical interwoven with romance and humorous twists.

Belle of the Yukon
The time is 1898 in Malamute, Alaska, where men fought and died for gold and then squandered the hard-won substance on bespangled dance-hall beauties. This is the story, filmed in Technicolor, of that era, and of the love of a saloon queen for a gentleman of questionable character who tangled with gamblers, brawlers and miners.

Betrayal From the East
Located on the California coast, the story tells with a Jap-inspired plot to destroy the Panama Canal prior to Pearl Harbor. Their nefarious schemes are thwarted by an American, working for army intelligence, whose sweetheart is killed by the enemy while he escapes.

The Blue Mist Mystery
A mystery comedy which deals with the efforts of a former bootlegger, who has become a respectable night club proprietor, to get rid of a corpse planted in his club. He is involved in a murder charge and his mad assortment of friends, in hare-brained situations, almost cause the police inspector to be taken before the real culprit is apprehended.

The Body Snatcher
A weird tale concerning an Edinburgh doctor (Boris Karloff) who lived a century ago, and was forced to do grisly things to robbers and murderers in order to find corpses for dissection and study.

The Brighton Strangler
Cast: John Loder, June Daprano, Michael St. Angelo, Hope Herbert, Miles Mandel, Ian Wolfe.

BOXOFFICE BAROMETER
London process, Robert in challenge accepted, Not Screenplay: private Screenplay: clever California, of the tress.

BOXOFFICE BAROMETER

Fancy Free

In this comedy, Danny Kaye portrays an MP who gets into romantic trouble after the liberation of Paris, and is followed all the way home by a bevy of girls from Paris. Kaye is a philosophy major who has been turned down by his buddies and becomes the Casanova of the army. Everybody is in on the gag but Danny.

Farewell, My Lovely

This film, based on the novel by Raymond Chandler, tells the story of a private detective who takes a case from an ex-con and agrees to search for his missing girl friend. He finds her, but not before he's badly beaten, shot at, and pursued by people trying to obstruct his quest.

Father Malachi's Message

This story concerns an aged priest who performs a modern miracle, only to realize that it is not appreciated. By another miracle he cancels the first one, but the whole thing brings happiness to two young lovers.

FBI in War and Peace

This story is built around the facts taken from the records of the Federal Bureau of Investigation that can now be published. In fiction form, it tells of the functions of this organization and its assistance to the United States in war and peace, citing several cases and how they were handled.

First Man in Tokyo

A film which describes the exciting adventures of an American who was parachuted into Japan in order to lay the groundwork for the invasion.

The Flying Yorkshireman

A middle-aged Englishman who lives in retirement in California, suddenly decides to become a flyer. He plans to fly across the country, turns New York into a turmoil with his aerial antics, and eventually pilots himself and his wife back to their old home in England.

Gallant Weekend

A young marine sergeant in California for two days spends it at the home of a wealthy girl with whom he falls in love. Though she is nowhere near recuperating shell-shocked soldier, she finds herself attracted to the marine. The latter, from his own standpoint, in the South Pacific, now calls a cure for his condition at this fiction. It is used and proves effective, and the leathernecker gallantly steps out of the girl's life, realizing the couple belongs together.

George White's Scandals of 1945
Cash: Gene Krupa and his band. Producer: Jack Sherry. Director: not set. Original: by Joseph William. Screenplay: Hubert Wellbox and Howard Snyder. Funding from the financial mechanism employed by the band. The film depicts the group's popular name bands, popular tunes and plenty of dancing, patterned after the Broadway re-
Invisible Army

John Wayne portrays an army colonel whose devotion to the cause of Filipino independence and resistance is inspired by a life-threatening situation in the Philippines. The heroic resistance of the people of those islands, and their underground activities after the Jap invasion is the basis of the film's plot.

The Isle of the Dead

This horror tale tells of a household of people on an island beset by a plague which kills them off one by one. But they believe a vampire to be responsible and accuse a girl, one of the residents, of being the evil force behind the deaths. She is saved from death by taking her from the island to safety.

It's a Pleasure

Plimed in Technicolor, this is the story of an ice skating prodigy who is a worthless but irresistible ice hockey player. She sees through him his various escapades until one of them results in her death. Thinking he is in the way of her success, she becomes a dancing and skating star and is eventually reunited with her husband.

Johnny Angel

A modern adventure story about the pirating of a gold-loaded ship traveling from Dakar to Havana. Murder, love and intrigue follow the ship on its course.

Lady Not Alone

The story of a 27-year-old divorcee, with a small son, who decides to marry again. Her ex-husband inherits from South America to a woman who brings the event proves to him his attitude is wrong and she is really in love, so he steps out of her life.

The Lie Detector

This is a mystery thriller about the adventures of two criminal lawyers, a man and a woman, who solve a murder by diametrically opposed methods.

Man Alive

A story which depicts the experiences and problems confronting the sailors, soldiers and marines on their return to civilian life.

Home Again

A domestic drama about the eternal triangle in which a young society woman is the facet of the problem of deciding between the two men in her life.

I Love That Boy

In this comedy laced with music, singing and dancing, Eddie Cantor is beset by a lovesick Joan Davis who is out to get her man and breaks all the rules of the game in the process.

The Master Race

In a Belgian town occupied by Allied troops who are trying to restore order from chaos, this story takes place just before Germany's final surrender. It deals with a Nazi-inspired plot to keep alive the master race and prepare for another war which is revealed and destroyed along with its instigators as Germany's defeat is heralded throughout the world.

My Pal Wolf

A natural who its parents are too busy with their own affairs and leave her to the care of a cold governess. The child finds a huge dog which she befriends against the wishes of her governess who tries to get rid of the animal, who it discovered, is a run-away army dog. She persuades the proper authorities and a puppy is sent to the child to compensate for the loss.

Nevada

The story of a two-fisted cowboy, who though in love with a woman, is involved in a murder through his plotting of an unscrupulous citizen. He tracks down the real murderer with the help of his pals, and wins the girl he loves.

None But the Lonely Heart

The dramatic story of a young man, who, in striving to raise himself and his mother from dire poverty, becomes involved with a gang of thieves. This he takes results in tragedy for himself and death for his mother. Ultimately he realizes the futility of it all and starts out anew.

None So Blind

A psychological drama involving a man who is infatuated with a married woman. His husband is blind, and she convinces her lover the affliction is felled and that he is planning to kill her. During the course of action, the other man learns the husband really is blind and she is the one who is plotting murder. Disillusioned, he leaves her.

Pan-American

This comedy with a musical background, concerns members of the editorial staff of a political magazine who visit the Latin-American countries for the purpose of doing a feature on their outstanding activities. The boys set out on the trip to Rio. Her fiancé awaits her there but meanwhile she ties her fellow passenger into romantic knots which results in several complications, all finally ironed out with the story's end.

Portrai in Crimson

120
BOXOFFICE BAROMETER
My Sincere Thanks...
SIDNEY A. FRANKLIN
**A Murder Mystery.**

**The Princess and the Pirate.**


**Prodigal Women.**

Cost: Not set. Director: Anthony Schlegal. Producers: Robert Fellows. Original: Anthony Schlegal. Screenplay: Wilfred Jackson. The story of a river showboat, which goes aground near the business of the town. During the ensuing feud between the two places of entertainment, the skipper's daughter gets her first chance at schooling, and rescues the showboat from oblivion by turning it into a place for the entertainment of high school pals.

**The Rodeo.**


**Situation Out of Hand.**


**The Spanish Main.**


**Tall in the Saddle.**


**That Man Alone.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Robert Fellows. Screenplay: Paul Kuehn. A blacksmith who returns from war, finds his wife has planned a life designed to keep him indoors and away from the horses he loves. Refusing to be confined, he takes horse and chases away a wandering life through the Oregon mountains and the great outdoors of the Northwest. Their adventures provide the basis for the story.

**Those Endearing Young Charms.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Robert Fellows. Screenplay: Paul Kuehn. Based on the Broadway play by the same name, this story is about a buck private who makes the mistake of introducing a young aviator to his girl. The flyer wins the girl's love and the G.I. is faced with the problem of wooing her back.

**Tomorrow Is Forever.**


**Two o'Clock Courage.**


**Unlikely.**


**Welcome to the City.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Robert Fellows. Screenplay: Paul Kuehn. A young taxi dancer picks up a stranger and learns he is from her home town. Drawn to her, he confesses that, through hard living, he was forced to rob one of her clients. She persuades him to return the money, after which they'll return to her home in time to start life anew. They go to the client's home to pay back the money and find the man murdered. Both resolve to find the murderer before 6 a.m. Suspense and horror dodge their every step—but they succeed....

**West of the Pecos.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Robert Fellows. Screenplay: William S. O'Farrell. A meat packer's daughter brings her family to Texas, because of her havoc-creating beauty she is forced to don the disguise of a boy. The two-fisted cowbo' she'd met en route to their ranch and fell in love with, is unjustly accused of a murderer, and they both participate in several gun fights and hard riding chases to track down the murderer; when they do, she reveals herself to the hero as the girl he loves.

**Who Is My Love?**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Ruth McKenzie, Richard Bronson. The story of a woman who sees a murderer committed. She meets the murderer and marries him five years later. She is ultimately forced to turn him over to the police because she realizes he will eventually kill her to keep her silent, since she was the only one who saw the sufferer's face.

**The Woman in the Window.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Ruth McKenzie, Richard Bronson. Located in New York is this murder drama of a sedate college professor, a home-loving family man who becomes involved in a slaying through an innocent visit to a girl's apartment. The film depicts the metamorphosis of an upright, respectable citizen into a convicting criminal who finds his only escape is death.

**The Wonder Man.**

Cost: Not set. Director: Robert Fellows. Producers: Paul Kuehn, Robert T. Johnson. Original: Ruth McKenzie, Richard Bronson. Danny Kaye portrays the roles of identical twins, Buzzy, a night club entertainer, and Edwin, a studious bookworm. Involved with gangsters, Buzzy is killed; his spirit seeks revenge, to have them plan to find the murderer. Buzzy's spirit gets Edwin into all sorts of situations and complications as the murderer is brought to justice and Buzzy retires in peace.

**Wyoming.**


**Zombie on Broadway.**


---

**20th CENTURY-FOX**

**A Bell for Adano.**

Cost: William Bendix, Gene Tierney, John Hodiak, Hugo Haemisch, Miss Louis D. Lighton. Director: Henry King. Original: Novel by John Hershey. A screen adaptation of the best seller by the same name. It is the story of the allied military government in Italy, and...
KAY
KYSER

and

His College of Musical Knowledge

ON TOUR EXCLUSIVELY
FOR THE ARMED FORCES
of the man who was appointed to lead in the rehabilitation of a section of that country. Though a benevolent executive, he encountered opposition as well as cooperation. The reaction of the citizens to his rule is the basis of the film's action.

The Big Noise


A farce with Laurel and Hardy as two amateur detectives hired to guard a new bank in Manhattan. Involves numerous escapades dealing with crooks who try to steal the bomb, a wild chase ensues. The two comedians work together on the airplane with the explosive which they accidentally drop. It makes a direct hit on an enemy submarine, thereby proving its merit. The war department buys the invention while the boys go into business as full-fledged detectives.

Billy Rose's Diamond Horseshoe


A medical student decides he wants to become a procession dancer to make his fortune. He takes his father at Billy Rose's Diamond Horseshoe. He meets his star, Betty Grable, who, with others of the counselors, he must return to the show. The ensuing complications are eventually ironed out and Betty marries the student who gets his medical degree.

Bon Voyage


Set in the heart of New York's business world is this story of a group of wartime career women, all employed in a suite of law offices in a Manhattan skyscraper. Their lives and fears and ambitions are revealed as they clash over the love of one man who is overseas.

Circumstantial Evidence


This murder mystery tells how a man, unjustly accused of a crime, is caught in a web of events that nearly convict him.

Claudia and David


Both Robert Young as David and Dorothy McGuire as Claudia, and is a follow-up of the previously-made "Claudia". It is about the very human going-on in the life of a young happily married couple.

Col. Ellingham's Raid


Charles Coburn portrays a retired army officer who comes to a small town where his nephew runs the local newspaper. Coburn takes the job as political columnist on the sheet and subsequently exposes and smashes the town's political machine.

The Dolly Sisters


The stage career of the Dolly Sisters and their experiences that led them up to big time vaudeville.

Fallen Angel


A saga, taken from Victor Hugo's "Les Misérables," in which the harrowing experiences of the leading character, Jean Valjean, are related.

The Keys of the Kingdom


From the popular novel by the same name, this screenplay brings to life the character of Father Francis Chisholm "who bumped his head so often and so hard in his strivings after God." After a lifetime of service in China to humanity he retires to an unpretentious parish house in his native Scotland.

Laura


This story is set in 1873 and is about a man who invents a typewriter and hires a girl to demonstrate it.

Molly, Bless Her


A screen biography of Marie Dressler, with Gracie Fields in the title role.

Miss Pilgrim's Progress


Produced in England this is a murder mystery dealing with the slaying of a music hall queen.

The Night the World Shook


The story of a man, sent to prison, who becomes a hero when an earthquake causes havoc.

Nob Hill


This is the story of the Barbary Coast and the slum keeper. George Raft, who finds himself the adoptive father of a little girl from Ireland. The lass is responsible for his meeting aristocratic Joan Bennett from Nob Hill and bringing him out of his class to win her, but returns to his own kind, a wiser and happier man.

Rickenbacker—Story of an American


Based on the exploits of Eddie Rickenbacker, flying ace of World War I, and successful industrialist of the present day.

A Royal Scandal


This is about the Great of Russia who had many loves and one of them was a young man who cared only
Charles Koerner
for one of the ladies in waiting. The romantic two are saved from the wrath of the empress when the ambassador to Paris visits the court and Catherine's heart has another change.

Sitting Bull
Cast: Not set. Producers: Bryon Fox, Director:
A story which brings life to the great Red Indian, Sitting Bull, and tells of the role he played in America's history.

Something for the Boys

This musical comedy deals with three couples who meet for the first time when they jointly inherit a plantation in Geor gia. When their anticipating "Gone-Through-the-Heels" party turns out to be a down-at-the-heels domicile, they decide to convert it into a home for soldiers and their wives. The members of the household become involved in several marital situations.

The Spider
Cast: Not set. Producers: Ben Silvey. Director:

Sunday Dinner for a Soldier
Cast: Anne Baxter, John Hodiak, Charles Winninger, Billy Cummings, Jane Darwell, Abbe Lane. A screen adaptation of the play directed by Lloyd Bacon. Original: Martha Chaves. Screenplay: Richard English. The story is of an impoverished but spiritually-rich family who live on the outskirts of a Florida town. A lonely soldier who comes for Sunday dinner, becomes one of their own, and leaves for overseas happy in the thought that he has "folkies" and a girl waiting for him.

Sweet and Lowdown

Thunderhead—Son of Flicka

The western mountains and valleys of America are the setting for the adventures of a boy and his horse. The two companions are finally separated when thunderhead is left behind to live free to roam the wilderness, so releases him.

A Tree Grows in Brooklyn
Cast: Dorothy Lamour, Joanna Barnes, Lloyd Nolan, James Dunn, James Gleason, Ted Donaldson, Coordinator: Bill Edmondson, Director: Robert Young. Official: Lloyd B. Lighton. Director: Ella Kazan. Original: Novel by Betty Smith. Screenplay: Credit not set. A screen adaptation of the best seller with the familiar characters of the book brought to life. It is the story of a girl and her struggle to make a family living in a tiny Brooklyn tenement district, and revolves around their plights, daily experiences, disappointments and dreams during the span of a generation.

Typhoon
Cast: Not set. Producer: Ernst Lubitsch. Direct-

UNITED ARTISTS

Bedside Manner

An attractive young woman doctor, who plans to do research work in a large Chicago hospital, goes to visit her uncle in a small hospital town. She is also a doctor and is very anxious to keep her as his assistant, so he devises ways and means to hold her there. It is a romance between her and a handsome factory worker who has a fear complex, and by the time she cures him she discovers she is in love with a man who has grown fond of the town and its people.

Blood and Guts

A story of World War II, based on the heroic deeds of the American tank commander whose slashing attack in midFrance, north to the German border, made headlines everywhere.

Blood on the Sun

Borrowed Night
Cast: Not set. Producer: Samuel Bronston. Director: Lew Landers. Original: Oscar Roye. Screenplay: Not set. A story of French resistance against the Nazi aggressor, in which patriots forced into the German army pretend illness to keep from fighting, and then make their escape. They are directed by the French underground who eventually join and aid in a revolt to overthrow the enemy.

Brewster's Millions
Cast: June Harlow, Neil Hamilton, John Litel, Dennis O'Keefe, Eddie Quillan, Anderson, Gayforn, Walker, Gerry Moore. Producer: Edward Small. Director: Jack Conway. Original: Charles Conaway. Screenplay: Not set. Based on the Broadway comedy-farcce by the same name, this story concerns a young man who inherits eight million dollars with the proviso he must spend one million dollars in sixty days before he can inherit the balance. Getting rid of that huge sum involves the hero in a maze of speedy events and escapades.

The Daltons Ride Again

Decision
Cast: Walter Huston, Producer: Samuel Bronston, Director: Julien Duvivier. Original: Edward Chodorov. Screenplay: Not set. Based on a stage play by the same name, this story deals with a returned soldier who discovers he must make a desperate deal with a Fascist at home as he did abroad. In this, he fights side by side with his sweetheart and his father who had started the crusade.

Delightfully Dangerous
Cast: Jane Powell, Constance Moore, Ralph Bellamy, Martin Grund, Arthur Treacher, Louise Beavers, Chris Drake, Producer: Charles Rogers. Director: Arthur Lubin. Original: Not set. Screenplay: Not set. In this musical comedy, Constance Moore is a cultist and her younger sister, Jane Powell, is a student of classical music; their diverse tastes create conflict, though Jane adores her older sister. A theatrical producer, Ralph Bellamy, sends the young girl to music school and eventually places her in one of his shows along with Connie whom he takes out of burlesque.

Driftwood
Cast: Not set. Producer: Arnold Freesburger. Director: Leonide Moguy. Original: Not set. Screenplay: Not set. The story of two sisters, one of whom is married and seeks custody of the illegitimate child of her unmarried sister, so her husband, who has been away for several months, will think the baby is theirs.
1940—"KITTY FOYLE" starring GINGER ROGERS
1941—"JOAN OF PARIS" starring PAUL HENREID MICHELE MORGAN
1942—"THE SKY'S THE LIMIT" starring FRED ASTAIRE JOAN LESLIE
   "FLIGHT FOR FREEDOM" starring ROSALIND RUSSELL FRED MACMURRAY
1943—"MR. LUCKY" starring CARY GRANT
   "TENDER COMRADE" starring GINGER ROGERS

1944—
   "NONE BUT THE LONELY HEART" Starring CARY GRANT with ETHEL BARRYMORE
   "THE GREATEST GIFT" Starring CARY GRANT
   A PICTURE. STILL UNTITLED Starring GINGER ROGERS
The Life of Sarah Bernhardt
A picture which depicts the dramatic life of the great tragedian, Sarah Bernhardt, and how she influenced the lives of all who knew her.

My Wild Irish Rose
The life story of Chauncy Olcott who penned the popular Irish tune which is the film's title.

O'Brien's Navy
Made with the cooperation of the coast guard, this is the history of that branch of government service from the time of Alexander Hamilton to the present day.

The Old West
A historical saga built around the life of Frederic Remington, the painter, whose pictures brought to life the beauty of the great west.

Only the Valiant
A story of the early days in the west in which the leading character is a soldier in the American army, fighting the Indian wars.

Port Royal
An adventure story of the Spanish Main in the days when Port Royal was the rendezvous of pirates.

The Red Pony
An outdoor story of the adventures of a boy and his pony.

So Little Time
This is a modern story of the conflicts and emotional problems of people in the present day. It delves into the lives of many people—a Hollywood actress, a New York playwright, a war correspondent, and those close to them. Though at first they are unaware of each other's existence, a web of events brings them together to share a common bond.

Spellbound
Ingrid Bergman portrays a psychiatrist in a sanitorium. She and the rest of the staff await the arrival of the new head, Doctor Edwardes. Gregory Peck plays a amnesiac victim, arrives and is mistaken for the doctor until the murdered body of Edouardes is found. Suspected of the murder, Peck is given the hospital followed by Miss Bergman who is determined to cure him and save him from the police. She applies psychiatric treatment and in the children's playroom the events conclude in a surprising denouement.

The Star Rover

G. I. Joe
Adapted from Ernne Pyle's "Here Is Your War," this is a story which carries the human interest side of the conflict seen by Pyle throughout the European theatre where he lived and fought with thousands of American soldiers. Their dreams, fears, loves and are here related, along with the many humorous moments that lightened the days.

The Great John L
A film based on the life of the famed heavyweight champion, John L. Sullivan.

Hold Autumn in Your Hands
A film with a rehabilitation theme centering around a service man on furlough from an army hospital and a girl who has a two-week Christmas leave from prison for good behavior. The soldier, a neuro-psychiatrist, falls in love with the young prisoner and is eventually cured. She returns to prison knowing he will wait for her.

Inсинсерел Yours
Remake of a comedy filmed several years ago under the title "The Greeks Had a Word for It."

It's a Big Bag
In this comedy, Fred Allen is married to Binnie Barnes. Fred is an impresario of a flea circus, while Robert Benchley plays the part of a pest exterminator. When Allen's daughter, Gloria Pope, gets romantic notions about the exterminator's son, Paul Henley, Allen tries to keep them from marriage and they all become involved in a mass of conflicting antics.

Kate Fennigale
The story of the conflict between a good woman and greed, and their struggle over a man they both love who is the husband of the respected young lady.

The Life of Houdini
The screen biography of the world-famous magician and a detailed account of his career.

Tarzan and the Amazons
Tarzan tries to prevent a group of scientists from intruding on a tribe of Amazons who live in a land teeming with untold treasures. But Tarzan's son leads the men to the tribe, where they are held captive and killed. Tarzan races to the rescue in time to save his son.

Ten Little Indians
Adapted from the stage play this is a comedy romance which speculate on the postwar world will be of the way of new gadgets, new customs, innovations and surprise inventions. But love and romance will be as they were in the old good days.

Three Is Family

The housing and husband shortage is the basis for this comedy concerning a navy wife, mother of twins, who goes home to live with her parents and other relatives in an apartment. The father adds to the attention by in investing their savings in a war plant while his wife decides to buy a home with the money. The investment proves successful and all ends well.

Tomorrow the World
Based on the Broadway stage play, this picture concerns a 12-year-old Nazi who come to live with their relatives in the middle west and who tries to fit his ideology on all those around him. He succeeds in creating confusion and unhappiness, and the family finds he must go. But a young Jewish schoolteacher, Betty Fields, explains why they must let him stay; because if one young Nazi can defeat them, how are they going to manage twelve million?

The Tuckers of Texas
A drama concerning a young, hardworking sharecropper in Texas; his love for his family and children and his devotion to the soil from which he wrests their living.

Two Yanks in Paris
Cast: Denis O'Keefe, William Bendix. Pro-
With Every
Best Wish Always

HARRY SHERMAN
This is a sequel to "Abroad With Two Yanks" and depicts some more adventures of the two innocents, this time in Paris.

Valley of the Moon
The screen adaptation of Jack London's popular novel of romance and adventure in the great outdoors.

A Walk in the Sun

The story of an impetuous girl during the golden rush days of '49 who traveled across the country to find the man she was forbidden to see and arrived at her destination in love with the man who had brought her westward.

The Cat Creeps
A murder mystery in which a killer terrifies a town but meets his match in a clever sleuth.

The Climax

Dancing in the Sky
Cast: Not set. Producer-Director: Charles Bar- to. Original: Manley Self and Fritz Rotter. Screenplay: Ben Markham. A man is found murdered, suspicion points to everyone but the slayer.

Dead Man's Eyes
Cast: Lon Chaney, Helen Foster, Paul Kelly, Edward Fielding, Jacquement. Producer: Will Cowan. Director: Robert Gerson. Screenplay: Dwight V. Babcock. A blind artist learns his sight can be restored through an operation whereby the corneas of a dead man's eyes are transplanted to his own.

The Don Returns

Enter Arsene Lupin

It happens in England. A romantic jewel thief follows a girl and steals her emerald to keep her from being murdered by her plotting relatives. He gets the jewel and the girl but Scotland Yard gets him.

Fairy Tale Murder

Gloria Jean lives with her uncle, John Quinlan, in the rear of his pawnshop. To shield her from the world he won't permit her to associate with the neighborhood boys who use his basement for band reunions with instruments he's loaned them. When a bandmate dies and a murder is committed, Gloria learns about the realities of life and about the people closest to her. Her new knowledge nearly results in death.

Frisco Sal
Cast: Susanna Foster, Turhan Bey, Alan Curtis, Andy Devine, Colette Lyons, Thomas Gomez, Samuel S. Hinds. Producer-Director: George Seaton. Screenplay: Evalyn Knapp. A mummy is cleared of murder charges through the efforts of his young daughter and her two radio-broadcasting friends, one of whom finds the real killer and loses his heart to the lady in distress.

Here Come the Co-Eds

I'll Remember April

Invitation to Death

Another in the series of Sherlock Holmes pictures with Basil Rathbone as the able detective and Nigel Bruce as his assistant, Watson.

Jungle Captive
A modern mystery, the action of which takes place on a train where a murderer has been committed.

Lady on a Train

A romantic story concerning a woman whom men could not resist.

Merrily We Love

The Mummy's Curse
Set in the swamps of the bayou country this is a wierd story of an Egyptian archeologist who searches for two mummys believed to be buried there. A construction company uneartns the mummys which start to come alive, and they are forced to flee in order until they are finally returned to their burying places.

BOXOFFICE BAROMETER
Musical Roundup


In the days of stage coaches and gun-toting, a traveling variety show gets mixed up with desperadoes. Not only do they succeed in breaking up the gang, but the leading lady softens up the ringlelder till he wants to go straight.

Naughty Nineties


The Old Texas Trail


This story is an outgrowth of the former stagecoach line through Texas before the opening of railroads. At every turn by a bandit and his henchmen who pull all sorts of unsavory tricks to stop her. But three fighting cowboys come to the rescue with fists and guns and the stagecoach line is completed in record time.

Penthouse Serenade


A family of three brothers and their sister, jobless but aspiring to a stage career, pool their resources to put up a front and meet the right people. It lands them a job in a night club but not before they become involved with the law.

The Queen of the Nile


An ancient kingdom by the Nile background, this tale sin which a princess who donned a disguise and ventured out to seek her father's murderer. Captured and sold into slavery, she narrowly escapes death, but the wily and she later is brought to justice and the royal lady is reunited with her lover.

Reckless Age


A young woman's train-store fortune, leaves home to become a working girl. She gets a job in one of her father's stores, is offered exploitation schemes to increase business, and is erroneously accused of being a shoplifter because of jewelry in her possession. Her father rescues her from jail, proves the jewelry is her own and she marries the young store manager responsible for her arrest.

Romance Incorporated


A romantic comedy with music.

Salome—Where She Danced


is brought to America by Rod Cameron. While traveling through Arizona their stagecoach is hold up by David Bruce, bandit leader of the Dead Rattles who is so sensational the townsfolk change the town’s name to Salome—Where She Danced by which it is still known. Following a sequence of events leading to San Diego, Salome creates havoc with many men but eventually falls in love with Bruce.

San Diego, I Love You


The story of a small-town school teacher who invades her rival’s raft. He and his family move to San Diego where he hopes to sell it. The raft turns out to be a failure but everyone is crused when a new explosive powder, another brain-child of the teacher, is sold and makes the family wealthy.

She Gets Her Man


A comedy with music, starring Joan Davis, in heart trouble again.

The Singing Sheriff


In a tough little western town, its sheriff is wounded while questioning a bad character. The dying arm of the law sends for his son whom he hasn’t seen since babynhood. While the boy is sick and can’t make the trip, his employer, an actor, substitutes for him to make the longhaul. The “son” mixes with bandits, gamblers and gampplay, but finally wins the girl who thought he was his “sister.”

Song of a Sarong


A musical comedy with a South Sea island background.

The Suspect


Charles Laughton, as a London tobackist, is goaded into murdering his nagging wife who threatens to expose his friendship with a more understandable woman. He then is forced to kill again to silence a blackmailer. His plans of escape with his sweetheart are thwarted by his own sense of decency which forces him to surrender to the police. The four become involved in a series of happenings and ultimately wind up in close harmony.

Swing Out, Sister


Two young “long-haired” musicians with a secret love for “hot” music, meet a due of female bandits. Their four become involved in a series of happenings and ultimately wind up in close harmony.

Arsenic and Old Lace


This screen adaptation of the stage success tells of two sweet but completely snarky old ladies who live in a secluded old house and consider their hapless, utterly lonely old gentmen out of their misery, and so to give the gentleman wine, spiked with arsenic. Several corpses and odd situations turn up before they put away and their nephew, who really isn’t related to them at all, is free to marry the girl he loves.

The Big Sleep

Cast: Humphrey Bogart, Lauren Becall, Martha Scott, John Ridgely. Producer-Director: Howard Hawks. Originals: Raymond Chandler. Screenplay: Victor Millar. A retired army officer and his two daughters are being blackmailed by members of a gang who have killed a man. The father hires a detective, Humphrey Bogart, to clean up the mess and still protect the young murderers who, being a psychopathic case, was not responsible for her act.

Calamity Jane


Chicken Every Sunday


The tale of a struggling young couple who, in their own original manner, work out their economic problems as well as their romantic ones.

Christmas in Connecticut


This humorous tale concerns a magazine feature writer who plucks culinary delights and the home beautiful but who’s more at home in a bar than a kitchen. She gets very involved when her publisher, for publicity purposes, invites a young couple to spend the Christmas holidays at the Connecticut farmhouse she’s been describing for months.

Cinderella Jones


This comic involves a young girl who learns she’ll inherit ten million dollars if she marries a man whose I.Q. is 150. Her hand-loving boyfriend apparently won’t make the mental grade, while a college professor she meets seems to be the mental genius she requires. Following a series of amusing events, the young lady learns her musician has an I.Q. of 200, which makes everything perfect.

Conflict


An action story of France just at the beginning of the war. It deals with espionage and the underground movement that worked to defy the Nazis.

Connecticut Yankee

Cast: Not set. Producer: Arthur Schwartz. Director: Not set. Original: Mark Twain. Screenplay: Jack Mollin. Adapted from the Mark Twain novel, this is a tale about a modern young man who lapses into an old-time life when he gets a tap on the head. While knocked out, he dreams he is back in the day of the
Those Aristocrats of the Range
BUILDING THE WESTERN AUDIENCE
WITH THE BEST IN WESTERN MUSIC!

Dr. Pepper

10-2-4 RANCH SHOW
150 Stations—Three Times Weekly

Goodyear

MELODY ROUND-UP
Coast-to-Coast

Republic Pictures
ROY ROGERS SERIES
11,000 Theatres—Country Wide

Three Years—Twice Weekly
Short Waved To Our Armed
Forces Throughout the World

Bob Nolan
and
The Sons of the Pioneers

Personal Management
SAM ALLEN, Gladstone 4146
6331 HOLLYWOOD BLVD.

Agency:
MONTER-GRAY, Inc.
8736 SUNSET BLVD.
Harbor is bombed, and feels that here is his chance to prove himself a combat pilot, but the army turns him down because he is too tall. After a campaign of letter writing he gets assigned to a B17, and subsequent events through India and China prove his mettle.

Hollywood Canteen
Cast: Betty Davis, Paul Henreid, Sydney Greenstreet, Dennis Morgan, Ida Lupino, John Garfield, Helmut Dantine, Jack Benny, Irene Manning, John Hodiak, and Burt Mustin. Two brother stars as well as stars from other major and independent studios. Director: Robert Florey. Script: Delmer Daves. Original screenplay: Delmer Daves. Songs, dances, and music are the background for this star-studded production with many of the who’s who luminaries who entertain in the Hollywood Canteen. A G.I. Joe from New Guinea visits there in hopes of meeting his dream girl, Joan Leslie. His vision becomes a reality when the film star entertainers arrange an introduction, plan a date for him with his idol. Joan advises him on love. Fun and frolic is enjoyed by all who share in the romance.

Honeymoon Freight
Cast: Dennis Morgan, Ida Wyman, Producer: Alex Gottlieb. Screenplay: Donald Keyhoe. Director: Edward Dmytryk. A traveling salesman and saleswoman and their mistakes are the basis for the action of this comedy.

The Horns Blow at Midnight
Jack Benny, a trumpet-playing angel, is appointed to descend to earth and blow his horn at midnight which would result in the destruction of the earth. In a large hotel on earth, several things happen, with two fallen angels, to keep Benny from carrying out his assignment, and when he sees a mother greeting her home-coming soldier boy, the horn-blowing angel is glad he failed.

Hotel Berlin
Raymond Massey, Helmut Dantine, Producer: Lou Eisenbloom. Peter Godfrey. Director: Ray Enright. Original: Vicky Baum. Screenplay: Joe Papago and Alvah Bessie. The story takes place in one of the biggest hotels in Germany's capital and relates how the war has affected its residents.

Janie Meets the Marines

Junior Miss
Joyce Reynolds. Producer: Not set. Director: Joseph Fields and Jerry Cahn. Adapted from the successful Broadway play which deals with the diverse activities of the younger set, especially their romantic interludes and the bitter-sweet anguish of first love.

Land I Have Chosen

The Lost Ride
Richard Travis, Charles Lang, Eleanor Parker, John Hodiak, and William Bendix. Producer: No credit. Director: D. Ross Lederman. Screenplay: Frank S. Connor and John F. Phillips. A gangster story of two shady characters who capitalize on the rubber shortage in a retread tire racket. When their faulty tubes blow out and kill two children, a young detective lieutenant gets on their trail. The crooks try to use the problem as a ruse to murder, but are eventually brought to justice.

The Life of Will Rogers

Joel McCrea portrays the beloved humorist and humanitarian in this screen biography of Will Rogers.

Men Without Destiny
Jean Sullivan, Philip Dorn, Irene Manning, Ida Lupino, John Hodiak, and Dorothy Hinde, Bill Kennedy, Kurt Krenwangler, Producer: Alex Gottlieb. Director: Robert Sherwood. Based on "The Petrified Forest." Screenplay: Thomas Job. In Death Valley a Dutch refugee comes to start life anew. He is picked up by a motel owner who mistakes him for an escaped Nazi prisoner but he establishes his identity and from then on is drawn into a circle of new friends. When the real Nazi prisoners intrude on the camp, the refugee becomes involved in a terrible struggle and finally sacrifices his life in an explosion that kills the Germans.

Mildred Pierce

The Miracle
Arthur Schwartz. Director: Not set. Original: Carl Vollmoller. As adapted from Max Reinhardt’s stage presentation of several years ago, this is the beautifully told story of the birth and life of Christ.

Mississippi Belle

Mr. Broadway

My Reputation
Barbara Stanwyck. George Brent, Warner Anderson, Lucille Watson, John Ridgely, Eve Arden, Robert Rhayder. Producer: Henry Blanke. Director: Curtis Bernhardt. Original: Clare Jaynes. Screenplay: Catherine A lonely widow with two sons and a domineering mother attempts to throw off the shackles of her background by having her fling with an army engineer. She is torn between the shocked attitude of her sons and her love for the man, but finally regains the respect of her children. When the officer is sent overseas she promises to wait for him.

Night and Day
Cary Grant. Producer: Arthur Schwartz. Director: Michael Curtiz. Original: Not set. Screenplay: Charles Hoffman and Leo Townsend. The story of the life of Cole Porter, famed composer of musical comedies, whose popular melodies are sung and played throughout the world. Several of these songs and the inspirations that created them are presented, along with "Night and Day" in the prominent spot.
SKOURAS THEATRES Corporation

1501 BROADWAY, NEW YORK CITY
A Night at Tony Pastor's
This film, about the life of the famous Broadway figure, Tony Pastor,-spot singing, dancing, and a three-cornered romance.

Night Shift
This film is located in a war plant and concerns a girl who falls in love with the foreman for whom she works.

Nobody Lives Forever
John Garfield, as a con man, heads a gang which deals in crooked investments. Geraldine Fitzgerald is to be one of their victims, until Garfield discovers he is in love with her. She doesn't know his background and before he has the chance to confess his shady dealing, the district attorney tells her. But Garfield wins out in the end because she loves him too much to care about his past.

Objective Burma
This is the story of a crew of paratroopers on a dangerous mission behind Jap lines in Burma jungles. Such are their harrowing experiences that only eleven men return out of the original fifty who started out.

Of Human Bondage
This is a remake of the picture filmed several years ago which skyrocketed Errol Davis to stardom. It is the story of a medical student, clubfooted and highly sensitive about it, and his infatuation for a courageous girl who nears drives him to suicide until he discovers what she is.

One Man's Secret

One More Tomorrow
A lady photographer gets a rich playboy to back an excellent but starving magazine which exposes civic and national wrongs. His first task is to woo his wife from new associations, and when the publication is about to expose a corporation for selling faulty equipment, she tells him it will ruin his own father. The young publisher finds out she lied to save her own friends and leaves in disgust.

Pillar to Post
In this farse, Miss Lupino is cast as a traveling saleswoman for an oil well equipment company. Most of the action occurs in a motel near Bakersfield where army officers and their wives reside. The lady drummer's efforts to get a room result in several humorously complicated and marital squabbles.

Rendezvous
A film based on the exploits of Maj. Gus Daymond, air ace.

Rhapsody in Blue
This is the story of George Gershwin, from the boy who dreamed, studied and struggled, to the man who swept the world. In this star-studded film all of the Gershwin hits, sung and played by the people who made them famous.

Roughly Speaking
Beginning in 1902, this story concerns a progressive-minded woman whose blue-printed life didn't work according to plan. Married twice and mother of five, she runs the gamut of riches and poverty and failure through several enterprises. When her grown family go their diverse ways other than she had planned, she laughingly says to the left that she didn't get what she wanted from life, she had a lot of fun trying.

San Antonio
A story, in Technicolor, of Texas in the 1870s. A fighting cattlemen, Errol Flynn, is out to get the gang who stole some of his herd. He finds them, but he also meets Alexis Smith, the town's enter- tainer. After several battles with the cattle thieves, and a long chase ending in a free-for-all fight, Flynn avenges himself and is free to pursue his romantic in- elusions with Alexis.

Saratoga Trunk
The story of the birth of railroad dynasties in 1875, and of an impetuous French girl intent on marrying for money. A penniless Texas cowgirl changes her mind. He fights the railroad magnates to averge his family who were ruined by him. When he is nearly killed in a battle royal, the mademoiselle foregoes her chance to marry millions, and surrenders to love.

Silver Lining
The story of the life and career of Marilyn Miller.

Sometimes I'm Happy
The story of the composer, Vincent You- mans, his life and his music and his ultimate success.

Stolen Life
The story of identical twins in which Bette Davis plays a duo role. She is a woman, woman, estranged from her hus- band, who discovers her rival is a long-lost sister.

This Love of Ours
The fighting career of a World War II hero is brought to the screen in this story of Marine Sgt. Al Schmid, as portrayed by John Garfield.

The Time, Place and the Girl
A musical story with a Gay Nineties background about a romantic threesome.

To Have and Have Not
The story takes place immediately following the armistice between France and Germany and centers around Martinique. An American skipper hires his cabin cruiser and his services to the De Gaulle list who are plotting against Vichy and becomes involved in a series of life-risking events and romantic interludes.

The Two Mrs. Carrolls
This is a murder mystery, adapted from the Broadway stage success by the same name.

The Very Thought of You
A meddling family try to break up the marriage of their daughter and her soldier husband but their attempts are foiled when a child is born to them. The soldier comes back from overseas, wounded but recovering, and finds her waiting for him.

The Voice of the Turtle
From the stage play, this story deals with the housing problem and takes place in Washington, D. C.

The Wallflower

When Old New York Was Young
ARTHUR DREIFUSS
DIRECTOR

Current Release
"EVER SINCE VENUS"

Shooting
"EADIE WAS A LADY"

In Preparation
"FIESTA TOWN"
"HEP-CAT"

All for Columbia

Thanks to my many friends for remembering me during my 18 months in the U. S. Navy

BILLY DE WOLFE

Under Contract to Paramount

In Production
"MISS SUSIE SLAGLE'S"

Management
M. C. A.
LEWIS ALLEN
DIRECTOR

"THE UNINVITED"

Current
"OUR HEARTS WERE YOUNG AND GAY"
Just Completed
"HER HEART IN HER THROAT"

GEORGE MARSHALL
Director

Current Release:
"AND THE ANGELS SING"

To Be Released:
"INCENDIARY BLONDE"
"MURDER, HE SAYS"

In Preparation:
"MY FAVORITE BRUNETTE"
HOWARD ESTABROOK

1943
SCREENPLAY

The Human Comedy
M-G-M

SCREENPLAY

The Bridge of San Luis Rey
UNITED ARTISTS

1944
Director, Original Story
and Screenplay*

Heavenly Days
RKO-RADIO

*In Collaboration
Columbia

(September 16, 1943 thru September 26, 1944)

Address Unknown...5010...[72].............June 1
Drama. From Kressman Taylor's book, showing the workings of the Nazi mind during the party's early days, as revealed through letters between two friends. Paul Lukas, Carl Esmond, Mady Christians, Peter Van Eyck. Director: William Cameron Menzies.

Beautiful But Broke...5022...[74].......Jan. 58
Comedy. An all-girl band is stranded in a small town, and given refuge in a house filled with children of defense workers. To repay their benefactors they put on a show to raise funds for a nursery for the children. Joan Davis, John Hubbard, Jane Frazee, Judy Clark, Bob Haymes. Director: Charles Barton.

Black Parachute, The...5035...[65].......May 4

Carolina Blues...5011...[80].............Sept. 26

Chance of a Lifetime, The...5034
(65)........................................Oct. 26, '43

Cover Girl...5001...[107]...............April 6

Cowboy Canteen...5232...[72]...........Feb. 8
Musical Western. A vaudeville troupe of girls help out as ranch hands on their vacation, and turn the place into a cowboy canteen when the owner is inducted into the army. Charles Starrett, Jane Frazee, Vera Vague, Tex Ritter. Director: Lew Landers.

Cowboy in the Clouds...5233
(55)........................................Dec. 23, '43
Western. Starrett and his pals join the Civil Air Patrol. One man, who stands in the way to thwart their every effort, finally sees the light through his daughter, one of the CAP pilots. Charles Starrett, Dub Taylor.

Hugh Herbert, Billy Gilbert. Director: Arthur Dreifuss.

Ghost That Walks Alone, The...5042
(63)..........................................Feb. 10
Mystery. Two radiohoes have their honeymoon at a mountain lodge interrupted first by rehearsals, then by a mystery. Arthur Lake, Janis Carter, Lynne Roberts, Frank Sully. Director: Lew Landers.

Girl in the Case...5028...[64]...............April 20
Mystery. A lock expert through a wager makes a jealous husband involved with Nazi agents when a chemical formula is stolen from the chest he had opened. Edmund Lowe, Janis Carter, Robert Williams, Richard Hale, Hope Hampton, Carole Mathews. Director: William Berke.

Hail to the Rangers...5201...[57]............Sept. 16, '43
Western. An order to disband the Rangers, causes the land to be overrun with "home- steaders" hired to run off the ranchers. The governor finally relents the Rangers and they rid the range of the racketeers. Charles Starrett, Arthur Hunnicutt, Norman Willis. Director: William Berke.

Heat's On, The...5009...[79]...............Dec. 2, '43
Musical. A theatrical producer with ideas and no backing for his new play, gets addled troubles when his leading lady joins another show. He schemes to get her back and after much fireworks and humorous situations, everything sizzles down to a happy ending. Mae West, Victor Moore, William Gaston, Hazel Scott, Xavier Cugat and Orchestra. Director: Gregory Ratoff.

Hey, Rookie...5013...[77]...............May 9
Musical. How a musical comedy producer, inducted into the army and ordered to put on a show, meets the difficulties of staying within the $200 budget limit. Larry Parks, Ann Miller, Joe Sawyer, Joe Besser. Director: Charles Barton.

Impatient Years, The...5002...[80]............Sept. 7
Comedy Drama. A humorous portrayal against hasty wartime marriages and how one couple was saved from the divorce courts. Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan. Director: Irving Cummings.

Is Everybody Happy?...5016...[78]...............Oct. 28, '43
Musical. A soldier is afraid to marry because he may come back from the war a helpless cripple. Told in flashback, Ted Lewis unfolds the story of a musician and a singer with a similar problem during World War I, and tells how it was solved. Ted Lewis, Michael Dante, Nan Wynn, Larry Parks, Lynn Merrick. Director: Charles Barton.

Jam Session...5015...[77].................April 13
Musical. A country girl wins a dancing contest and a round trip to Hollywood, where she finds excitement and romance. Ann
Racket Man, The...5036... (64)......Jan. 18 Melodrama. A racketseer is rehabilitated in the army and is released to work as an undercover man against the black market, meeting his death as a hero. Tom Neal, Hugh Beaumont, Ann Sheridan, Douglas Fowley. Director: Oscar B. Neechett. 

Return of the Vampire, The...5024 (69).............Nov. 11, '43 Mystery. Scotland Yard and noted scientists fall in their combined efforts to combat the werewolves. These monsters are finally defeated by the power of good as represented by the Holy Cross. Bela Lugosi, Hedy Lamarr, Douglas Fairbanks, Jr., Greta Nissen. Director: Lew Landers. 

Riding West...5207... (58)......May 18 Western. How white men at a deserted outpost battle the Indians in their efforts to put through the Pony Express. Charles Starrett, Duane Thompson, Roy Barcroft, Pat Standing. Director: William Berke. 

Sahara...5063... (97)......Oct. 14, '43 War Drama. Story of a group of soldiers led by a young officer to war in North African desert, who stood off a regiment of Nazis. Only feminine touch is "Lulu-belle," the name of the tank. Humphrey Bogart, Edward Arnold, John Qualen, Lloyd Bridges. Director: Zoltan Korda. 

Sailor's Holiday...5038... (61)......Feb. 24 Comedy. Three sailors with two days' liberty meet a star and her stand-in. A comedy of errors as to who loves the lady is finally settled by a double wedding. Arthur Lake, Jane Lawrence, Bob Haymes, Shelley Winter, Lewis Wilson. Dir.: William Berke. 

Secret Command...5008... (82)......July 20 Melodrama. An undercover agent, assigned to bring out the truth of a racket, is looked down on as a heel by everyone until his mission is made known. Pat O'Brien, Carole Landis, Richard Morri, Ruth Warrick. Director: Eddie Sutherland. 

She's a Soldier Too...5040... (67)......June 29 Comedy. The experiences of girl war-workers on the home-front lines, who have to adjust themselves to a new life when their menfolk are called to war. Bess Houdini, Nina Foch, Jess Barker, Lloyd Bridges, Percy Kilbride. Director: William Castle. 

Silver City Raiders...5202... (55)......Nov. 4, '43 Western. With a forged document in his hand, giving him claim by Spanish grant, the president of a land company takes over all the ranches in his area. After a cattle stampede, a trip to Mexico for proof of the forgery, and plenty of gunplay, the grab ring is exposed and captured. Russell Hayden, Bob Willis, Duke Taylor, Paul Sutton. Director: William Berke. 

Soul of a Monster, The...5025... (61)......Aug. 17 Horror Drama. A metaphysical story of the humankind which has brought man back from death by an evil alliance, to torture others. Rose Hobart, George Macready, Erik Rolf. Director: Will Jason. 

Stars on Parade...5023... (63)......May 25 Musical. A group of Hollywood hopefuls put on their own show to prove a point to the head of a movie studio, and land themselves contracts. Larry Parks, Lynn Merrick, Ray Walker, Jeff Donnell. Director: Lew Landers. 

Sundown Valley...5205... (55)......Mar. 23 Western. The ranchers go all-out for the war effort by giving up their normal work to take the drive. Tom Brown, Charles Starrett, Dub Taylor, Jeanne Bates, Tennessee Ramblers. Director: Benjamin Kline. 

Swing in the Saddle...5221... (73)......Aug. 21 Western. Two actresses out of work, arrive at a ranch and find themselves in the midst of a battle between two friendly rival ranch foremen for the yearly local singing championship. Jane Frazee, Guinn Williams, Slim Summerville, Marjorie Hines, Meth Meen, Treen Red River Dave. Director: Lew Landers. 

Swing Out the Blues...5020... (70)......Jan. 50 Musical. The Vagabonds bring a phony problem to the Benevolent Bench Radio program, in order to get a radio audition and a sponsor. They do. Bob Haymes, Lynn Merrick, The Vagabonds, Janis Carter. Director: Mal St. Clair. 

There's Something About a Soldier...5017... (81)......Nov. 30, '43 Comedy Drama. Background is that of officers' candidates in the air- craft division, with two soldier lads fighting it out between studies for the love of a girl. Neil, Janis Carter, Oskar Ber- nett, John Hubbard, Jef Donnell, Frank Sully. Director: Alfred E. Green. 

They Live in Fear...5013... (65)......June 15 Drama. A member of Hitler's youth group runs away and escapes to America. The kindly interest of a high school principal helps the boy to overcome some bitter experiences he meets and to adjust himself to democracy. Otto Kruger, Clifton Cerron, Pat Parrish, Jimmy Carpenter. Director: Josef Berne. 

Two-Man Submarine...5039... (62)......Mar. 16 Drama. Penicillin mold, being produced on a South Pacific island, is the basis of Nazi and Jap intrigue against medical research workers there. Tom Neal, Ann Sav- age, J. Carroll Naish. Director: Lew Landers. 

U-Boat Prisoner...5072... (65)......July 25 War Melodrama. A Yankee seaman U-boat prisoner dives under a reef and is changed into a submarine into an undersea trap. Bruce Bennett, Erik Rolf, John Abbott, John Wengraf. Director: Lew Landers. 

Underground Guerrillas...5041... (82)......May 18 Drama. English-made film, depicting the Yugoslavian underground activities against Nazi oppressors. John Clements, Godfrey Tearle, Mary Mclver, Stephen Murray. Director: Sergio Nolans. 

Vigilantes Ride, The...5201... (56)......Feb. 3 Western. A Citizens' Defense League is formed to take the place of the Rangers and, unknown to the townspeople, is head- ed by the outlaw gang leader they are after. Russell Hayden, Dub Taylor, Tristram Cof- fin, Shirley Patterson. Dir.: William Berke. 

What a Woman!...5065... (91)......Dec. 28, '43 Comedy. A charming career woman who signs screen talent, meets with a bally prospect who is a college professor and romance blossoms, with humorous complic-ations when another-who-would-be-suitor gets the cold shoulder. Rosalind Russell and Ginger Rogers. Director: James Whale. 

Whistler, The...5032... (59)......Mar. 30 Murder Mystery. From the radio mystery the CBS television the famous "Duke" on his weekly pays someone $10,000 to kill him, then decides he wants to live. Richard Dix, J. Carroll Naish, Gloria Stuart, Alan Dinehart, John Wood- bury. Director: William Castle. 

Wyoming Hurricane...5206... (58)......Apr. 20 Western. A group of rustlers headed by one of the town's unsuspected citizens get away with murder (literally) until the townspeo- ple are forced to go after them. Russell Hayden, Tristram Cof- fin, Dub Taylor. Director: William Berke. 

Metro-Goldwyn-Mayer

(Sepetmber 1943 to September 1944) 

Above Suspicion...402... (90)......Group 5, '43 Comedy Drama. America newlyweds, on a honeymoon in prewar Germany, provide comedy and suspense in their attempts to locate a missing British agent. Joan Crawford, Fred MacMurray, Conrad Veidt, Basil Rathbone. Director: Richard Thorpe. 

Adventures of Tarut, The...406... (104)......Group 5, '43 Melodrama. British-made film. A British

BOXOFFICE BAROMETER
Jack Benny
Jerry Wald  Delmer Daves
PRODUCER  DIRECTOR

“Destination Tokyo”
(Boxoffice Blue Ribbon Award Winner, January, 1944)

“The Very Thought of You”
agent enters Germany to obtain a deadly gas formula and to destroy the factory manufacturing it. Director: Valerie Hobson. Director: Harold S. Buchett.

Andy Hardy's Blonde Trouble...424...

(107) .................................................. May Comedy. Andy goes to college, and en- counteres a troubadour when he meets two blondes. Lewis Stone, Mickey Rooney, Fay Holden, Herbert Marshall, Bonita Granville. Director: George Seitz.

Bathing Beauty...429...101) ................... July Musical. Two big name bands, 24 bathing beauties, and 500 other alluring vehicles make up an alluring vehicle against a group of girl's college background. Red Skelton, Esther Williams, Basil Rathbone, Harry James and band, Xavier Cugat and band. Director: George Sidney.

Best Foot Forward...405... (94) ................. Group 5, '43 Musical. To get publicity, a movie star accepts the invitation of a movie-struck cadet to attend the military school prom. A series of mishaps sequence develop when the cadet's girl refuses to be replaced. Lu- cille Ball, William Gaxton, Virginia Weidler, Harry James and band. Director: Edward F. Cline.

Broadway Rhythm...419...115) ............... March Musical. Based on the stage musical, "Very Warm for May," and concerns the struggles of a young Broadway producer to at- tractor his show's star when he meets two show. George Murphy, Ginny Simms, Charles Winninger, Lena Horne, Hazel Scott. Director: Roy Del Ruth.

Canterville Ghost, The...430... (95) .......... July Comedy. A modernized version of the Oscar Wilde play. In the midst of a natural boat and search in honor to be free from the curse that keeps him on earth. Charles Laughton, Robert Young, Margaret O'Brien. Director: Jules Dassin.

Cross of Lorraine, The...414... (90) ....... January War Drama. A group of French war captives railroaded into a Nazi prison camp, their escape and ultimate reunion with the fighting free French. Alphonse calc. Jean Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke, Peter Lorre. Director: Tay Garnett.

Cry 'Havoc'...417... (97) ............................ February War Drama. I, a member of 12 female army nurses during the defense of the doomed Bataan. Margaret Sullivan, Ann Sothern, Joan Blondell, Fay Bainter, Marsha Hunt, Frances O'Connor. Director: Richard Thorpe.

Dr. Gillespie's Criminal Case...407...

(89) .................................................. Group 5, '43 Comedy Drama. Dr. Gillespie has a case on his hands in trying to prove to prisoner au-thorities that a life-terminer is actually ins- sane. Lionel Barrymore, John Craven, Marilyn Maxwell, Donna Reed. Director: Willis Goldbeck.

Dragon Seed...500...145) ..................... Special...August Drama. From Pearl Buck's novel of mod- ern China, with a poignant love story of two Orientals whose romance blossoms amid tyranny and warfare. Katharine Hep- burn, Walter Huston, Aline MacMahon, Akim Tamiroff. Directors: Jack Conway, Harold S. Buchett.

Gaslight...425...114) ................................ May Drama. A husband tries to drive his wife insane so as to reap the benefits of a murder he committed years before. Charles Boyer, Ingrid Bergman, Joseph Cotton, Dame May Whitty, Derek de Groot, George Cukor.

Girl Crazy...409... (99) .......................... Group 5, '43 Musical. Mickey is sent to a men's college in the desert, but with his girl's help turns the school into a co-ed institution, and stages a western musical show to save the school from bankruptcy. Mickey Rooney, Judy Garland, Tommy Dorsey and his or- chestra. Director: Norman Taurog.

Guy Named Joe, A...418...150) .............. March Drama. The hero is killed in action returns to earth, and an idealic love story is unfolded with the spirit urging his will to go on. Robert Young, Virginia Weidler, Tracy, Irene Dunne, Van Johnson, Lionel Barrymore. Director: Victor Fleming.

Heavenly Body, The...421...100) ............. April Comedy. A young astronomer is so busy with his planetary pursuits that his new wife's life takes a toll, and he and a man with a new man to wake him up. William Powell, Heddy Lamarr, James Craig, Fay Bainter, Spring Byington. Di- rector: Alexander Hall.

I Do!...403...102) ................................. Group 5, '43 Comedy with Music. A panns presenter borrows his customers' clothes to crash Broadway, and succeeds, winding up a hero and sweetheart. A star. Red Skelton, Eleanor Powell, Jimmy Dorsey and orchestra. Di- rector: Vincente Minnelli.

Jassie Come Home...410...

(90) .................................................. Group 5, '43 Drama. The love between the dog and the devotion of the dog to the boy master, and the adorableness they face together. Roddy McDowell, Donald Crisp, Dame May Whitty, Nigel Bruce. Director: Fred M. Wilcox.

Lost Angel...415... (91) ............................. January Drama. An orphan is brought up scien- tifically but ignorant of life by a group of college professors, until a newspaper re- porter (Preston Foster) comes to take care of her. Margaret O'Brien, James Craig, Marsha Hunt, Philip Merivale, Henry O'Neill, Don- ald Meek. Director: Roy Rowland.


Man From Down Under, The...411...

(103) .................................................. Group 5, '43 Musical Comedy. Romance blossoms in a west coast shipyard, where a musical is staged as a morale-builder for the workers. Lucille Ball, Dick Powell, Virginia O'Brien, Bert Lahr, "Rags" Ragland, June Allyson. Director: Charles Kiesner.

Rationing...418... (93) ............................. March Comedy. A small-town storekeeper is faced with ration troubles and a crooked partner dealing in the black market. Wallace Beery, Marjorie Main, Donald Meek, Dorothy Morris. Director: Willis Goldbeck.

Salute to the Marines...401...

(101) .................................................. Group 5, '43 War Drama. Retiring after 30 years, with- out having seen the action he craved, a marine sergeant gets his wish when the Japs bomb his town. The romance is between his daughter and an officer. Wallace Beery, Fay Bainter, Reginald Owen. Director: S. Sylvan Simon.

See Here, Private Hargrove...420...

(100) .................................................. March Comedy. From the best-seller of the same name by Marion Hargrove, depicting the life of an inductee with all its joys and disappointments. Barry Kelly, Dona Reed, Keenan Wynn, Robert Benchley, Bob Crosby. Director: Wesley Ruggles.

Song of Russia...422...107) ...................... February Drama with Music. An American orchestra leader marries the daughter of the Russian tsar and brings her to the States, but he goes back to Russia with her after war is declared. Robert Taylor, Susan Peters, Robert Bench- ley, Felix Bressart. Dir.: Gregory Ratoff.

Swing Fever...423... (81) ............................ April Comedy with Musical. A teenager cursed with an "eye" that hypnotizes people, is capitalized on by gangsters plot- ting to use him in a championship fight. Kay Kyser, Marilyn Maxwell, William Gargan, Nat Pendleton, Lena Horne. Director: Tim Whelan.

Swing Shift Maisie...404... (86) ............... Group 5, '43 Comedy Drama. Maisie becomes a defense worker and much action zooms when she saves a girl from a fake suicide, only to lose her test pilot boy friend to the girl. But the filler flies back to Maisie in a climactic finish. Ann Sheridan, James Craig, Jean Rogers. Dir.: Norman Z. McLeod.

Thousands Cheer...413... (106) ................ January 43 Musical Comedy. A merindge of mirth, music and romance with a star-fortressed member. Abbe Lane, Ethel Goss, Mary Astor, John Boles, Ben Blue, Frances Raff- ferty, Mary Elliott. Director: George Sidney.

Three Men in White...427... (85) ............. June Comedy Drama. Dr. Gillespie facetiously gives two proteges difficult assignments, programmatically choosing the one who best fulfills his case. Lionel Barrymore, Van Johnson, Marilyn Maxwell, Ava Gardner. Dir.: Willis Goldbeck.

Tunisian Victory...466... (76) ........................ Special Documentary. Shows the tremendous power of the Allied military jugernaut, and gives the lie to the Nazis' claim of being super- men. Lteut. Col. Hugh Stewart represented the British government in its production, and Lteut. Col. Frank Capra the U.S. army signal corps.

Two Girls and a Sailor...428... (124) ........ June Musical. A romance is blended into this musical with entertainers from the radio, name bands, vaudeville, symphony and the concert stage. Richard Haydn, Jack Buetel, Judy Garland, Burt Kelly, Dennis O'Keefe, Eddie Rogers, "Rags" Ragland, Dem Bums (the Brooklyn Dodgers). Director: S. Sylvan Simon.

White Cliffs of Dover...401...126) ........ Special...June War Drama. An American girl marries an English nobleman before World War I and is left a widow with a small son. She is still in England at the deathbed of her son in World War II, and her husband, Bernard Marshall, Roddy McDowell, Frank Morgan, C. Aubrey Smith, Dame May Whitty. Di- rector: Clarence Brown.

Young Ideas...408... (77) ........................ Group 5, '43 Comedy Drama. A gay mixup, in which the two children of a college professor go to break up her marriage to a college pro- fessor, the conspiracy ending when the daughter herself falls in love with a profes- sor. Mary Astor, Herbert Marshall, Susan}

BOXOFFICE BAROMETER
HENRY BLANKE
PRODUCER

John Garfield
Thanks to
The National Screen Council

For My
for
"THANK YOUR LUCKY STARS"

Jack Carson

William Jacobs

GEORGE TOBIAS

Personal Management
FRANK STEMPLE

Management
M. C. A.
LEO FORBSTEIN

Franz Waxman

CARL JULES WEYL
Art Director
WARNER BROS.

John H. Auer
PRODUCER-DIRECTOR

Gangway for Tomorrow
SEVEN DAYS ASHORE
MUSIC IN MANHATTAN
PAN-AMERICANA

**Monogram**
(August 27, 1943 thru November 4, 1944)

Are These Our Parents?...305...73...July 15

Arizona Whirlwind...363...59...Mar. 18
Western. The famous trio take jobs as telegraph linemen to get a line on a gang of counterfeiters. Ken Maynard, Hoot Gibson, Bob Steele. Ian Keith. Director: Robert Tansey.

Block Busters...313...60...Sept. 16

Call of the Jungle...333...63...Aug. 19
Melodrama. Locale is the South Sea Islands where danger go hand-in-hand in the quest for a pair of stolen, priceless black pearls. Ann Corio, James Baking, Jack LaRue, John Davidson. Director: Phil Rosen.

Charlie Chan in "Black Magic"...317
(65)
Sept. 9
Drama. Chan tries to find the murderer of a psychic medium, who was killed during a seance, with several people present. Sidney Toliver, Mantan Moreland, Frances Chan. Director: Phil Rosen.

Charlie Chan in the "Chinese Cat"...320
(65)
May 27
Drama. Chan solves three murders and rounds up a gang of dangerous gem-thieves. Sidney Toliver, Mantan Moreland, Joan Woodbury. Director: Phil Rosen.

Charlie Chan in the "Secret Service"...324...(65)
Feb. 14
Mystery Melodrama. The inventor of a secret war weapon for the U.S. government is murdered in his Washington home during a cocktail party, and Chan is sent to investigate. Sidney Toliver, Mantan Moreland, Gwen Kenyon. Director: Phil Rosen.

Death Valley Rangers...351...(59)...Dec. 3, '43
Western. Gold bugs and robbers are on the trail of a gang of criminals who are after a stolen gold mine in the desert. Ken Maynard, Hoot Gibson, Bob Steele, Kenneth Harlan. Director: Robert Tansey.

Detective Kitty O'Day...322...61...Mar. 13
Murder Mystery. A couple of kids in love turn amateur detectives to solve the murder of their boss, Jean Parker, Peter Cookson. Tom Drake, Yo do Ann Berg. Director: William Beaudine.

Follow the Leader...312...64...June 3

Hot Rhythm...314...79...Apr. 22
Comedy. Two song writers try to help an aspiring singer by taking a band rendition off the air and dubbing in her voice, but the record gets mixed up in a commercial pressing and copies flood the country. Donna Drake, Robert Lowery, Tim Ryan, Irene Ryan, Robert Kent, Sidney Miller. Director: William Beaudine.

Johnsy Doesn't Live Here Any More...384...79...July 8
Comedy. A girl defense worker rents an apartment above a music store, only to find that her husband leased keys to 11 baddies. Simone Simon, James Ellison, William Terry. Director: Joe May.

Lady, Let's Dance...391...84...Apr. 15
Musical. Beltia's ability as a skater, dancer and actress is demonstrated in this picture, which has four name bands and several catchy songs. Belita, James Ellison, Walter Catlett, Frick, Frack. Dir.: Frank Woodruff.

Land of the Outlaws...357...58...Sept. 16
Western. Crooks hijack ore being delivered from a mine to the assayer, and replace it with a substitute, in order to have the ore declared worthless and force the owner to sell. Johnny Mack Brown, Raymond Hatton, Art Fowler, John Merton. Director: Lambert Hillyer.

Law Men...354...55...May 6

Law of the Valley...358...59...Nov. 4

Live It to the Irish...335...64...Aug. 36
Comedy. A private investigator is hired by a widow to solve the murder of her husband, a fur dealer. James Dunn, Wanda McKay, Dick Purcell, Vincent Barnett, Jack LaRue. Director: William Beaudine.

Marked Trails...368...59...Aug. 15

Melody Parade...308...73...Aug. 27, '43
Musical. An ambitious busboy, a girl singer and a screwball heel combine efforts to save a bankrupt nightclub. Mary Beth Hughes, Bob Baur, Alfonso Rosenberg, Irene Ryan. Director: Arthur Dreufuss.

Million Dollar Kid...311...65...Feb. 28
Drama. The East Side Kids save the wayward son of a wealthy man, who had befriended them, from a criminal career. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Noah Beery sr. Dir.: Wallace Fox.

Mr. Muggs Steps Out...310
(64)
Dec. 10, '43
Comedy. One of the East Side Kids is par- ticed into the custody of a society woman. The rest of the gang help as waiters at a big social function, where a diamond necklace is stolen. Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Noah Beery sr., Joan Marsh, Betty Blythe. Director: William Beaudine.

Oh, What a Night...306...60...Sept. 2

Outlaw Trail...364...53...May 6

Partners of the Trail...335...55...Apr. 1

Raiders of the Border...332...52...Jan. 31
Western. A U.S. marshal and his pal are after a cattle-rustling and jewel smuggling ring operating on the Mexican border. Johnny Mack Brown, Raymond Hatton, Craig Woods. Director: John P. McCarthy.

Range Law...355...58...Aug. 24
Western. A rancher, whose land has a valuable silver deposit, is threatened by a renegade gang bent on destroying a mine. Director: William Hillyer.

Retour of the Avan Man...319...60...June 24
Comedy. A rancher, whose land has a valuable silver deposit, is threatened by a renegade gang bent on destroying a mine. Director: William Hillyer.

Shadow of Suspicion...318...68...Sept. 23
Melodrama. Private investigations for a jewelry firm are sent to solve a series of thefts at their Chicago office. Marjorie Weaver, Peter Coe, Ray Many, Ralph Lewis. Director: William Beaudine.

Sonora Stagecoach...365...70...Oct. 10
Western. The Trail Blazers help an innocent man who has been framed by a gang of villains. Hoot Gibson, Bob Steele, Chief Thundercloud, Red Skafar, Betty Miles. Director: Robert Tansey.

Spotlight Scandals...307...72...Sept. 24, '43

Sultan's Daughter, The...388...64...Jan. 24
Musical Comedy. The Sultan, in need of money, tries to get his daughter to sign over the oil lands she inherited from her mother, to German agents. Ann Corio, Tim Ryan, Charles Butterworth, Fortunio Bonanova. Director: Arthur Dreufuss.

Sweethearts of the U.S.A....321...60...Mar. 18
Comedy. A couple of kids in love are fired for inefficiency, meet a couple of 4Fs, and form a band and open a night club for war workers. Una Merkel, Parkyakaras, Donald O'Connor, Pearl Bailey, James Garber, Harry King, Phil Ohman and orchestrers. Director: Lew Collins.

Texas Kid, The....351...57...Nov. 26, '43

Three of a Kind...323...67...July 22
Comedy Drama. A scheming wife fights for the custody of her young son, who has been left a considerable insurance sum by his father. Donald O'Connor, Jean Carlin, Rose Hobart, Jack LaRue, William Beaudine.

Trigger Law...358...57...Oct. 14
Western. The son of a stagecoach line manager, a thug, is hired to solve the murder of his father, and uncovers skullduggery by a gang of claim jumpers, headed by the killer of the stagecoach man. Hoot Gibson. Director: Vernon Keays.

Unknown Guest, The....399...64...Oct. 22, '43
Mystery. A girl is in love with a man who...
Deanna Durbin
was branded a criminal. A murder mystery without a murderer, whether or not there has been foul play is revealed until the end. Victoria Jory, Pamela Blake, Veda Ann Borg. Director: Kurt Neumann.

Utah Kid, The....367... (54)....Aug. 26 Western. A newly-appointed deputy sheriff from the U.S. marshal's office is assigned to wipe out a vicious gang suspected of framing the outcome of the rodeo. Bob Steele, Hoot Gibson. Dir.: Vernon Keays.

Voodoo Man, The....318.... (62)....Feb. 21 Horror Melodrama. A mad medico, whose wife is dead for years, tries through voodooism to bring her back to life by transferring the souls of young girls to her, turning his victims into zombies. Bela Lugosi, John Carradine, George Zucco, Wanda McKay, Michael Ames. Director: William Beaudine.

West of the Rio Grande....356.... (57)....Aug. 20 Western. A crooked town boss kills the sheriff to carry off a crooked election, but his plan backfires when the marshals arrive. Johnny Mack Brown, Raymond Hatton, Kenneth MacDonald, Dennis Moore, Christopher McQuyre. Director: Lambert Hillyer.

Westward Bound....362.... (54)....Jan. 17 Western. A gang of hoodlums gain political control of a frontier town and try to force out the ranchers by imposing exorbitant taxes. Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles. Director: Robert Tansey.


Women in Bondage....393.... (71)....Jan. 10 Melodrama. An expose of Germany's brutal treatment of women in making them slaves to the state, and what these ideologies have done to the morals and viewpoints of German women. Gail Patrick, Nancy Kelly, Gertrude Michael, Anne Nagel. Director: Steve Sekely.

Paramount

(October 1943 to October 1944)

And the Angels Sing....4211.... (96)....Group 5 Comedy with Songs. Angels is the name of a wacky family. The father wants a soy bean farm so the four daughters form a singing team to earn the money. Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chelsea. Director: George Marshall.

City That Stopped Hitler, The— Heroic Stalingrad....4531.... (58)....Special. "43 Documentary. Backbreaking array of garish shots from the Don and Stalingrad fronts, showing the courage of the Russians in their bitter fight against the Germans. Narration by John Withy, spoken by Brian Donlevy.

Double Indemnity....4232.... (106)....Group 5 Murder Drama. An insurance salesman who believes he has committed the perfect crime is trapped by a flax. Fred MacMurray, Barbara Stanwyck, Edward G. Robinson. Director: Billy Wilder.

For Whom the Bell Tolls....4238.... (157)....Roadshow Special Drama. "From Ernest Hemingway's celebrated novel which was first published in the Spanish civil war and who finds love and death among the guerrillas, Gary Cooper, Ingrid Bergman, Akim Tamiroff. Director: Sam Wood.

Gambler's Choice....4224.... (66)....Group 5 Drama. A gambler and a policeman who were pals as children at are triangle odds over the same girl. Chester Morris, Nancy Kelly, Russell Hayden, Lloyd Corrigan. Director: Frank McDonald.

Going My Way....4235.... (125)....Special Drama with Music. A young Catholic priest is sent to rehabilitate a run-down parish, and succeeds with the help of two former schoolmates, one an opera star. Bing Crosby, Rise Stevens, Barry Fitzgerald. Director: Leo McCarey.

Good Fellows, The....3082.... (70)....Group 1, 43 Comedy Drama. A lodge addict, who neglects his business for his lodge, gets himself and his family into financial trouble. Helen Walker, James Brown, Cecil Kellaway. Director: Jo Graham.


Hail the Conquering Hero....4226.... (101)....Group 1, 43 Comedy. A medically discharged marine, through a series of circumstances, is catapulted into an unmerited hero's role on his homecoming. Eddie Bracken, Ella Raines, Bill Edwards, Franklin Pangborn. Director: Preston Sturges.

Henry Aldrich, Be Scout....4211.... (66)....Group 3 Comedy. The Boy Scouts of Centerville perform their best deed when they take in hand and see to it that the principles of a good Scout. Jimmy Lydon, Charley Smith, John Litel, Olive Blakney, Darryl Hickman. Director: Hugh Bennett.

Henry Aldrich Haunts a House....4206.... (73)....Group 2, 43 Comedy. Henry tries to solve a murder that wasn't committed, and gets so mixed up that he has himself implicated in it. Jimmy Lydon, Charles Smith, John Litel, Olive Blakney. Director: Hugh Bennett.

Henry Aldrich Plays Cupid....4222.... (65)....Group 5 Comedy. Henry tries to soften the heart of his high school teacher by trying to find him a new standing wife but succeeds only in multiplying troubles. Jimmy Lydon, Charles Smith, John Litel, Diana Lynn, Vera Vague, Olive Blakney. Director: Hugh Bennett.

Henry Aldrich's Little Secret....4228.... (74)....Group 5 Comedy. Henry is caught in secretly caring for a nine-month-old baby while the mother is away on an important mission, gets him into a jam. Jimmy Lydon, Charles Smith, Joan Mortimer, Olive Blakney. Director: Hugh Bennett.

Hitler Gang, The....4223.... (100)....Group 5 Documentary Drama. The story of the rise and power of Hitler and his henchmen from 1919 to the present conflict they precipitated. Robert Walker, Robert Douglas, Martin Kosleck. Director: John Farrow.

Hostages....4205.... (88)....Group 1, 43 Drama. Story of underground opposition to the Gestapo in Czechoslovakia, in which the German officers were Jones, after they have made a German officer's suicide look like a murder. Arturo de Cordova, Luise Rainer, William Bendix. Katina Paxinou. Director: Frank Tuttle.

Hour Before the Dawn, The....4317.... (75)....Group 4 Drama. Adapted from a W. Somerset Maugham novel, and concerns a female Nazi agent who marries an English clergyman. Audie Murphy, Paula Heiley, Binnie Barnes, John Sutton, Henry Stephenson. Director: Frank Tuttle.

I Love a Soldier....4229.... (104)....Group 6 Comedy Drama. A girl who makes up her mind not to let Cupid enter her life for the duration has it changed for her when she signs an engagement which captures a submarine, Betty Hutton, Zsa Zsa Gabor, Barry Fitzgerald. Director: Mark Sandrich.

Lady in the Dark....4336.... (100)....Special Drama with Music. The woman editor of a swank fashion magazine has her dreams interpreted by a psychiatrist with the result that she turns her over hand and her job to her advertising manager. Ginger Rogers, Ray Milland, Jon Hall, Warner Baxter. Barry Fitzgerald, Mischa Auer. Director: Mitchell Leisen.

Let's Face It....4291.... (76)....Group 1, 43 Comedy with Music. Between jeeps, philandering husbands, night club sequences and songs, there is an interwoven story about Bob Hope breaking out of the guardhouse, and, with the help of enemy agents, captures a submarine. Bob Hope, Betty Hutton, Zsa Zsa Gabor, Frankie Burns, Dave Willock. Director: Sidney Lanfield.

Minesweeper....4208.... (67)....Group 2, 43 Drama. A naval officer deserts to dodge gambling debts, then joins the rangers working in the Pearl Harbor. His same characteristics flare up, but when his identity is learned, he squares everybody by making the supreme sacrifice in battling the minesweepers. Richard Arlen, Jean Parker, Russell Hayden. Director: William Berke.

Miracle of Morgan's Creek, The....4312.... (99)....Group 3 Comedy. A small-town girl marries a soldier while out on a wild party. She finds she is going to have a baby and realizes she doesn't know the soldier's name. Eddie Bracken, Betty Hutton, Diana Lynn, William Demarest. Director: Preston Sturges.


No Time for Love....4309.... (83)....Group 2, 43 Comedy Romance. A girl photographer, smart set sophisticate, falls in love with a sandhogg, who knows all about flitseyfrees and chasers. Charles Coburn, Fred MacMurray. Director: Mitchell Leisen.

Riding High....4307.... (89)....Group 2, 43 Musical Comedy. An ex-burlesque queen falls heir to an interest in a defunct mining company and finds romance and a fortune when the mine turns out to be rich with copper. Dorothy Lamour, David Powell, Victor Moore, Gil Lamb, Mill Britton and band. Director: George Marshall.

Standing Room Only....4314.... (83)....Group 3 Comedy. A secretary faces the housing situation in Washington with his circumspection when she hires herself and buns out as cook and butler in a swanky home, at the same time helping, by buying the war contract he is seeking, Fred MacMurray, Paulette Goddard, Edward Ar-
FELIX JACKSON
Irene Dunne
Fred Astaire
nold, Roland Young, Clarence Kolb. Director: Sidney Lanfield.

**Story of Dr. Wassell, The...4357 (156)** Special War Drama. The heroic exploit of one of the great heroes of World War II, who evacuated wounded sailors from Java in the face of grave danger. Gary Cooper, Laraine Day, Signe Hasso, Dennis O'Keefe. Director: Cecil B. DeMille.

Take It Big...4277...76 Group 6 Musical. An actor inherits a run-down dude ranch and, with the help of a group of entertainers, rehabilitates the place. Jack Oakie, Mary Beth Hughes, Sana Hargrave, Byrds Hughes, Richard Lane. Director: Frank McDonald.

**Timber Queen...4312...66 Group 3 Drama. A fly returns to civilian life to find that his pal's widow is being defrauded out of her husband's lumber camp, and aids her in recovering the property. Dickie Moore, Mary Beth Hughes, June Havoc. Director: Frank McDonald.

**Tornado...4304...80 Group 1, 43 Drama. A coal miner whose marriage to an ambitious songstress leads him to a mansion on a hill, but failure in the business throws him into a launching. It takes a tornado to point the way to real happiness. Chester Morris, Nancy Kelly. Director: William Berke.**

**True to Life...4309...94 Group 1, 43 Comedy Drama. Two ace radio writers run out of material, and one of them goes to live in the household of a family with an eccentric brood, and their wacky activities are blended into a radio show that proves to be a hit. Marjorie Main, Frances Crayon, Dick Powell, Victor Moore. Director: George Marshall.**

**Uninvited, The...4315...98 Group 3 Horror Drama. A young girl is haunted into a life of fear by two ghosts, one of which tries to get her to commit suicide and the other to hold her back. Ray Milland, Ruth Hussey, Donald Crisp, Cornelia Otis Skinner, Gail Russell. Director: Lewis Allen.**

You Can't Ration Love...4318...79 Group 4 Musical. The shortage of men is responsible for the efforts of a group of coeds to raise money for the war in humorous complications. Betty Rhodes, Johnnie Johnston, Bill Edwards, Marjorie Weaver. Director: Lester Fuller.

**PRC PICTURES**

(July 20, 1943 thru September 15, 1944)

**Amazing Mr. Forrest, The...413...71 Mar. 29 Melodrama. An insurance investigator is brought back from retirement to solve a gem theft and a couple of murders. Edward Everett Horton, Otto Kruger, Jack Buchanan, Jack LaRae. Director: Thornton Freeland.**

Blazing Frontier...459...59 Sept. 1, 43 Western. Silly the Kid settles a feud between two sisters, and the railroad men discover a crooked detective and land agent are defrauding the settlers. Buster Crabbe, Al St. John. Director: Sam Newfield.

Boss of Rawhide...452...59 Nov. 20, 43 Western. The Texas Rangers solve the murders of several ranchers, expert and capture the villains. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson. Director: Elmer Clifton.

**Brand of the Devil...458...61 July 30 Western. Dave breaks up a gang of cattle rustlers using a devil's head brand. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Ellen Hall. Director: Harry Fraser.**

Career Girl...463...69 Jan. 11 Comedy with Music. The heart-breaking career of a small city girl struggling for spotlight fame on Broadway. Frances Langford, Edward Norris, Iris Adrian, Orlyn Woods. Director: Wallace Fox.

Contender, The...418...66 May 10 Drama. A truck driver enters the fighting ring for the first time in his life, and becomes a champ, but wine and women drag him down. Buster Crabbe, Arline Judge. Director: Sam Newfield.

Danger! Women at Work...411 Aug. 23, 43 Comedy. A half-breed inherits a 10-ton truck and goes into partnership with two other girls to operate it commercially. En route on their first assignment they encounter comical adventures in the form of Patsy Kelly, Mary Brian, Isabel Jewell, Wanda McKay, Cobina Wright sr. Director: Sam Newfield.

Delinquent Daughters...416...72 Aug. 19 Drama. Teen-aged youths on the loose, with a penchant to delinquency being taught. June Carlson, Fifi O'Orsay, Teala Loring. Director: Albert Herman.

Devil Riders...460...58 Nov. 5, 43 Western. A friendly rivalry exists between a stagecoach company and the Pony Express, and the man whose horse is most successful wins his stake. Al St. John, Dean Jagger, Andy Devine. Director: Sam Newfield.

**Drifter, The...461...60 Dec. 20, 43 Western. A band of desperadoes of the plains, engaging in bank robberies and stage holdups, are apprehended. Buster Crabbe, Al "Fuzzy" St. John, Carol Parker, Kermit Maynard. Director: Sam Newfield.**

**Frontier Outlaws...462...58 Mar. 4 Western. Wolf Valley is infested with outlaw raiders, and Buster and his pal team up to drive them out. Buster Crabbe, Al St. John. Director: Sam Newfield.**

Fuzzy Settles Down...462...60 July 25 Western. Fuzzy invests in a newspaper in a small town, run by a girl, and together they fight outlaws attempting to halt their campaign for law and order. Buster Crabbe, Al St. John, Patti McCarthy. Director: Sam Newfield.

Girl From Monterey, The...412...61 Oct. 4 Comedy with Music. A night club enter-tainer is torn between two devotions when her pugilist brother is matched against the champ, who is her sweetheart. Armida, Edgar Kennedy, Veda Ann Borg, Jack La Rue. Director: Wallace Fox.

**Guns of the Law...455...55 Apr. 10 Western. A seemingly respectable attorney is back of a plot to dispossess ranchers of their land by forcing them to sell at great gain. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt, Budd Buster. Director: Elmer Clifton.**

**Gunsmoke Mesa...453...59 Jan. 3 Western. The Texas Rangers set out to round up a masked bandit on a pinto pony who has killed a post official. Dave "Tex" O'Brien, Jim Newill, Guy Wilkerson. Director: Harry Fraser.**

Happy Melody...402...11 Nov. 29, 43 Musical. A group of city citizenry take over farm chores and put music and rhythm into their harvesting. Rosemary Lane, Johnny Downs. Director: Sam Newfield.

Isle of Forgotten Sins...401...84 Aug. 15, 43 Drama. Two deep-sea divers find the gold they know is on a scuttled ship, only to be robbed of it by the men who scuttled the ship. Nature intervenes and the whole gang is washed away by a monsoon. John Carradine, Gale Sondergaard, Sidney Toiler. Director: Edgar G. Ulmer.

Jive Junction...407...64 Dec. 20, 43 Musical. A group of high school youngsters open a canteen for the entertainment of service men and win a national band contest. Dickie Moore, Gerra Young. Director: Edgar G. Ulmer.

Lady in the Death House...414...58 Mar. 15 Mystery Murder. A convicted murderer sentenced to the electric chair for a crime of which she is innocent, tells the story in flashback. Jean Parker, John Wayne, Douglas Fowley. Director: Steve Sekely.

Machine Gun Mama...421...67 Aug. 18 Melodrama. Two drivers lose the delivery address and find themselves in Mexico with the cargo, an elephant, on their hands. Arnold Moss, Wallace Ford, Jack La Rue. Director: Harold Young.

**Men of the Sea...420...50 Apr. 30 Melodrama. English-made film. A fisherman's wife develops a bitter hatred of the sea, having lost two sons. War breaks out and her last son joins the navy and her husband goes to sea as a volunteer. Wilfrid Lawson, Mary Jerrold, Kathleen O'Regan, William Freshman. Director: Norman Walker.**

Men on Her Mind...405...70 Feb. 12 Drama with Music. A singer who attains professional success is confronted with the dilemma of choosing between three suitors, all responsible for her success. Mary Beth Hughes, Edward Arnold, Luis Alberni. Director: Wallace W. Fox.

**Minstrel Man...401...69 Aug. 1 Drama with Music. A world famous minstrel man who couldn't perform with a broken heart after his wife died. Benny Fields, Gladys George, Allyn Joslyn, Roscoe Karns. Director: Joseph H. Lewis.**

Monster Maker, The...419...65 Apr. 15 Melodrama. A mad scientist has his scientific knowledge as a hold over the girl he wants to marry. J. Carrol Naish, Ralph Morgan, Tala Birell, Wanda McKay, Director: Sam Newfield.

**Nabonga...408...72 Jan. 25 Adventure. The son of a banker accused of embezzlement, goes into the jungle to seek the real thief, and meets the daughter of the man he wants to marry. He finds the white queen of the jungle, aided by a huge gorilla. Buster Crabbe, Fifi O'Orsay, Barton MacLane. Director: Sam Newfield.**

Outlaw Roundup...454...55 Feb. 10 Western. Outlaws make their headquarters at Devil's Gulch, and the Texas Rangers set out to round them up. Dave "Tex" O'Brien, Guy Wilkerson, Jim Newill. Director: Harry Fraser.

Pinto Bandit, The...456...50 Apr. 27 Western. The Texas Rangers call in the plans of crooks seeking ownership of a valuable mine. Dave "Tex" O'Brien, Jim Newill.
MICKEY ROONEY
Mystery Melodrama. A beautiful blonde solves a murder and the mystery of stolen securities. Iris Adrian, Frank Jenks, Douglas Fay. Director: Albert Herman.


Gilded Sleeve on Broadway...499


High and Higher...415...(90).................Group 3 Mystery, A. A man, a woman, and two servants, forms a corporation with them, and together, in hilarious fashion, work out a financial plan. Frank Sinatra, Michele Morgan, Jack Haley, Leon Errol. Director: Tim Whelan.

Lady Takes a Chance, A...405

RKO RADIO

GROUP 4 Spy Melodrama. A newsman is killed while trailing a secret story in Damascus, and his fellow newshawks are hampered in their efforts to solve the crime and uncover the story, lands in the middle of a Nazi plot to turn the Arabs against the Allies. George Sanders, Virginia Field, Gene Lockhart, Robert Armstrong, H. B. Warner. Director: Leonide Moguy.

Return of the Rangers, The...431

Seven Doors to Death...417...(62).............Aug. 5 Murder Mystery, A. A crazed mandic is loose and a series of slayings occur in a small, exclusive shopping district. Chick Chandler, June Clyde, George Meeker. Director: Elmer Clifton.

Shake Hands With Murder...422

Shake Hands With Murder...422...(63)........April 22 Mystery Melodrama. A beautiful blonde solves a murder and the mystery of stolen securities. Iris Adrian, Frank Jenks, Douglas Fay. Director: Albert Herman.

Sugar Town...457...(59).................June 3 Western. The Texas Rangers are in search of money stolen in train robberies that has been hidden in a ghost town. Dave O'Brien, Jim Newill, Chief Morgan. Director: Elmer Clifton.

Submarine Base...405...(66).............July 20, '42 Mystery, A. A man-hunting house where she receives a wishing ring from a strange old lady with a crazed daughter, becomes obsessed. Simone Simon, Kent Smith, Jane Randolph, Ann Carter. Directors: Gunther V. Fritsch, Robert Wise.

Tiger Fangs...408...(58).................Sept. 10, '43 Mystery, A. Rubber plantations' production for the Allies is hampered when tigers, crazed with drugs, are turned loose by Nazi spies to prey on the natives. Frank Buck, Buster Crabbe, Fifi D'Orsay, Eric Blore. Director: Albert Kelley.

Valley of Vengeance...464...(56)........May 5 Western. Two boys, sole survivors of a massacre, are separated by the tragedy, but meet again during a man-hunting trail the marauders. Buster Crabbe, Al St. John, Charles King, Kermit Maynard. Director: Sam Newfield.


When the Lights Go On Again...41PS

(74) Special...September 15, 1942 Group 4 Drama. A soldier, en route home on a "combat fatigue" furlough meets with an accident and loses his memory. How his family and wife restore him to normalcy furnishes a lesson in postwar readjustment. Jimmy Lydon, Barbara Beldon, Regis Toomey, Grant Mitchell, George Cleveland, Dorothy Peterson, Harry Shannon. Director: William K. Howard.

GANGWAY FOR TOMORROW...407

(69) Special...Group 2, '43 Drama. Episodic portrayal of five share-the-ride defense workers who have occasion to mentally review their individual past lives, revealing how they all came to be associated in the common cause. Margie, Robert Ryan, John Carradine. Director: John H. Auer.

Ghost Ship, The...412...(69).................Group 3 Mystery Melodrama. Story of the sinister goings-on aboard a cargo ship manned by an army of Hitler's agents, and the courageous and pleasant manner fools the crew. Richard Dix, Russell Wade, Edith Barrett, Ben Bard. Director: Mark Robson.

Gildersleeve on Broadway...499


Gilded Sleeve on Broadway...499


Heavenly Days...435...(72).................Group 7 Comedy. The famed radio team go to Washington to tell the Senate how to handle the war. Jim and Marian Johnson (Fibber McGee and Molly), Eugene Pallette, Gordon Oliver. Director: Howard Estabrook.

Higher and Higher...415...(90).................Group 3 Mystery, A. A man, a woman, and two servants, forms a corporation with them, and together, in hilarious fashion, work out a financial plan. Frank Sinatra, Michele Morgan, Jack Haley, Leon Errol. Director: Tim Whelan.


Lady Takes a Chance, A...405

Mademoiselle Fritz...433...(69).................Group 7 Drama. The invasion of France by the Boches after the War of 1870, citing the parallel to World War II conditions. Simone Simon, John Emery, Kurt Kreuger. Director: Robert Wise.

Marine Raiders...457...(51).................Group 6 War Drama. How Uncle Sam's Devil Drivers are trained in a task that may mean death tomorrow. Pat O'Brien, Robert Ryan, Ruth Hussey, Frank McHugh, Baton MacLane. Director: Harold Schuster.

Music in Manhattan...432...(81).................Group 7 Comedy with Music. A boy and girl are forced to pose as man and wife, but Cupid steps in and makes the marriage stick. Anna Shirley, Dennis Day, Phil Terry, Raymond Walburn, Charlie Barnet and Orphestra. Director: John H. Auer.

Night of Adventure, A...428...(65).................Group 6 Mystery Drama. A man tries to protect his estranged wife found at the scene of a murder, and thereby directs suspicion to...
WILLIAM A. SEITER


Passport to Destiny...417...[62]...Group 4 War Comedy-Drama. Believing she is guided by the “magic eye” an English scrum-maiden, pretending to be deaf and dumb, goes to Germany to shoot Hitler. Elsa Lanchester, Gordon Oliver, Fritz Feld, Gavin Muir. Director: Ray McCarey.

Rookies in Burma...414...[62]...Group 3 Comedy. Two rookies and a sergeant, captured in a Jap raid, escape in the guise of Jap soldiers, and wind up with both the Americans and Japs shooting at them. Wally Brown, Alan Carney, Erford Cage, Joan Barclay, Claire Carleton. Director: Leslie Goodwin.


Seventh Victim, The...403...[71]...Group 1, 43 Murder Mystery. A woman, in search of her sister’s murderer, picks up a trail that leads to the lair of a strange group of devil-worshippers. Tom Conway, Jean Brooks, Kim Hunter, Isabelle Jewell, Evelyn Brent. Director: Mark Robson.

Show Business...425...[92]...Group 5 Musical. A show business generation back and the people who were a part of it. Eddie Cantor, George Murphy, Joan Davis, Nancy Kelly, Constance Moore, Don Douglas. Director: Edwin L. Marin.

Snow White and the Seven Dwarfs...492...[83]...Reissue...43

So This Is Washington...404...[64]...Group 1 Comedy, Lum and Abner go to Washington to sell their countrymen a government to the government, but the latter develops amnesia while demonstrating how to make the rubber. Chester Lauck, Norris Goff, Alan Mowbray. Director: Raymond McCarey.

Step Lively...429...[88]...Group 6 Musical. After many financial hardships, a producer and his cast land in the big time. Frank Sinatra, George Murphy, Adolphe Menjou, Gloria De Haven, Walter Slezak, Eugene Pallette. Director: Tim Whelan.

Tarzan’s Desert Mystery...413...[70]...Group 3 Adventure Drama. Tarzan, Boy and Cheta, the chimpanzee, trek across dangerous desert terrain and jungle wilds in search of a fever medicine for wounded Allied soldiers, fighting hostile hordes all the way. Johnny Weissmuller, Nancy Kelly, Johnny Sheffield, Fred Clark. Director: William Thiele.

Tender Comrade...416...[102]...Group 4 Drama. Everyday Americans, their wartime lives and loves, joys and sorrows, fears and hopes, sacrifices and selflessness. Ginger Rogers, Robert Young, Ruth Hussey, Patricia Collinge. Director: Edward Dmytryk.


Yellow Canary...423...[84]...Group 5 Spy Drama. An English radio station uses a Nazi sympathizer to track down a group of Germans, posing as Poles, who plot to blow up a convoy. Anna Neagle, Richard Bowery, Cyril Fletcher. Director: Herbert Wilcox.

Youth Runs Wild...430...[67]...Group 6 Drama. A preachment on juvenile delinquency, story centering around parents in defense plants whose offspring get out of hand. Bonnie Granville, Kent Smith, Jean Brooks, Glenn Vernon. Director: Mark Robson.

©Republic

(July 1, 1943 thru October 16, 1944)

Atlantic City...327...[87]...Sept. 15 Musical Drama. How a young man with promotional ideas made Atlantic City the nation’s famous vacation center. Maurice Chevalier, Dorothy Lamour, William Gargan, Donald Crisp. Director: Ray McCarey.


Beyond the Last Frontier...351...[56]...Sept. 18, ‘43 Western. A Texas Ranger poses as an outlaw to catch a gang of wholesale gun-runners. Eddie Dew, Smiley Burnette, Lorraine Miller. Director: Howard Bretherton. (A John Paul Revere Production released through Republic.)


California Joe...355...[55]...Dec. 29, ’43 Western. Laid in Civil War times, a plot to set up a dictatorship in California is thwarted. Donald O’Connor, Constance Moore, Helen Talbot. Director: Spencer Bennett.

Call of the Rockies...356...[56]...July 14 Western. The miners organize to protect their government franchise and their properties from foreclosure. Smiley Burnette, Sonny Carson, Ellen Hall, Kirk Alyn, Harry Woods. Director: Les Linder.

Call of the South Seas...319...[59]...July 7 Melodrama. The arm of the FBI extends to a south sea island, where an American fugitive from justice is a big shot. Janet Martin, Allan Lane, Roy Barcroft, William Henry. Director: Jack English.

Canyon City...304...[55]...Nov. 29, ‘43 Western. A gang of crooks wants to buy up ranches dirt cheap and attempts to make them worthless by dynamiting the dams and flooding the land. Don “Red” Barry, Wally Vernon, Helen Talbot, Twninkle Watts. Director: Spencer Bennett.

Casanova in Burlesque...333...[74]...Feb. 19 Comedy. A burlesque comedian who has had a life-long yen to play Hamlet fulfills his ambition when he gets a job in a college as an authority on Shakespeare and takes an acting part in one of the campus plays. Joe E. Brown, June Havoc, Dale Evans, Marjorie Gateson, Ian Keith. Director: Leslie Goodwin.

Cowboy and the Senorita, The...342...[84]...April 2 Western. Nick Nelson, Mary Lee, Dale Evans. Director: Joseph Kane.

Death Valley Manhunt...375...[55]...Sept. 25, ’43 Western. Wild Bill’s plans to retire are abandoned when he finds that independent oil drillers in Death Valley are oppressed by a tricky manager of a wealthy petroleum company. Wild Bill Elliott, George Hayes, Anne Jeffreys. Director: John English.

Deerslayer...306...[67]...Nov. 22, ’43 Drama. Screen adaptation of the James Fenimore Cooper novel of early American days when the white men rode into battle against the Indians. Bruce Kellogg, Jean Parker, Larry Parks, Wanda McKay. Director: Lew Landers.

Drums of Fu Manchu...365...[68]...Nov. 27, ’43 Melodrama. Fu Manchu and English scientists are at odds in their search for the key symbol to the location of the tomb of Genghis Khan. Henry Brandon, Royle, Gloria Foster, Peter Brophy. Directors: William Whitney, John English.

Fighting SeaBees, The...311...[100]...Mar. 10 Navy Drama. The birth, growth and heroic accomplishments of the construction battalions of the navy, with an underlying story of hard-boiled SeaBees who finds it difficult to abide by the regulations. John Wayne, Dennis O’Keefe, Susan Hayward. Director: Edward Ludwig.

Fugitive From Somora...361...[56]...July 1, ’43 Western. A preacher’s brother is mixed up in a plot to oust the dictator. There is put an end to the cattleman’s war on the homesteaders. Don “Red” Barry, Wally Vernon, Lynn Merrick. Dir.: Howard Bretherton.

Girl Who Dared, The...323...[56]...Aug. 5 Musical. A “ghost party” is held on an isolated Georgia island, the guests having received invitations from a mysterious source. Three murders occur before the mystery is cleared up. Barry, Paul Cookson, Kirk Alyn, Veda Ann Borg, Roy Barcroft, Grant Withers. Director: Howard Bretherton.

Goodnight, Sweetheart...320...[67]...June 17 Comedy. A newspaper woman, with a nose for scandal, buys an interest in a small town newspaper and fakes a political expose which backfires. Robert Livingston, Ruth Terry, Henry Hull, Grant Withers. Director: Joseph Sarnley.

Hands Across the Border...341...[73]...Jan. 5 Musical Western. Rogers saves the heroine’s ranch and helps her restate a government contract for cavalry horses. Roy Rogers, Andy Devine, Bob Nolan, and the Sons of the Pioneers, Ruth Terry, Guinn Williams. Director: Joseph Kane.

Here Comes Elmer...303...[74]...Nov. 13, ’43 Musical. A comedy of errors in which a riding prodigy gets mixed up with his double just before broadcast time and nobody knows who’s who. Al Pearce, Elmer Blurt, Frank Albertson, Gloria Stuart, Wally Vernon. Director: Joseph Sarnley.

Hidden Valley Outlaws...378...[56]...April 2 Western. Wild Bill Elliott is completely fooled by a “synthetic” sheriff, but when he gets wise no bullets are spared to bring the culprits to justice. Wild Bill Elliott, George “Gabby” Hayes, Anne Jeffreys, Roy

©BOXOFFICE BAROMETER
ROY ROGERS

"King of the Cowboys"

Exclusive Management:
ART RUSH, Inc.
Barcroft, John James, LeRoy Mason. Director: Howard Bretherton.

Hooiser Holiday...302...72...Sept. 13 & 14 Musical Comedy. With a cast mostly from popular radio shows, the story is about an ancient feud between a rich widower with five daughters and a rural widow with five sons. George Byron, Dale Evans, Hooiser Holiday, Music Maida. Director: Frank Rago.

In Old Oklahoma...307...182...Dec. 6 & 7 Melodrama. The early wildcats days of the oil boom and the struggle between two factions for control of the red men's wealth in oil lands. John Wayne, Martha Scott, Albert Dekker, George "Gabby" Hayes. Director: Albert S. Rogel.

Jamboree...316...71...May 5 Musical. The efforts of two hillbilly bands to obtain a sponsor for a radio program. Ruth Terry, George Byron, Paul Harvey, Dan Wilson, Rufe Davis. Director: Joseph Santley.

Lady and the Monster, The...315...86...Apr. 17 Drama. A young professor is dominated by the mind of a dead man, following his experiences after death. That the man's brain can be kept alive after death. Vera Hruby Ralston, Erich von Stromich, Richard Arlen. Director: George Sherman.

Laramie Trail, The...355...56...Apr. 3 Western. A vicious plot and frame-up for murder is uncovered when two new buyers arrive to claim the ranch they had bought. Bob Livingston, Smiley Burnette, John James, Bud Geary, Roy Barcroft. Director: John English.

Man from Prisco...318...91...July 1 Drama. A man finds the genius with which he identified, and how he was able to meet wartime ship-building needs. Michael O'Shea, Anne Shirley, Gene Lockhart. Director: Robert Florey.

Man from the Rio Grande, The...365...55...Oct. 18, '43 Western. "Red" Barry exposes a nefarious plot by an unscrupulous uncle and his crooked lawyer to do away with the rightful heir. Dulcie Sibley, John Archer, "Red" Barry, Wally Vernon, Twinkle Watts, Nancy Gay. Director: Howard Bretherton.

Marshal of Reno...323...56...July 2 Western. Political skuldugery is back of a crime wave that springs up in one of two towns up for election. Bill Elliot (Red Ryder), George Hayes, Jay Kirby, Blake Edwards, Bobby Blake. Director: Wallace Grissell.

Mojave Firebrand, The...377...55...Mar. 19 Western. The town of Epitaph becomes a center of crime when the gunmen put their stooges in as sheriff and mayor. Bill Elliot, George Hayes, LeRoy Mason, Anne Jeffreys. Director: Spencer Bennet.

My Best Gal...312...67...Mar. 28 Musical Comedy. A group of young theatrical aspirants try to crash the show business via a Broadway musical. Jane Withers, Jimmy Lydon, Frank Craven, Franklin Pangborn. Director: Anthony Mann.

Mystery Broadcast...364...65...Nov. 23, '43 Music Mystery. When her radio crime program is shut down, a young girl investigator announces she will name the murderer in an unsolved crime of another decade. Two months later she disappears, and after that, she uncovers the killer, past and present. Frank Albertson, Ruth Terry, Nils Asther, Wynne Gibson. Director: George Sherman.

O, My Darling Clementine...308...68...Dec. 31, '43 Comedy with Music. A troupe of square dance folk show are stranded in a blue law town. They stage a show for and with the natives and change the bluenose attitude of the cowpokes. Roy Barcroft, Virginia Leith, Irene Ryan, Lole Bridge, Tom Kennedy. Director: Frank McDonald.

Outlaws of Santa Fe...366...56...Apr. 4 Western. A western badman is rehabilitated when he learns, upon his stepfather's death, that his father was a famous peace officer, killed on duty. Don Barry, Wally Vernon, Tom London, Bud Geary, Helen Talbot, Roy Barcroft, LeRoy Mason. Director: Howard Bretherton.

Overland Mail Robbery...376...69...Nov. 29, '43 Western. Plotters use various foul means of trying to gain control of a stagecoach line, but Wild Bill Elliot saves the day. Wild Bill Elliot, George "Gabby" Hayes, Anne Jeffreys, Alice Fleming, Kirk Alyn.

Pistol Packin' Mama...310...64...Dec. 15, '43 Comedy with Music. A gun-totin' gal gambler from the west loses her bankroll to a city slicker and decides to turn the tables on him. Bums in a romance. Ruth Terry, Bob Livingston, Wally Vernon, Jack La Rue. Director: Frank Woodruff.

Port of Forty Thieves, The...324...58...Aug. 13 Melodrama. A beautiful woman resorts to murder and blackmail so she can be legally declared the sole heir to her missing husband's estate. Stephanie Bachelor, Richard Powers, Lynn Roberts, Olive Binkeney. Director: John English.

Pride of the Plains...352...56...Jan. 5 Western. A state game inspector fights it out with outlaws who try to repeal the state laws protecting wild horses. Bob Livingston, Smiley Burnette, Nancy Gay, Kenneth McDonald. Director: Wallace Fox.

Raiders of Sunset Pass...355...56...Dec. 23, '43 Western. Cowgirls take over in the absence of cowboys who have gone to war, to combat in the war effort. After beer for the black markets. Eddie Dew, Smiley Burnette, LeRoy Mason, Jennifer Holt. Director: John English.

Rosie the Riveter...313...75...Apr. 9 Musical. Two girls and two boys, unable to find work at the war plants, rent the same room, sharing it in alternating "shifts," with hilarious results. Jane Frazee, Frank Albertson, Vera Vague, Frank Jenks. Directors: Joseph Santley.

Saint Meets the Tiger, The...301...70...July 29, '43 Melodrama. The Saint accepts a challenge to capture the Tiger and his gang after they hold up a woman who had saved a British bank of a million pounds. Hugh Sinclair, Jean Gillie, Gordon McLeod. Director: Paul Stein.

San Antonio Kid...315...56...Aug. 16 Western. Red Ryder and Little Beaver fight a gang of desperadoes who are seeking control of an oil town. Bill Elliot, Bobby Blake, Alice Fleming, Linda Sterling, LeRoy Mason, Jack Kirk. Director: Howard Bretherton.

Secrets of Scotland Yard...321...68...July 26 Spy Melodrama. Room 40, Britain's espionage center of activity, has a spy and Scotland Yard sets a unique trap. Edgar Barrier, Stephanie Bachelor, C. Aubrey Smith, Henry Stephenson, Lionel Atwill. Director: George Blair.

Silent Partner...317...53...June 9 Melodrama. A young man with the name of four people in a notebook to guide him, finds the startling solution to an organized crime ring. William Henry, Beverly Loyd, Granville Williams, Grant Withers, George Macready, Wally Vernon. Director: George Blair.

Song of Nevada...344...75...Aug. 5 Musical Western. A crooning cowboy sets out to win her girl's love from a Park Avenue smoothie. Roy Rogers, Mary Jane Evans, Sons of the Pioneers, Lloyd Corrigan. Director: Joseph Kane.

Storm Over Louisiana...332...86...Oct. 16 Spy Drama. A cafe owner working for Axis agents, learns that a U.S. correspondent who has escaped from a prison camp with a vital secret on film in Liason, and his job is to see he does not get away. Vera Hruby Ralston, Richard Arlen, Erich von Stroheim, Otto Kruger. Director: George Sherman.

Strangers in the Night...326...56...Sept. 12 Drama. A marine sergeant returns to the States wounded and looks up a girl correspondent he knew only by letter, and learns she is an American, the wife of a man of the mind of a mentally ill women who had longed for a child. William Terry, Virginia Grey, Helen Thimig, Edith Barrett. Director: Anthony Mann.

Three Little Sisters...329...73...July 31 Comedy with Music. An invalid girl changes identities with her sister and perpetuates a hoax of a soldier, whom with she has been corresponding, but never expected to see, perhaps with a special visa. Mary Lee, Ruth Terry, Cheryl Walker, William Terry, Jackie Moran. Director: Joseph Santley.

Tresader...316...74...Apr. 24 Musical. A modest restaurant owner whose dream is a high-class night club, is killed in an auto accident and his two children resolve to carry on and make the dream come true. Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell. Director: William Nigh.

Tucson Raiders...331...55...May 14 Western. A band of plunderers ruthlessly dominated the Paliters. Bill Elliot and Little Beaver come to the rescue. Bill Elliot, George "Gabby" Hayes, Bobby Blake, Alice Fleming. Director: Spencer Bennet.

Whispering Footsteps...320...56...Dec. 30, '45 Melodrama. A young bank clerk returns from a vacation to find himself enmeshed in circumstantial evidence which points to him as a murderer. John Hubbard, Rita Quigley, Joan Blair, Mary Gordon, Cy Kendall. Director: Howard Bretherton.

Yellow Rose of Texas, The...343...69...June 24 Musical Western. An insurance company undercover operatives joins a shoe store gang to secretly trace a pay roll robbery committed five years previous. Roy Rogers, Dale Evans, Sons of the Pioneers. Director: Joseph Kane.

GENE AUTRY WESTERN REISSUES

Group 1

Boots and Saddles...2301...58...Jan. 15 Gauche Mire...2301...58...Jan. 15 In Old Missouri...2306...72...July 31 Mexicali Rose...2306...58...July 13 '43 Old Barn Dance, The...2307...60...Oct. 15, '43 Ride, Tenderfoot, The...2301...68...June 1 South of the Border...2302...70...Mar. 1

BOXOFFICE BAROMETER
SMILEY

BURNETTE
Tumbling Tumbleweeds...2308

Dec. 1, '43

GENE AUTRY WESTERN REISSUES

Get Along Little Doggie...3307

July 15

Big Show, The...3302...(61)...Mar. 1

Comin' Round the Mountain...3305

June 1

Get Along Little Doggie...3307...(). Oct. 15

Melody Round...3304...() June 1

Oh, Susanna...3303...(). April 15

Red River Valley...3308...(). Dec. 1

Ride, Ranger, Ride...3306...(). Sept. 1

Rodin' Tootin' Train...3301...(). Jan. 15

SPECIAL

War in Women...9002...(). Jan. 25

Drama. Eilis Janis.

20th CENTURY-FOX

(August 1943 thru July 1944)

Banjo on My Knee...407

(93) . Oct. 29, '43. Reissue

Drama. Barbara Stanwyck, Joel McCrea, Walter Brennan.

Battle of Russia...414...(). Nov. 5, '43

Documentary. (WAC). Explains why Russia was attacked, how she met the onslaught, and makes clear her position in the global and postwar strategy of the United Nations. Directors: Lieut. Cols. Frank Capra and Anatole Litvak.

Bermuda Mystery...428...(). May

Murder Mystery. Six buddy-veterans of World War II put $10,000 each into a pool which the survivors are to split at the end of ten years. Five of the six are murdered.

Preston Foster, Allan Rutherford, Charles Butterworth. Director: Benjamin Stoloff.

Bomber's Moon...401...(). Aug. 6, '43

War Drama. An American bomber pilot crashes in Belgium and is sent to a German prison. Two other prisoners, a Czech officer (who is a Gestapo agent) and a Russian female lieutenant doctor. George Montgomery, Annabella, Kent Taylor, Walter Kingsford. Directors: Edward Ludwig and Harold Schuster.

© Buffalo Bill...424...(). April

Outdoor Drama. Screen biography of William F. Cody, covering his many-faceted career as guide and hunter, and his efforts to maintain the balance of government and the western Indians. Joel McCrea, Maureen O'Hara, Linda Darnell, Thayer ROss, Donald Pea, Marjory Quinn. Director: William Wellman.

Candlelight in Algeria...432...(). July


Claudia...404...(). Sept. 3, '43

Comedy. From the wish list of the same name, and the series of short stories that appeared in Red Book, depicting the domestic career of the scatter-brained, lovable child. Martha Raye, Maid Mayfair, Robert Young, Ina Claire, Reginald Gardiner. Director: Edmund Goulding.

Dancing Masters, The...413...(). Nov. 19, '43

Comedy. Put two ballet dancing teachers and an inventor of an invisible death ray, together, and you get a comedy sequence of events. Laurel and Hardy, Trudy Marshall, Robert Bailey. Dir.: Mal St. Chair.

Eve of St. Mark, The...429...(). June


Four Jills in a Jeep...423...(). March


© Gang's All Here, The...416...(). Dec. 24, '43

Musical. A romance between a soldier and a night club star, is merely a framework for the lively musical background.


© Guadalcanal Diary...412...(). Nov. 5, '43


Happy Land...415...(). Dec. 3, '43

Drama. A small town drugstore gets word of the death of a young girl, and goes into a spell of silent grief. The boy's growth from childhood to his enlistment is told in retrospect by dialog between the father and the returned spirit of the grandfather. Don Ameche, Frances Dee, Harry Carey, Ann Rutherford. Director: Irving Pichel.

© Heaven Can Wait...402...(). Aug. 13, '43

Comedy. A woman who can't resist women. He marries a country girl who turns out to be the most understanding wife a man could have. Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main. Director: Ernst Lubitsch.

Holy Matrimony...483...(). Aug. 27, '43

Comedy. A shy British artist permits himself to be considered dead rather than to accept fame and knighthood, but has a hard time when he finds himself living in the world he is alive. Monty Woolley, Greer Garson. Direct: John Stahl.

© Home in Indiana...433...(). July

Drama. The breeding, training and racing of thoroughbreds, centering around an orphan who finds his niche and redemption for his uncle. Walter Brennan, Lon McCallister, Charlotte Greenwood, Jeanne Crain. Director: Henry Hathaway.

In Old Chicago...406

(). Oct. 29, '43. Reissue

Drama. Alice Faye, Tyrene Power, Don Ameche, Brian Donlevy.

Jane Eyre...420...(). February

Drama. From Charlotte Bronte's famous novel of the governess who falls in love with her wealthy English employer, only to learn he has an insane wife. Orson Welles, Joan Fontaine, Margaret O'Brien, Peggy Ann Garner, John Sutton. Director: Robert Stevenson.

© Ladies of Washington...430...(). June

Comedy Drama. A girl in crown and war time vs. Washington who's political tactics get her involved with a foreign agent.


Lifeboat...419...(). Jan. 28


Lodger, The...417...(). January

Comedy. The fiendish murders of Jack the Ripper, which terrorized London the early part of the 20th century. Merle Oberon, George Sanders, Laird Cregar, Sir Cedric Hardwicke, Sara Allgood. Director: John Brahm.

Paris After Dark...409...(). Oct. 15


© Pin Up Girl...427...(). May

Musical. A roller skating number, eight song numbers, and several plotlines of uniform dancing gits, comprise part of the entertainment program. Betty Grable, John Harvey, Martha Raye, Joe E. Brown, Eugene Pallette. Dir.: Bruce Humberstone.

Purple Heart, The...422...(). March

War Drama. Enraged American soldier forced down in a raid over Tokyo, are tortured, but choose death to break silence. Dana Andrews, Richard Conte, Donald Barry, Sam Levene. Director: Lewis Milestone.

Rains Came, The...410...(). Nov. 26, '43. Reissue

Drama. Tyrone Power, Myrna Loy.

Roger Tenby, Gangster...431...(). July


Shrine of Victory, The...426...(). April

Documentary. Greece before the Nazi invasion, and the transition that reduced the country to poverty and starvation under the Nazi yoke. Produced at Ealing Studios in London. Director: Charles Hasse.

Song of Bernadette, The...440...(). Special

Drama. From Franz Werfel's book of the simple peasant girl, condemned by the pope for her believeable faith in her visions gave to humanity the great health-giving shrine at Lourdes. Jennifer Jones, William Patmore, Charles Bickford. Director: Henry King.

Sullivans, The...421...(). February


© Sweet Rosie O'Grady...448...(). Oct. 1, '43


Tampico...425...(). April

Sea Drama. Romance and drama unfolds aboard a torpedoed ship, as the captain goes on a stilling rescue mission.


Uncensored...418...(). January

Drama. Produced in England by Gaumont-British, and concerns an underground newspaper published in Belgium during the
PAULETTE GODDARD

RED SKELETON
present war, depicting the heroic efforts of the Belgians in their flight for freedom.

Under Two Flags...411

Nov. 26, 43...Reissue

Drama. Ronald Colman, Claudette Colbert. Director: Anthony Asquith.

Winterline...405...482...Sept. 17, 43

Comedy. The sharking and merrymaking place at a Canadian winter resort, which is saved from ruin in romantic fashion. Sonja Henie, Jack Oakie, Casa Warner, Wally Fantman and Orchestra. Dir.: John Brahm.

UNITED ARTISTS

(August 13, 1943 thru August 4, 1944)

Abroad With Two Yanks...89...Aug. 4

Comedy. Two tough marines dedicate themselves, their time and their talents to double-crossing one another in affairs of the heart. William Bendix, Helen Walker, Dennis O'Keefe. Director: Allan Dwan.

Bar 20...478...Oct. 1, 43

Western. Hapalong goes to California to buy prize stock for his ranch, and runs into William Boyd, Andy Clyde, Dustine Farnum, George Reeves. Director: Lesley Selander.

Bridge of San Luis Rey, The...484

Feb. 11 Drama. Spanish colonial Peru as a background for a story of the molding of a street singer into a great actress. A court lady seeks to destroy her to foster ambitions for her own daughter. Lynn Bari, Akim Tamiroff, Francis Lederer, Nasimova, Louis Calhern. Director: Rowland V. Lee.

Duke of West Point, The...368...109

June Drama. Louis Hayward, Joan Fontaine.

False Colors...479...65...Nov. 5, 43

Western. A young cowhand inherits a vast cattle ranch, but a scheming banker has him slain and produces a phony heir so he can steal the property and the lad's sister. Hapalong Cassidy and his pals save the day. Andy Clyde, Jimmy Rogers. Director: George Archainbaud.

Forty Thieves...60...June 22


Hairy Ape, The...91...June 16

Drama. A stocker on a freighter goes through a series of emotional conflicts when a girl calls him a hairy ape. William Bendix, Susan Hayward, John Loder, Dorothy COMINGORE. Dir.: Alfred Santell.

Hi Diddle Diddle...475...73...Aug. 20, 42

Comedy. A navy lad is on leave for two days for his honeymoon, but between his parents' plans and his mother-in-law's plans, the couple is never alone. Adolphe Menjou, Martha Scott, Pola Negri, Dennis O'Keefe, Billie Burke. Director: Andrew L. Stone.

It Happened Tomorrow...487...83...Apr. 7

Comedy. A cub reporter with a gift of prophecy has tomorrow's news before it happens, but gets into trouble when he starts predicting tomorrow's crimes. Dick Powell, Linda Darnell, Jack Oakie, Edgar Kennedy. Director: Rene Clair.

Jack London...481...53...Dec. 24, 43

Drama. A screen biography of Jack London, depicting his career from oyster pirate, adventurer, through his fame as author and war correspondent. Michael O'Shea, Susan Hayward, Osa Massen, Harry Davenport, Ralph Morgan, Frank Craven. Director: Alfred Santell.

Johnny Come Lately...476...97...Sept. 3, 43 Western. A hobo Robin Hood lingers in one local until he learns to submit to a kindly old lady who had befriended him, by wiping out a corrupt political element and putting her newspaper on its feet. James Cagney, George Reeves, Marjorie Main, Marjorie Lord. Director: William K. Howard.

Kansa, The...477...99...Sept. 10, 43


Knickerbocker Holiday...486...66...Mar. 17


Lumberjack...489...64...Apr. 28


Mystery Man...58...May 31

Western. Hapalong Cassidy and his buddies out a band of desperadoes, over gunplay, shooting and a cattle stampede. William Boyd, Andy Clyde, Jimmy Rogers, Don Costello. Director: George Archainbaud.

 Riders of the Deadline...480...July 3, 43

Western. "Hapalong" is branded with a murder suspicion of a former ranger who was discredited in the service. William Boyd, Andy Clyde, Jimmy Rogers. Director: Lesley Selander.

Sensations of 1945...66...June 23 Musical. A dancing star learns that success comes through news publicizing, and gets a chance to prove her point. Eleanor Powell, Dennis O'Keefe, Mischa Auer, Eugene Palette, W. C. Fields. Director: Andrew Stone.


Song of the Open Road...53...June 2 Musical. A juvenile film star finds happiness among a group of youngsters who work together to best the farm labor problem. Edgar Bergen and Charlie McCarthy, Jane Powell, W. C. Fields, Bonita Granville. Director: S. Sylvan Simon.

Stagecoach...372...96...Aug. Reissue Western. Claire Trevor, John Wayne.

Summer Storm...106...July 14

Drama. The tragic romance of a beautiful Russian peasant girl who falls in love with a nobleman while still married to a middle-aged mushik. George Sanders, Linda Darnell, Anna Lee, Edward Everett Horton. Director: John Ford.

Texas Masquerade...485...60...Feb. 18 Western. Hapalong goes to Texas to dis- guise a as a Boston attorney, and he and his pals expose a gang of land grabbers who are after undiscovered oil deposits. William Boyd, Andy Clyde, Jimmy Rogers. Director: George Archainbaud.

 Three Russian Girls...483...60...Jan. 14

War Drama. Story of a group of heroic Russian peasant girls who resist the invader with a courageous bravery that has made the world take notice. Anna Sten, Kent Smith, Mimi Forsythe, Paul Guilfoyle. Directors: Fedor Oepen, Henry Koster.

Up in Mabre's Room...390...76...Apr. 28

Drama. A bit of intrigue with a husband who is so embroilered, inscribed heart, is the basis for a lot of explaining by a newlyweds. Marjorie Reynolds, Dennis O'Keefe, Gall Patrick, Mischa Auer. Director: Allan Dwan.


Voice in the Wind...488...64...Aug. 21 Drama. A talented Czech pianist and his wife separate, he joins the fighters, and ultimately meet in a neutral land only to face tragic deaths. Francis Lederer, Sigrid Gurie, J. Edward Bromberg, J. Carroll Naish. Director: Arthur Ripley.

Woman of the Town, The...482...60...Dec. 31, 43


UNIVERSAL

(September 3, 1943 thru August 18, 1944)

Ali Baba and the 40 Thieves...8003


Allergic to Love...8010...65...July 21 Comedy. A bride discovers she is allergic to her husband's kisses, which results in a series of miraculous complications. Martha O'Driscoll, Noah Beery, Jr., David Bruce, Franklin Pangborn, Maxie Rosenbloom. Director: Edward Lilley.

Always a Bridesmaid...8023...61...Sept. 24, 43 Musical Comedy. A lonely hearts club, promoted over the air, is used as a front for a FKK, a willy-nilly club. Patricia Knowles, Grace McDonald, Charles Butter- worth, Billy Gilbert. Director: Eric C. Kenton.

Arizona Trail...8081...57...Sept. 24, 43 Western. Tex and his adopted brother track down a band plotting to take over their father's ranch. Tex Ritter, Fuzzy Knight, Janet Shaw, Dennis Moore. Director: Vernon Keays.

Bosstown Bag...8385...56...May 26 Western. Two Wall War caviar cagewares are out to get a bandit gang and to protect the army pay wagon. Rod Cameron, Tom Tyler, Fuzzy Knight, The Whykies' 6-Bay Cowboys. Director: Ray Taylor.

Calling Dr. Death...8026...63...Dec. 17, 43 Mystery. The unsafe wife of an emi-
John Wayne

Jimmy Durante

M-G-M
Music for Millions
Ziegfeld Follies

Camel Cigarettes
CBS—10 o’Clock Fridays
Eastern Standard Time
H.H. Good-Lookin...804... (62...) ...Mar. 24, '43 Comedy with Music. A radio star helps an aspiring girl singer by teaming with her, himself remaining as the "mystery singer." Harriet Hilliard, Eddie Quillan, Kirby Grant, Dir.: Edward Everett Horton. Director: Charles Lamont.

Hi, You Sailor...805... (63...) ...Oct. 15 Comedy with Music. A marine who writes songs and the adventures of himself and his buddies in their efforts to get one publication. Written by Frank Jenks, Eddie Quillan, Frank Jenks, Phyllis Brooks. Director: Jean Yarbrough.

His Butler's Sister...800... (94...) ...Nov. 26, '43 Comedy with Music. A small town girl gets a glimpse of Park Avenue as a second maid. While working in the building for her charms, she can't get to second base with her boss. Deanna Durbin, Francis Chotone, Pat O'Brien, Akim Tamiroff. Director: Frank Borzage.

Impostor, The...8066... (94...) ...Feb. 11 War Drama. When a prison is destroyed by Boche bombs in Africa, a convicted murderer escapes, steals the name and papers of a dead sergeant, and joins the Free French. Jean Gabin, Richard Whorf, Allyn Joslyn, Ellen Drew, Peter Van Eyck, John Qualen. Director: Julien Duvivier.

In Society...8001... (75...) ...Aug. 18 Comedy. The two laugh-producers are plumbers in a mansion, and flood the screen with gags, noise, music, songs and speakeasy. Written by George Oppen, directed by Marion Hutton, Kirby Grant. Director: Jean Yarbrough.

 Invisible Man's Revenge, The...808... (77...) ...June 19 Drama. A man who made himself invisible in a plot for revenge, which led to his own destruction. Jon Hall, Leon Errol, John Carradine, Alan Curtis, Evelyn Ankers. Director: Ford Beebe.

Jungle Woman...8018... (67...) ...July 7 Melodrama. Flashback tale unfolds as a search is made for a burglar who killed the she-mong. Acquanetta, Evelyn Ankers, J. Carrol Naish, Samuel S. Hinds. Director: Reginald Le Borg.

Ladies Courageous...8065... (85...) ...Mar. 17 War Drama. A company of the Women's Auxiliary Ferrying Squadron (WAPS) for official recognition. Loretta Young, Geraldine Fitzgerald, Diana Barrymore, Anne Gwynne, Albert Naughton, John Raitt. Director: Stuart Heisler.

Larceny With Music...808... (64...) ...Sept. 10, '43 Musical. A bootlegger operates a hotel facing financial ruin and signs a band and singer thinking the leader is inheriting a large sum. Allan Jones, Kitty Carlisle, Leo Carrillo. Director: Edward Lilley.

Mad Ghoul, The...8083... (65...) ...Nov. 12, '43 Horror Drama. A chemistry professor discovers the formula of a deadly gas used by the ancients, the only antidote for which is a human heart, thus bringing about the ghost of his ex-wife. David Bruce, Evelyn Ankers, George Zucco, Robert Armstrong. Director: James Hogan.

Marshal of Gunsmoke...8085... (58...) ...Jan. 21 Western. The efforts of a gang of murderous rogues, to keep the town of Gunsmoke from fleeing for its life during a Riff. Russell Hayden, Fuzzy Knight, Jennifer Holt. Director: Vernon Keays.

Moon Over Las Vegas...8037... (69...) ...Apr. 28 Comedy with Music. Though still in love, a couple finds their marriage headed for the rocks. Complications ensue when each is told to make the other jealous. Anne Gwynne, David Bruce, Vera Vague. Director: Jean Yarbrough.

Moonlight in Vermont...8025... (62...) ...Dec. 24, '43 Musical. Story centers around a group of young girls and boys at a school of dancing and singing, where they are trained for the professional stage. Glea Jean, George Dolenz, Ray Malone, George Dolenz, Fay Helm. Director: Edward Lilley.

Mummy's Ghost, The...8039... (65...) ...July 7 Horror Play. The accursed soul of the Egyptian princess is reincarnated in living form, and the princess haunts the countryside as the ghost of the man she once loved. Lon Chaney, Ramsay Ames, Robert Benchley. Director: Robert Siodmak. Director: Reginald Le Borg.

Neve a Dull Moment...8020... (60...) ...Nov. 19, '43 Comedy. A famous diamond necklace is stolen at a lavish nightclub party and planted in the pocket of one of the Rut Brothers. Rut Brothers, Frances Langford, Stuart Crawford, Elizabeth Risdon, George Zucco. Director: Edward Lilley.

Okaloma Raiders...8084... (57...) ...Mar. 17 Western. The army assigns two men to track down an outlaw gang stealing steeds of horses on contract delivery to the government. Tex Ritter, Fuzzy Knight, Jennifer Holt. Director: Lewis D. Collins.

Pardon My Rhythm...8082... (62...) ...May 19 Comedy with Music. A concert promoter, Lou Costello, resolves his problems in the background story. Gloria Jean, Patric Knowles, Evelyn Ankers, Marjorie Weaver. Director: Felix E. Feist.

Phantom Lady...8014... (87...) ...Jan. 26 Murder Drama. Story with a psychological twist of a man sentenced to die for a murder of which he is innocent. Franck Tote, Ella Raines, Alan Curtis. Director: Robert Siodmak.

Scarlet Claw, The...8019... (74...) ...May 26 Murder Mystery. Sherlock Holmes solves a series of rural murders attributed by the natives to 'supernatural' sources. Basil Rathbone, Nigel Bruce, Paul Cavanagh. Director: Roy William Neill. Sherlock Holmes Faces Death...8024... (68...) ...Sept. 17, '43 Murder mystery. Trio of murders committed in a small British cottage temporarily turned into a hospital for converseing army cases and almost everyone in the cast suspec. Basil Rathbone, Nigel Bruce. Director: Roy William Neill.

She's for Me...8041... (60...) ...Dec. 10, '43 Comedy with Music. A young lawyer who controls the money spending of a spoiled girl.

...Barm 168
(WILD)

BILL ELLIOTT

1943
"Calling Bill Elliott"
"The Man From Thunder River"
"Bordertown Gun Fighters"
"Wagon Tracks West"
"Death Valley Manhunt"
"Overland Mail Robbery"
"Mojave Firebrand"
"The Outlaw Busters"

1944
"The Tucson Raiders"
"Marshal of Reno"
"San Antonio Kid"
"Cheyenne Wildcat"
"Vigilantes of Dodge City"
"Sheriff of Las Vegas"
"The Great Stagecoach Robbery"
"The Lone Texas Ranger"

All for Republic

Harry Carey
heirless, tries to break up her romance with the playboy for the family is introducing a show girl into the picture. George Dolenz, David Bruce, Grace McDonal, Lois Hollier, Charles Dinglie. Director: Reginald Le Borg.

Sing a Jingle...8034...(63)......Jan. 7 Comedy with Music. A ne'er-do-well with a nodding donkey gets giving his farewell performance to the army when he gets word of his rejection. To save face he enters work as a song writer. Allan Jones, June Vincent. Gus Schilling, Samuel E. Hinds, Betty Kean. Director: Edward Lilley.

Slightly Terrific...8036...(58)......May 5 Comedy with Music. A ne'er-do-well with a nodding donkey gets giving his farewell performance to the army when he gets word of his rejection. To save face he enters work as a song writer. Allan Jones, June Vincent. Gus Schilling, Samuel E. Hinds, Betty Kean. Director: Edward Lilley.

Son of Dracula...8013...(89)......Nov. 5, 43 Horror Drama. The offspring of Dracula carries on the vampire activities of his predecessor. A minstrel girl falls victim to the strange curse of the Dracula line. Lon Chaney, Robert Paige, Louis Allbritton, Evelyn Ankers. Director: Robert Siodmak.

So's Your Uncle...8042...(64)......Dec. 3, 43 Comedy with Music. Aneurin Bevin the critical producer poses as his own uncle to go back for his play. He falls in love with his prospective bachelor's niece, but when the aunt falls for "uncle" trouble ensues. Billie Burke, Donald Woods, Elyse Knox, Frank Jenks. Director: Jean Yarbrough.

South of Dixie...8043...(61)......June 23 Comedy with Music. Music and romance south of the Mason and Dixon line. Anne Jeffreys, John P. Powers, Carol Heiss, Mae Morse, Joe Sawyer. Director: Jean Yarbrough.

Spider Woman...8021...(62)......Jan. 21 Mystery Melodrama. Sherlock Holmes and Dr. Watson are on the trail of a murderer, whose sinister method is accomplished by causing her victims to be bitten by deadly spiders. Basil Rathbone, Nigel Bruce, Gale Sondergaard, Dennis Hoey. Director: Roy William Neill.

Strange Death of Adolf Hitler, The...8025...(74)......Sept. 10, 43 Drama. An Austrian with a voice exactly like Hitler's is forced to submit to plastic surgery so he can serve as Hitler's double. His wife knows the wrong man was chosen for the film. Gale Sondergaard, George Dolenz. Director: Joe May.

Swingtime Johnny...8029...(60)......Feb. 4 Comedy with Music. Between specialties and musical interludes, there is a story of crooked work underfoot by a scheming supervisor of a plant being converted to war work. Andrews Sisters, Harriet Hilliard, Peter Cookson, Tim Ryan, Mitch Ayres' band. Director: Edward F. Cline.

This Is the Life...8012...(87)......June 2 Comedy with Music. When his best girl loves a major, what can a rookie-private do? Donald O'Connor, Susanna Foster, Peggy Ryan, Louise Allbritton, Patric Knowles. Director: Felix E. Feist.


Trail to Gunsight...8007...(59)......Aug. 18, 43 Western. Crooks, wanted for murder, are traced to the range of the dead man's widow, but the bandits hire themselves out as ranchhands. Eddie Dow, Lyle Talbot, Fuzzy Knight, Maris Wrixon, Tall Henry. Director: Vernon Keays.

Trigger Trail...8008...(58)......July 7 Western. Ranchers supply a stockman with a crook and his outfit, but help comes in time to rout them. Rod Cameron, Fuzzy Knight, Eddie Dow, George Edey. Ray Whitley's Bar-6 Cowboys. Director: Lewis D. Collins.

Twilight on the Prairie...8045...(62)......July 14 Comedy with Music. A radio cowboy band, en route to Hollywood, takes jobs as real backwoodsmen on a Texas ranch when their plane goes down. Martha O'Driscoll, Noah Beery Jr., George Barbier. Director: Jean Yarbrough.

Weekend Pass...8029...(63)......Feb. 18 Comedy with Music. A shipyard worker gets his first weekend pass. In months and encounters romance and adventure when he and a runaway heiress meet during a rainstorm. Martha O'Driscoll, Noah Beery, Ella Quillan. Director: Jean Yarbrough.

Wicked Woman...8027...(64)......Apr. 14 Drama. An Inner Sanctum mystery thriller with a psychological and occult twist. Culture and voodooism are a strange liaison at a fin-de-siecle college. Lon Chaney, Gwynne, Evelyn Ankers, Ralph Morgan. Director: Reginald Le Borg.

You're a Lucky Fellow, Mr. Smith...8033...(64)......Oct. 22, 43 Comedy with Music. A marriage of convenience is arranged to meet the provisions of a screwball will. But Cupids make match a permanent one. Allan Jones, Evelyn Ankers, Billie Burke, David Bruce. Director: Felix E. Feist.

WARNER BROS.

Adventure in Iraq...8094...(64)......Oct. 9, 43 Melodrama. When their plane runs out of gasoline, a woman and her drunken husband, whom she hates, and the pilot whom she loves, are stranded in Iraq's wastelands and are faced with death at the hands of the tribesmen. John Loder, Ruth Ford, Warren Douglas. Director: D. Ross Lederman.

Adventures of Mark Twain, The...315...(130)......July 22 Biography. The life story of the author who symbolized adolescent America through the human and humorous touch of his writings. Fredric March, Alexis Smith, Donald Crisp, Alan Hale, C. Aubrey Smith. Director: Irving Rapper.


Bitter End...343...(89)......July 15.....Reissue Comedy. Ronald Reagan.

Cherokee Strip, The...332...(56)......Oct. 2, 43 Reissue Western. Nick Donlan.

Crime School...327...(60)......Dec. 4.....Reissue Melodrama. Humphrey Bogart, Dead End Kids, Gale Page.


(1)Destination Tokyo...309....(133)......Jan. 1 War Drama. The strain and hardships endured by a submarine crew represents a picture of war in all its reality and serious- ness. Gary Grant, John Garfield, Alan Hale, John Ridgely. Dir.: Delmer Daves. Daves.

Empty Holsters...334...(62)......Oct 2, 43.....Reissue Western. Dick Foran.

Find the Blackmailer...306....(55)......Nov. 6, 43 Mystery Comedy. A woman for whom murder is blackmailed is on the trail of a series of murders that takes place. A private detective and his secretary get things so mixed up that he becomes one of the murder suspects. Jerome Cowan, Faye Emerson, Gene Lockhart, Marjorie Rochelle. Director: D. Ross Lederman.

Frisco Kid...325....(77)......Mar. 4.....Reissue Melodrama. James Cagney, Margaret Lindsay, Ricardo Cortez.


Guns of the Pecos...335....(56)......Oct. 2, 43.....Reissue Western. Dick Foran.

In Our Time...311....(110)......Feb. 19 Drama. An English girl marries a Polish count and, together, try to work out a new life when war comes, having first to meet an adjustment problem between the clash of aristocrats of the old school with the nationalist spirit of the younger Polish generation. Myrna Loy, Paul Henreid, Nancy Coleman, Mary Boland, Victor Francen, Michael Chekhov. Director: Vincent Sherman.

Land Beyond the Law...326....(55)......Oct. 2, 43.....Reissue Western. Dick Foran.

Make Your Own Bed...317....(82)......June 10 Comedy. A doleful detective is hired as a butler to solve a Nazi spy mystery in the home of a wealthy manufacturer. Jack Carson, Jane Wyman, Alan Hale, Irene Manning, George Tobias. Director: Peter Godfrey.


Mask of Dimitrios, The...318....(55)......July 1 Drama. Denies via flashback technique the career of a notorious criminal of the Paris underworld in the twenties. Sydney Greenstreet, Peter Lorre, George Tobias. Director: Jean Negulesco.

Mr. Skeffington...319....(127)......Aug. 12 Drama. A selfish woman always straining for domination discovers that she faces herself when her broken husband returns from Germany blind but filled with memories of her past beauty and their love. Betty Davis, Claude Raines, Walter Abel, Marjorie Riordan. Director: Vincent Sherman.

Mourning the Waterfront...302....(49)......Sept. 18, 43 Mystery Drama. A middle-aged knife thrower arrives to entertain sailors. An important inventor is murdered and several shootings follow. Warren Douglas, Joan Wiltse, Don Costello. Director: John Loder. Director: B. Reaves Eason.

Northern Pursuit...307....(94)......Nov. 12, 43....Reissue Drama. A Canadian mountie of German
ARTHUR LUBIN
DIRECTOR

1943

"PHANTOM OF THE OPERA"

"ALI BABA AND THE FORTY THIEVES"

Universal

1944

"HIGH AMONG THE STARS"

United Artists
descent resigns from the force, making it appear he is helping the Germans. He succeeds in destroying their bombing plane and thwarting their plans for complete invasion of Canada. Elmer Flynn, Julie Bishop, Helmut Dantine, Gene Lockhart, John Ridgely. Director: Raoul Walsh.

Oklahoma Kid, The...330...[80] Sept. 11, ’43 Reissue Drama James Cagney, Humphrey Bogart, Rosemary Lane.

Old Acquaintance...388...[110] Nov. 27, ’43 Drama A love triangle, in which two young novelists love the same man who, in turn, finds love elsewhere. Bette Davis, Miriam Hopkins, Zachary Scott, Young, John Loder, Dolores Moran. Dir.: Vincent Sherman.

Passage to Marseille...312...[109] Mar. 11 War Drama Told in flashback of five men who escape from Devil’s Island and make their adventurous way to England where they join the Free French air unit there. Humphrey Bogart, Michele Morgan, Claude Rains, Philip Dorn, Sydney Greenstreet, Peter Lorre, John Loder. Director: Michael Curtiz.

Polo Joe...346...[65] July 15 Reissue Comedy Joe E. Brown.


Princess O’Rourke...305...[94] Oct. 23, ’43 Comedy A beautiful princess-in-exile falls in love with an American airman. Complications prevent their being married, but how they are finally solved furnishes the plot and the comedy. Olivia de Havilland, Robert Cummings, Charles Coburn, Jack Carson, Jane Wyman. Director: Norman Krasna.


Song of the Saddle...331...[59] Oct. 2, ’43 Reissue Western Dick Foran.


They Made Me a Criminal...342...[95] July 15 Reissue Melodrama, John Garfield.

This Is the Army...224...[115] June 24 Drama A group of soldiers, pursued over a long trail by the Gestapo, ultimately sacrifices himself to save the lives of 10 hostages. Errol Flynn, Paul Lukas, Jean Sullivan. Director: Michael Curtiz.


Watch on the Rhine...301...[113] Sept. 4, ’43 Drama A German underground leader flees to the United States with his American wife and three children, only to be hunted down by Gestapo. He battles against them in his own way. Bette Davis, Paul Lukas, Geraldine Fitzgerald. Director: Herman Shumlin.


Attack...462...[56] OVWI-WAC (RKO) Documentary. Shows preparations being made for the invasion of New Britain Islands by the Japanese. Produced by Commanding General, Southwest Pacific Areas. Photographed by the Signal Corps.


Life and Death of Colonel Blimp, The...163...[20] Archers Satirical Comedy, English-made. A general, who with his officers is being held prisoner by the Germans, unfolds the story of his life and the ironic circumstances that surrounded his friendship with a German officer. Alec Guinness, Jean Broderick, Deborah Kerr, Roger Livesey. Written, produced, directed by Michael Powell and EmericPressburger.

Main Street Girl...60...[20] Jay Dee Kay Melodrama. A girl poses as a prostitute in order to track down a panned racketeer and a murderer. Jean Carmen, Millicent Stone, Richard Adams, George Elish. Director: Elmer Clifton.


One Each From Victory...[67] Scoop Documentary. Assembles footage from German films which the Nazis used to frighten the enemy into submission. Commentary and narrations by Quentin Reynolds; Producers: Joel Meadaw, Mauri Levy.

Outlaw, The...121...[20] Howard Hughes Western. The life, love and legend of Billy the Kid, showing him as the confused, misled and suspicious younger biographers record him to have been. Jack Buetel, Jane Russell, Thomas Mitchell, Walter Huston. Director: Howard Hughes.

Report From the Aleutians...[47] WAC Documentary. Photographed by cameramen of the U.S. signal corps, showing the building of an air base in the Aleutians, bombing flights over Kiska, and details of how the soldiers live in this far northern outpost.

Sorchred Earth...[58] Lamont Documentary. A panorama of the war in China from 1932 to the present, showing the cruelties inflicted by the Japanese in their mad ambition to conquer China and enslave its people. Commentator: Cliff Todd. Edited by Charles Ditz. Produced by Ben Mindenburg.


Soviet War Diary...[64] Scoop Documentary. Newsreel clips from capital and domestic scenes along with the invasion of Russia in June, 1941, and closing with the historical conference at Tehran. Produced by Robert Well Velaise. Edited by Morris Levy.

Young Man's Fancy, A...[62] Asto Comedy. Forced into a marriage agreement by his mother, to a girl he doesn’t love, the hero tries to create a scandal so the girl will call off the wedding. Griffith Jones, Seymour Hicks, Martha Hunt. Director: Robert Stevenson.

What Price Italy...[60]...Arm Documentary. A record of the invasion of Sicily, the advance to Cassino, the fight at Anzio, the bombing of the Monte Cassino Benedictine Abbey, and the eruption of Mt. Vesuvius. Commentary by: Gordon Gray,
Maria Montez

UNIVERSAL

Erle C. Kenton

Under Contract to
UNIVERSAL PICTURES CORP.

Management:
THE SMALL CO.
FOREIGN LANGUAGE

(All have English subtitles unless otherwise stated)

Adventure in Bokhara...Russian...Artkino Comedy with Music. An oriental Robin Hood incurs the wrath of the emir when he tries to steal the favorite of the ruler’s harem. English titles written by Charles Clement. Lev Sverdlin, M. Mirzakarimov, K. Mikhailov, E. Heller. Director: Y. Prozorov.

Asi Se Quiere En Jalisco (Love in Jalisco) Spanish...(152)...Grovas-Mohme Drama. Mexican-made film. A girl is forced to work as housekeeper for six months in the home of her sweetheart’s rival, as payment for his having saved her parents’ home. Jorge Negrete, Maria Elena Marquez. Director: Fernando de Puentes.

Black Sea Fighters...Russian...Artkino Documentary. Photographic shots of the English, Ottoman, whose thirst during the siege of Sevastopol. English text written by Clifford Odets. Narration: Fredric March.

Day After Day...Russian...Artkino Documentary. The pictorial record of a typical 24-hour day in Russia’s fight against the Nazi hordes on a 2,000-mile front. English commentary and narration: William S. Galimore. Director: I. Slutsky.

Diary of a Nazi...Russian...Artkino Melodrama. Trace a Nazi SS regiment through Czechoslovakia, Poland and the USSR and the terror which follows their occupation of those countries. Russian cast. Director: Igor Savchenko. V. Braun and M. Donskoy.

Fortress on the Volga...Russian...Artkino Drama. Stalin in the early days of the Russian revolution, during the siege of Stalingrad, known then as Tsaristin. Mikhail Temkin, Nikolai Bogolubov, Barbara Missinikova. Director: Sergei and Georgi Vasiliev.

Heart of a Nation, The...French...Artkino Burstin History Drama. A cavalcade of Russian history from the time when invading Huns were repulsed centuries ago, to the present conflict. Most of the footage culled from previous productions of 21 Russian directors. English text written by Theodore Strauss of the New York Times.

Russians at War...Russian...Artkino Documentary. Photographed at the front by official Soviet cameramen, and is a presentation of the horrors of the Nazi invasion of Russia. Produced and edited by: Helen Van Dongen. English commentary: Arnold Reid.

Silk, Blood and Sun...Mexican...Artkino Maya Films Comedy Drama. Romance blossoms against the background of an exciting Mexican bull fight. Jorge Negrete, Gloria Marín, Pepe Ortiz. Director: Fernando A. Rivero.


Taxi to Heaven...Russian...Artkino Musical Comedy. A Russian transport pilot, forced down in a fog, meets an opera star, and music and romance is born. Mikhail Zharov, Ludmila Tselikovskaya. Director: Herbert Rappaport.

They Met in Moscow...Russian...Artkino Musical. A boy and girl meet at the annual fair in Moscow, and pledge to meet there the following summer, but a local suitor tries to block the romance. Marina Ladygina, Vladimir Zeldin, Nikolai Kruchkov. Director: Ivan Piriev.

Ukraine in Flames...Russian...Artkino Documentary. The first official account of the 1,000-day battle for the liberation of the Ukraine from the Nazis. Commentary by Bill Downs. Alexander Dovzhenko edited.

Virgin of Guadalupe...Spanish...Artkino Religious Drama. The Mexican peasant, Juan Diego, who saw a vision of the Virgin Mary on the mountain top, and how the spirit of Christianity was thus brought to the pagans. Amparo Morillo, Jose Luis Jimenez, Abel Salazar, A. Soto Rangel. Maria Luisa Zea. Director: Gabriel Soria.

We Will Come Back...Russian...Artkino Melodrama. The heroic efforts of a band of guerrilla fighters in the Russian hills who harass the Nazi invaders occupying their town. Vasili Vanin, Mikhail Astangov, Marina Ladygina. Director: Ivan Piriev.

You Love Me—I Love You (Tu M’Ami—Lo T’Año)...Italian...Artkino...J. H. Hoffberg Domestic Comedy. A high school girl falls ill, falls in love with the doctor, and marries him. She returns to school keeping her marriage a secret, which results in a near-scandal until the secret is out. Alida Valli, Arnedo Nazari, Lilia Silvi, Lia Orlandini. Director: Max Neufeld.

Keep Up To Date On New Releases Through the Booking Chart

PUBLISHED EVERY WEEK IN Boxoffice
EDWARD WARD
MUSICAL DIRECTOR-COMPOSER
Universal Studio

"Phantom of the Opera"
"Ali Baba and the 40 Thieves"
"Cobra Woman"
"Gypsy Wildcat"
"The Climax"
"Bowery to Broadway"

In Preparation:
"Frisco Sal"
"Salome—Where She Danced"

Orchestrations and Choral Arrangements:
HAROLD ZWEIFEL

ROBERT SIODMAK
Director

CHRISTMAS HOLIDAY
*
THE SUSPECT
FRANK SHAW
ASSOCIATE PRODUCER

1943

"Cowboy in Manhattan"
(Associate Producer)

"Good Morning, Judge"
(Associate Producer)

"Follow the Band"
(Associate Producer)

"Ali Baba and the Forty Thieves"
(Producer)

1944

"Christmas Holiday"

"Can't Help Singing"

"Lady on a Train"
(Preparing)

1944

"House of Frankenstein"
(Producer)

"Queen of the Nile"
(Producer)
**COLUMBIA**

**ALL-STAR COMEDIES**

A Rookie's Cookie...5421...(17)..........Oct. 8, '43
El Brendel as a befogged rookie on the police force, is tricked into becoming a tool of the numbers racket.

Bachelors Date...5422... (18)................Feb. 17
Slim Summerville is sent to get hooked to the local dressmaker, tries to back out of the deal.

Busy Buddies...5406... (16½)..............Mar. 18
The Three Stooges, facing the loss of their restaurant, enter Curly in a cow-milking contest at the State Fair.

Crash Goes the Hash...5405... (17)............Feb. 5
The Three Stooges are mistaken for reporters and sent out on assignment to get pictures of a famous couple.

Crazy Like a Fox...5422... (18½).........May 1
Billy Gilbert poses as an East Indian sovereign to help a publicity agent get pictures of several gorgeous females.

Defective Detectives...5435... (16½).......Apr. 3
El Brendel and Harry Langdon turn detective but end up by capturing the victims of a bandit gang instead of the culprits.

Dizzy Pilots...5405... (17)..................Sept. 24, '43
The Stooges get drafted to work on their aircraft invention, and get involved in a series of funny situations.

Dr. Feel My Pulse...5422... (18)............Jan. 21
Vera Vague, as a chronic hypochondriac is frightened out of her complex by a crackpot physician.

Farmer for a Day...5426... (17½).........Aug. 20, '43
Andy Clyde and his new brother-in-law start a victory garden.

Garden of Eatin'...5425... (16)..............Oct. 25, '43
Slim Summerville gets in trouble when his employer's son follows him.

Gem of a Jam, A...5404... (16½)............Dec. 30, '43
As janitors in a mediocre's office, the Stooges get the X-ray apparatus mixed up and walk some crooks demanding a bullet extraction operation.

He Was Only Feudin'...5430... (16)...........Dec. 3, '43
Andy Clyde's objections to his daughter's setting marriage are set away when the girl and her fiancé hire a pretty girl to flirt with Andy.

His Hotel Sweet...5412... (17½).............July 9
Hugh Herbert gets things hopeless involved when he tries to straighten out another man's troubles with his wife.

His Tale is Told...5454... (17½)..............Mar. 4
Andy Clyde tries not to get financial backing for his invention.

I Can Hardly Wait...5401... (16½)........Aug. 12, '43
Curly gets a toothache, and everything but the door is torn down to get it pulled out.

Idle Roomers...5406... (16½)..............July 16
The Three Stooges as hotel bellboys have the guests in an uproar when a wolf-man from a vaudeville show breaks loose.

**Explanatory**

Statistical and summary data on the season's short subjects, arranged alphabetically under company headings and by company groupings. Dates are 1944 unless otherwise stated.

**PRODUCTION NUMBER immediately follows title.**

**RUNNING TIME (in parentheses) follows production number.**

**RELEASE DATES at end of title line.**

**Symbol ® indicates color photography.**

**Money Dope...5423... (16½)..............June 16**
Harry Langdon demonstrates what absent-mindedness and a very weak memory can do to a man.

**Oh, Baby!...5411... (18½)..............Apr. 17**
Hugh Herbert has an aversion to children until he thinks his wife is expecting one.

**Phony Express...5403... (17)...............Nov. 18, '43**
Acting as patent medicine salesman, the Stooges are pressed into service as marshall to catch a gang of western outlaws.

**Pick a Peck of Plumbers...5424... (17).........July 25**
Shemp Howard and El Brendel, as novice plumbers, take a house apart to retrieve a diamond lost in the pipes.

**Pitchin' in the Kitchen...5409... (18½).......Sept. 10, '43**
In which hubby takes wifes place in the kitchen while she works in a war plant.

**Quick Service...5427... (16)...............Sept. 3, '43**
Una Merkel as a process server goes on a merry chase in tracking down a prominent doctor.

**Shot in the Escape...5435... (19)...........Aug. 6, '43**
Billy Gilbert and Cliff Nazarro run into trouble when they help a woman in distress.

**To Heir Is Human...5431... (16)...........Jan. 14**
Una Merkel and Harry Langdon get involved in a series of misadventures concerning the acquisition of a fortune.

**Who's Hugh?...5410... (16).............Dec. 17, '43**
A busy executive's wife goes on a vacation alone, and when she takes up with the golf professor, he takes matters in hand.

**Yoke's On Me, The...5407... (16½)........May 26**
The Stooges are rejected and turn farmers ending up with amusing experiences when Japs escape from a nearby internment camp.

**You Dear Boy...5429... (18)...............Nov. 4, '43**
Vera Vague is after a man and through a misunderstanding almost loses him.

**You Were Never Uglier...5436... (18).........June 2**
Andy Clyde and his pal decide to marry, and both become bennched husbands.

**COLOR RHAPSODIES**

Technicolor

Disillusioned Bluebird, The...5504... (7)..........................June 15

Herring Mystery Mystery, The...5503... (7)..........................Jan. 20

Imagination...5502... (8)..........................Nov. 19, '43

Rocky Road to Ruin...5501... (8)..........................Oct. 22, '43

**COMMUNITY SING**

(Series 8)

No. 1...5651... (10)..........................July 29, '43
(Baker) On a Wing and a Prayer.

No. 2...5652... (8)..........................Aug. 27, '43
Delta Rhythm Boys

No. 3...5653... (10)..........................Sept. 24, '43
Sanctuary

No. 4...5654... (8)..........................Oct. 22, '43
Lurie Bernard Smile at Me

No. 5...5655... (10)..........................Nov. 25, '43
(Winter) Whistlin' in Wyoming

No. 6...5656... (9½)..........................Dec. 10, '43
'43's Rocket Punchin' Mama

No. 7...5657... (10½)..........................Dec. 24, '43
Christmas Carols

No. 8...5658... (10)..........................Jan. 1, '43
(Baker) Alouette

No. 9...5659... (9½)..........................Feb. 25, '43
(White) Sunday, Monday, Always

No. 10...5660... (10)..........................Mar. 17
(Baker) Mairzy Doats; Paper Doll

No. 11...5661... (10)..........................May 16
(Liebert) Yes, That's My Baby

No. 12...5662... (10½)......................June 30
(White) Too Young or Too Old

**FILM-VODYL**

No. 1...5591... (10)..........................Sept. 10, '43
Featuring Mosaic Powell

No. 2...5592... (10)..........................Oct. 8, '43
Featuring Cootie Williams

No. 3...5593... (11)..........................Nov. 19, '43
Featuring Zeb Carver

No. 4...5594... (9)..........................Jan. 7
This Is Ft. Dix

No. 5...5595... (10)..........................Apr. 21
Novak's Comedy Band

**FOX & CROW**

(Technicolor)

Dream Kids, The...5753... (7½)..................Apr. 28
Mr. Moecher...5754... (7½)..................Sept. 8
Room and Bored...5751... (7)..................Sept. 30, '43
John Rawlins
DIRECTOR

1943

"We've Never Been Licked"

"Ladies Courageous"

1944

"Queen of the Nile"

Reginald LeBorg
Director

Current Release
"San Diego, I Love You"

Greetings

EDWARD LILLEY

UNIVERSAL
WAY DOWN YONDER IN THE CORN...5732 (7) Nov. 25, '43

LIL ABNER
[Technicolor]
A Feekooylar Stitcheaslyun...5603 (7) Nov. 11 43
Abner meets up with a rival for Daisy Mae's affections.
Amozin' But Confuzin'...5610 (8) Mar. 3
Abner goes to the big city to bring "man-servants" to Dogpatch, and returns with a bathtube.
Sadie Hawkins Day...5602 (7) May 4
Abner is nearly napped by Daisy Mae in this annual husband-catching race, but manages to escape for another year.

OUI
(5) Sept. 30, '43
(6) Nov. 4, '43
(7) Dec. 3, '43
(8) Feb. 19, 1944
(A) June 19, '44

PHANTASIES CARTOONS
Case of the Screaming Bishop...5710 (7) Aug. 4
Cocky Bantam, The...5706 (6) Nov. 15, '43
Gid The Yonder, The...4 File 2, '44
Lionel Lion...5706 (6) Mar. 3
Magic Strength...5705 (7) Feb. 4
Mr. Major Tom...5710 (6) July 7
Nurse Crimes...5701 (7) Oct. 8, '43
Playful Pest, The...5703 (6) Dec. 3, '43
Polly Wants a Doctor...5700 (6) Jan. 6
Tangled Travels...5708 (7) June 9

SCREEN SNAPSHOT
No. 1...5851 (10) Aug. 15, '43
Hollywood In Uniform
No. 2...5852 (10) Sept. 17, '43
Alan Mowbray
No. 3...5853 (10) Oct. 15, '43
Kay Kyser
No. 4...5854 (9) Nov. 19, '43
Alan Mowbray
No. 5...5855 (9) Dec. 17, '43
Carrillo & Romero
No. 6...5856 (10) Jan. 14
Moose & Darby
No. 7...5857 (9) Feb. 18
Mexico Cinema Industry
No. 8...5858 (8) Mar. 24
Lombard Memorial Reel
No. 9...5859 (8) Apr. 21
Movies' 50th Anniversary
No. 10...5860 (9) June 2
Burns-Haley-Davis

SPORT REELS
Champ of Champions...5863 (10) Oct. 29, '43
(Court Fleet)
Cue Wizard...5882 (10) Sept. 30, '43
(Andrew Ponzi)
Follow Thru With Sam Byrd...5806 (9) Feb. 28
G.I. Sports...5810 (10) July 26
Golden Gloves...5807 (9) Mar. 31
Kings of Basketball...5801 (10) Aug. 27, '43
Mat Maulers...5809 (9) June 19
(Wrestling)
Table Tennis Toppnotches...5808 (9) May 5
Ten Pin Aces...5841 (8) Nov. 24, '43
Winged Targets...5803 (8) Jan. 7

METRO-GOLDWYN-MAYER
FITZPATRICK TRAVEL TALKS
Along the Cactus Trail...5717 (10) Apr. 15
City of San Francisco Young...5720 (10) Apr. 7
Colorful Colorado...5718 (9) May 20
Day in Death Valley...5714 (8) Jan. 22

BOXXOFFICE BAROMETER
Robert Cummings

DUDLEY NICHOLS

Now Producing

"SISTER KENNY"

for

RKO-Radio
Her Honor the Mare...E3-1... (7)... Nov. 26, '43
Marry-Go-Round...E3-2... (75)... Dec. 31, '43
Moving Aweigh...E3-3... (16)... Sept. 22
Pitching Woo at the Zoo...E3-7... (7)... Sept. 1
Puppet Love...E3-6... (16)... Aug. 11
Spinach-Packing Helper...E3-5... (75)... July 21
We're On Our Way to Rio...E3-3... (8)... Apr. 21

POPULAR SCIENCE
(Magnacolor)
No. 1...J5-1... (10)... Oct. 15, '43
How modern invention has improved the power of high octane gasoline; the kitchen of tomorrow; Professor Oakes; varied activities of army engineers.

No. 2...J5-2... (10)... Dec. 10, '43
How a miniature girl in the troop carrier command; how the modern girl beats the nylon hose shortage; a heat resistant pad; a gadget that keeps foods moist in refrigerators.

No. 3...J5-3... (10)... Feb. 4
Glamorous bathroom of tomorrow; a day at the beach; realistic training of the doughboys.

No. 4...J5-4... (16)... Apr. 7
A railroad operated by remote control; bed of tomorrow; a parachute to combat the insect scourge of Canadian pine forests; the flyver plane.

No. 5...J5-5... (10)... June 2
Rice sowing by air; revolutionary kitchen methods; synthetic rubbers.

No. 6...J5-6... (10)... Aug. 4
A Brazilian snake laboratory; an assembly line kitchen; the army transportation corps.

SPEAKING OF ANIMALS
In a Harem...Y3-5... (9)... July 14
In the Newsreel...Y3-3... (9)... Mar. 17
In Winter Quarters...Y3-2... (9)... Jan. 28
Monkey Business...Y3-6... (9)... Sept. 15
Talented Housekeeper...Y3-1... (16)... Dec. 17, '43
Your Pet Problem...Y3-4... (9)... May 19

UNUSUAL OCCUPATIONS
(Magnacolor)
No. 1...L3-1... (10)... Nov. 12, '43
How do dolls are made in a Brazilian factory; training falcons to intercept enemy birds; a hobbit convert old light bulbs into desk ornaments; the WASP training field for women flyers.

No. 2...L3-2... (10)... Jan. 7
Navajo Indians mining vanadium; odd artistic objects made from window screens, playing cards, cigarette ends, etc.; Hero-Kick demountable knitting by a man; a talented dress designer; training of air force nurses.

No. 3...L3-3... (10)... Mar. 3
Spanish Refugees...L3-1... (16)... Dec. 17, '43
Tanned wool ear; use of nylon in parachutes.

No. 4...L3-4... (10)... May 12
Air freight to the Canadian wilderness; a Chinese drug store in San Francisco; goat's milk; a bike collection; ice cake carving masterpieces; a my medical research laboratory.

No. 5...L3-5... (10)... June 23
Miniature zoo for children; firearm scale models; comic strips; a portrait artist; ski troop activities.

No. 6...L3-6... (10)... Sept. 1

WAC FEATURETTE
©Memphis Belle...T3-1... (41)... Apr. 14
Documentary. Beauty and drama are unfolded on the airwomen release bombs over enemy territory.

RKO RADIO

DISNEY CARTOONS
(Technicolor)
Chicken Little...34111... (9)... Dec. 17, '43
(Silly Symphony)
Commando Duck...34118... (7)... May 12
Clyde Nash Com. 34117... (9)... Apr. 21
(Donald Duck)

Donald Duck and the Gorilla...34116
Donald's Tire Trouble...34101... (7)... Jan. 29, '43
(Donald Duck)
Fall Out, Fall In...34105... (7)... Apr. 23, '43
(Silly Symphony)
Figaro and Cleo...34108... (8)... Oct. 15, '43
(Silly Symphony)
Fifi and Jip...34103... (7)... Mar. 12, '43
(Donald Duck)
Home Defense...34116... (8)... Nov. 26, '43
(Donald Duck)
How to Be a Sailor...34112... (7)... Jan. 28
(Goofy)
How to Play Golf...34115... (8)... Mar. 10
(Donald Duck)
Old Army Game...The...34109... (7)... Nov. 5, '43
(Donald Duck)
Pelecan and the Snipe...The...34112
(Silly Symphony)
Pluto and the Armadillo...34102
(Silly Symphony)
Trombone Trouble...34114... (7)... Feb. 18
(Donald Duck)
Victory Vehicles...34106... (8)... July 30, '43
(Goofy)

EDGAR KENNEDY COMEDIES
Kitchen Cynic, The...34106... (18)... July 23
Kennedy clashes with a lad who takes a fiancée pledge in tormenting him.

Love Your Mother...34109... (18)... Mar. 3
A series of predicaments result when Kennedy fights with his landlord.

My Accountant...34101... (17)... Sept. 17, '43
Trouble starts when Kennedy buys a new coat and charges it to him.

Prunes and Politics...43043... (16)... Jan. 7
Kennedy wins against his mother-in-law for county supervisor.

Radio Rampage...34102... (16)... Apr. 28
Terror repercussions result from a simple radio aerial that needs fixing.

Unlucky Dog...34105... (15)... Nov. 12, '43
Kennedy's brother-in-law outwits him through ventriloquism, by selling him a “dog that talks.”

FLICKER FLASHBACKS
(Chips of old-time newscasts and silent features since 1907)
No. 1...44200... (8)... Sept. 3, '43
No. 2...44202... (9)... Oct. 1, '43
No. 3...44203... (9)... Oct. 29, '43
No. 4...44204... (10)... Nov. 26, '43
No. 5...44205... (16)... July 28
No. 6...44206... (9)... Jan. 21
No. 7...44207... (10)... Feb. 18

HEADLINER REVIVALS
(Reissues)
Harris in the Spring...43201... (19)... Sept. 10, '43
(Phil Harris)
Music Will Tell...43204... (18)... Dec. 3, '43
(Ted Fio Rito)
Rhythm on the Rampage...43202
(Ted Fio Rito)
Romancing Along...43203... (21)... Nov. 5, '43
(Phil Harris)

LEON ERROL COMEDIES
Cutie on Duty...43208... (18)... Oct. 25, '43
Errol brews trouble when he buys a cooking utensil for his wife and has the salesgirl come to his home to demonstrate it.

Girls, Girls, Girls...43206... (17)... June 9
A fan dancer gets Errol embroiled in a series of misunderstandings with his wife.

Popa Knows Worst...43205... (17)... Apr. 14
Mrs. Errol curbs the romantic tendencies of her giggly niece.

Say Uncle...43204... (18)... Feb. 18
Errol throws a wild party in his wife's abode.
EVERETT RISKIN

Charles Coburn
Students of Form...4304...(9)........June 30
Physical training of girls at Rawlin's College in Winter Park, Florida.

FOX MOVINETONE NEWS
(Released Twice Weekly)

LOWELL THOMAS—MAGIC CARPET
(Color)
A Volcano Is Born...4154...(9)........Dec. 24,'43
A view of Mexico and its people, and a volcano in its erupting stages.

Ode of Sieg...4156...(9)........Oct. 15,'43
A pictorial essay of India's position in the war against Japan.

Erosion of Sand...4156...(9)........Dec. 3,'43
Depicts the lush beauties of an Indian maharajah's domain.

MORMON TRAILS...4151...(9)........Aug. 20,'43
Breath-taking views of Utah, land of the Mormons.

Realm of Royalty...4153...(9)........Feb. 4
Colorful India, its riches and its poverty.

Steamboat on the River...4153...(9)........Mar. 10
A riverboat trip down the Mississippi.

MARCH OF TIME
No. 12...(Vol. 9)...(18)........Aug. 13,'43
"... And Then Japan."

No. 11...(Vol. 9)...(18)........Sept. 10,'43
Always to Peace.

No. 2...(Vol. 10)...(18)........Oct. 8,'43
Portugal—Europe's Crossroads.

No. 1...(Vol. 10)...(18)........Nov. 5,'43
Youth in Crisis.

No. 4...(Vol. 10)...(18)........Dec. 3,'43
Naval Log of Victory.

No. 5...(Vol. 10)...(16)........Dec. 31,'43
Upbeat in Music.

No. 6...(Vol. 10)...(19)........Jan. 28
Sweden's Middle Road.

No. 7...(Vol. 10)...(18)........Feb. 25
Post-War Jobs.

No. 8...(Vol. 10)...(17)........Mar. 24
Underground Resistance—1944.

No. 9...(Vol. 10)...(18)........Apr. 21
The Irish Question.

No. 10...(Vol. 10)...(20)........May 19
Underground Railroad.

No. 11...(Vol. 19)...(19)........June 16
Back Door to Tokyo.

No. 12...(Vol. 10)...(17)........July 14
Americans All.

No. 13...(Vol. 10)...(18)........Aug. 11
British Imperialism—1944.

MOVINETONE ADVENTURES
(Black and White)
Mailman of Snake River...4203...(9)........May 5
A mailman with the roughest river route in the world.

Sailor Aloft...4201...(9)........Mar. 31
Silver Wings...4202...(9)........Feb. 18
Training WARS...at Avery Field, Texas.

Frog and the Princess, The...4314...(7)........Apr. 7
Green Light...4319...(7)........July 7
(Mighty Mouse)

Helicopter, The...4510...(7)........Jan. 21
Hopeful Donkey, The...4508...(7)........Dec. 17,'43
Lion and the Sun, The...4509...(7)........Nov. 12,'43

Mighty Mouse Meets Jekyll and Hyde
Cat...4315...(7)........Apr. 28
My Boy Wolf...4516...(7)........May 12
Somewhere in Egypt...4503...(7)........Sept. 17,'43
Super Mouse Rides Again...4501...(7)........Aug. 6,'43

Wolf! Wolf!...4517...(7)........June 2
(Mighty Mouse)

Wreck of the Herpetus, The...4511...(7)........Feb. 11
(Mighty Mouse)

Yokel Duck Makes Good...4507...(7)........Nov. 26,'43

UNITED ARTISTS

SPECIALS
Kill or Be Killed...S-10...(16)........Oct. 17,'43
A British and a German sniper stalk and counter-stalk in a grim day-long game, un-till the British wins out.

Raid Report—S-11...(12)........Nov. 15,'43
Before and after shots of air assaults on Hiroshima and Gensho.

WORLD IN ACTION
Battle of Europe, The...16...(17)........May 5
Produced by the Canadian National Film Board. All phases of day and night bombing of Germany and other European points are covered.

Fortress Japan...19...(17)........Aug. 10
Made by the National Film Board of Canada. The Japanese, with which the Japanese are retreating into a tight inner fortress to defend themselves in the final struggle.

Global Air Routes...17...(15)........June 23
Plans for air-commerce development in the postwar period.

Labor Front, The...14...(20)........Nov. 19,'43
A pictorial treatment of the labor front in war and peace.

Russia's Foreign Policy...15...(19)........Jan. 28
A documentary made by the Canadian Film Board of Canada, showing the steps to Rus-sia's place as the world's second greatest industrial power.

Zero Hour...18...(15)........July 27
Story of invasion phases as seen from captured enemy films.

UNIVERSAL

LANTZ CARTUNES
(Technicolor)
Fish Fry...8239...(7)........June 19
(Andy Panda)
Barber of Seville...8238...(7)........Apr. 10
(Woody Woodpecker)
Meanless Tuesday...8237...(7)........Dec. 20,'43
(Andy Panda)

NAME BAND MUSICALS
Choo-Choo Swing...8123...(15)........Nov. 24,'43
Count Basie and Band, Delta Rhythm Boys, Bobby Brook Quartet, Jimmy Rushing, Layton Boys.

Fellow on a Furlough...8127...(15)........Mar. 29
Bob Chester & Orchestra, the Les Paul Trio, Negro Rhythm Band, the Alex Toots.

Hit Tune Serenade...8121...(15)........Sept. 29,'43
Henry Busse & Orchestra, Ray Eberle, the Taylor Mads, Janelle Johnson.

Melody Garden...8125...(15)........May 17
Teddy Powell & Orchestra, Ray Eberle, Joe Stafford & the Pied Pipers, Martha Tilton, Peggy Mann, Hal Dirosso.

Midnight Melodies...8151...(15)........July 19
Mattie Malneck & Orchestra, Connie Haines, the Smat Set.

New Orleans Blues...8125...(15)........Jan. 26
Louis Prima & Orchestra, Joe Stafford, the Pied Pipers, Martha Tilton, Ray Eberle, Leo Diamond Quintet, Lily Ann Carol, Jimmy Vincent.

PAGLAEEN SWINGS IT...8130...(15)........June 14
Joe Reichman & Orchestra, Gene Austin, the Tailor Mads, Hal Devon, Carolyn Grey.

Radio Melodies...8124...(15)........Dec. 29,'43
Stan Kenton & Orchestra, Lillian Cornell, Leo Diamond Quintet, Dolly Mitchell, Betty Reilly.

Stars and Violins...8128...(15)........Apr. 26
Jack Teagarden & Orchestra, Joe Stafford & the Pied Pipers, Lillian Cornell and Jimmy Cash.

Sweet Jam...8128...(15)........Oct. 27,'43
Jan Garber & Orchestra, Delta Rhythm Boys, Liz Titon, Mary O'Brien, Louis DePron, David Harker.

Sweet Swing...8126...(15)........Feb. 23
Eddie Miller & Ray Eberle Orchestras, Martha Tilton, the Stardusters.

PERSON-ODDITIES
Aviation Expert, Donald Douglas...8277...(9)........Mar. 20
The hobby of Donald Douglas; a farm of black and white animals; a miniature railroad; a dog and open-carriage.

Barefoot Judge, The...8376...(9)........Feb. 26
A barefoot Texas judge in court; a dentist who diverts patients' minds by magic tricks; a fish-hook plant; a horse; the remnants of an early Indian civilization.

Fannie Hurst and Her Pets...8373...(9)........Nov. 22,'43
The pet cats, dogs and birds of Fannie Hurst; a cowboy whittler; the oldest man in the U.S.; the world's greatest pipe collection; a society in a defense plant.

Fantasia Castle...8379...(9)........May 25
(formerly "Varga and His Beauties")
The Esquire artist at work; a goldfish farm; carved miniature houses; soap-making in a prison; a blind golfer.

Farmer Gene Sarazen...8372...(9)........Oct. 25,'43
The ex-golf champion as a dairy farmer; the Kelly Museum in Kelsey, Calif., an ace lumberjack; prison inmates making hooked rugs.

Foster's Canary College...8378...(9)........Apr. 24
A canary training school; a 103-years-young Texan; a ring collection; an operatic marionette troupe.

Honest Forger, The...8390...(9)........June 19
A legal "forgery expert" who copies celebrities' signatures; the shortest full-size railroad in the world; a community meat freezer; a horse private with a trained pup.

Mrs. Lowell Thomas, Five Farmers...8375...(9)........Jan. 31
Fox and milk fur farm; how clock wheels are made from wood; a chicken pharmacy, Spinning a Yarn...8381...(9)........Aug. 7
Yarn made from dog-clippings; a house-broken coyote; a five-year-old tumbling wizard; an old bottle collection; a youthful wood sculptor.

Wizard of Autos...8371...(9)........Sept. 20,'43
A big motor company executive with his hobbies of wood carving and gun collecting; a key collection; a champion baker; a dog who does amazing tricks.

World's Youngest Aviator...8374...(9)........Dec. 20,'43
A 10-year-old pilot; the oldest collection of American stage coaches; mail delivered by motor launch; a pet squirrel and cat.

SPECIAL FEATURETTE
Battle of Music...22
(Eagle vs. Dragon...7319...(18)........Mar. 1
A couple who tamed and trained a bald eagle and a golden crested one into performing amazing feats.

With the Marines at Tarawa...8112...(19)........Mar. 1
JEAN YARBROUGH
PRODUCER-DIRECTOR

Completed: "IN SOCIETY"
In Production: "HERE COME THE COEDS"

with

ABBOTT and COSTELLO

Leon
Errol

JOHNNY
MERCER

Exclusive Management
Freddie Fralick
WELCOME BROOKS.

BLUE RIBBON CARTOON REISSUES

A Feud There Was...9310....(.7)....Sept. 11, '43
Bears Tale, The...9307....(.7)....Mar. 11, '43
Cat's Robber...9309....(8)....June 10, '43
Cross Country Detects...9305....(7)....Jan. 15, '43
Early Worm Gets the Bird, The...9302....(7)....May 3, '43
Fighting '9495....9304....(7)....De. 4, '43
Hawatha's Rabbit Hunt...9306....(7)....Feb. 12, '43
Isle of Pinzo Pongo...9315....(9)....Aug. 19, '43
My Little Buckaroo...9308....(7)....Nov. 6, '43
Of Fox and Hounds...9309....(7)....May 13, '43
Sweet Sioux...9308....(7)....Apr. 8
Thugs With Dirty Mugs...9310....(6)....June 9
Wild Hare, A...9311....(7)....June 17

"BUBBS BUNNY" SPECIALS

Buckaroo Bugs...9725....(7)....Aug. 26
Bunny and the Three Bears...9721....(7)....war...Feb. 26,
Bugs Bunny Nips the Nips...9722....(7)....Apr. 22
Hare Force...9723....(7)....July 22
Hare Ribbons...9724....(7)....Sept. 24
Old Grey Hare, The...9726....(7)....Oct. 28

FEATURETTEs

Grandfather's Follies...9103....(20)....Feb. 5
The American musical comedy, dating back to 1890, and the origin of our vaudeville night spots.
Our Frontier in Italy...9104....(20)....Ap. 29
A retrospective account of Italy as it was years ago, contrasted with the devastation the invasion forces will wreak.

Night in Mexico City, A...9105....(20)....Mar. 25
A camera tour of leading Mexican night spots.

U.S. Marines on Review...9106....(20)....July 8
Features the Marine band and chorus with blending of patriotic and martial music.
Voice That Enrilled the World, The...9106....(20)....Oct. 16, '43
A history of motion picture sound, step by step, from its birth to the present day.

LOONEY TUNE CARTOONS

(Technicolor)

Angel Puss...9706....(7)....June 3
Booby Hatched...9717....(7)....Oct. 14
Brother Bear...9711....(7)....July 15, '43
From Hand to Mouth...9714....(7)....Aug. 24
Duck Soup to Nuts...9708....(7)....May 27
Oder-Able Kitty...9726....(7)....Dec. 3
Planet Plunder...9727....(7)....Sept. 16
Raggedy Daffy...9710....(7)....June 17
Stupid Cudi, The...9718....(7)....Nov. 11
Swooner Crooner, The...9706....(7)....May 6
Tom & Jerry...9701....(7)....Feb. 13
Weekly Reporter, The...9704....(7)....Mar. 25

MELODY MASTERS

All Star Melody Master...9610....(7)....July 29

SANTA FE TRAIL WESTERNs

Gun to Gun...9109....(20)....Jan. 8
Land hungry speculators of 1848 who tried to evict Squaw ranchers from their land in southern California.

Oklahoma Outlaws...9107....(20)....Sept. 4, '43
Land-grabbing and lawlessness in the days of the old Oklahoma Territory.

Roaring Guns...9110....(20)....Feb. 12
Avaricious gold miners attempt to gain control of the valley by flooding it to make the land worthless.

Trial by Trigger...9112....(20)....May 27
An unscrupulous lumber baron attempts to drive legitimate mills out of rich tree country.

Wagon Wheels West...9108....(20)....Oct. 30, '43
A U.S. marshal keeps a vow made as a boy to track down the murderer of his father.

Weeks the Devil's...9209....(7)....Apr. 1
The romantic days of the old west, wherein the hero rounds up the villain and his gang.

SPORTS PARADE

(Buckaroo Bugs)

Baa Baa Blacksheen...9504....(10)....Jan. 22, '43
Sheep raising industry.

Backyard Golf...9507....(10)....Apr. 22
A practice course in the backyard made from old boxes and cans.

Bluenose Schooner...9513....(9)....Aug.
Schooner fishing off the coast of Nova Scotia.

Caterpillar's Days...9510....(10)....June 14
Expert riders and cowhands doing their stuff at the annual rodeo in Colorado.

Champions of the Future...9512....(10)....Nov. 4, '43
Colorado State Fair, '43.

Trotting horse in a high mountain river.

Desert Playground...9502....(10)....Nov. 13, '43
Palm Springs, Nevada, in prewar days.

Dogie Round-Up...9505....(10)....Feb. 26
Wyoming range country today.

Chinatown Champs...9506....(10)....Mar. 18
Proficiency in Occidental sports of Chinese youngsters in San Francisco.

Filipino Sports Parade...9508....(10)....June 10
The Second Philippine Regiment shown in training at a camp in California.

Into the Clouds...9503....(10)....Jan. 1
Testing of weather and skiing equipment in Alaska by a group of volunteer officers.

Topical Sportland...9501....(10)....Oct. 9, '43
Florida.

TECHNICOLOR SPECIALS

Behind the Big Top...9003....(20)....Nov. 27, '43
What goes on backstage while the circus is in training at Sarasota, Florida.

Devil Busters...9107....(10)....Aug. 12
The PT boats of the navy and the men who serve on them.

MUSICAL MOVIELAND...9006....(20)....Sept. 9
A camera tour through a movie studio.

Task Force...9003....(20)....Dec. 11, '43
Piloted by the cooperation of the U.S. coast guard, and is a tribute to the unsung coast guardsmen.

Winners Circle, The...9005....(20)....May 6
Steps in the training of a thoroughbred colt for the big races.

Women at War...9001....(20)....Oct. 2, '43
The Wac training school at Fort Des Moines, from induction to graduation.

VITAPHONE VARIETIES

Bees 'A Buzzin'...9402....(10)....Sept. 18, '43
Hunting the Devil Cat...9403....(10)....Jan. 22
Junior Thieves...9404....(10)....Nov. 6, '43
Our Alaskan Frontier...9401....(10)....May 27
Struggle for Life...9404....(10)....Mar. 4
Throwing the Bull...9406....(10)....July 22

SERIALS

COLUMBIA

Batman, The...5120...15 chapters...July 16, '43
Desert Hawk, The...5140...15 chapters...July 7
Phantom, The...5160....15 chapters...Dec. 24, '43

REPUBLIC

Captain America...3825...15 chapters...Jan. 29
Haunted Harbor...3826...15 chapters...June 30
Masked Marvel, The...381
12 chapters...
Nov. 6, '43

Tiger Woman, The...3831...12 chapters...May 27

UNIVERSAL

Adventures of the Flying Cads...8781-93
13 chapters...
Sept. 7, '43

Voyage of the Coast Guard...8831-93
13 chapters...
July 6, '43

Great Alaskan Mystery, The...8831-93
13 chapters...
April 25

BRITISH MINISTRY OF INFORMATION

Before the Raid...33...Budd Rogers
Documentary of the Norwegian resistance to Nazi tyranny.

Camaramen at War...14%...Astor
A pictorial essay on the cameraman's part in the war.

Lili Marlene...29...Univ.
How the former German war song came to be written and popularized.

Naples Is a Battlefield...11...Col.
The destruction left by the Germans in Naples and the restoration job accomplished by the Allies.

World of Plenty...45...Budd Rogers
An intelligent discussion of the world food problem both during and after the war.

FOREIGN

Concert at the Front...9...Artikno

Artikno
Produced by Kabyshev Newsreel Studio, depicting Iran (Persia) as an Allied link on the land route to Russia.

Leningrad Music Hall...36...Artikno
Made in Russia and produced in the Leningrad Film Studios by the Kirov Theatre of Opera and Ballet. Covers symphony music, operatic singing, ballet dancing, etc.

VICTORY FILMS

Major companies distributing

American's Hidden Weapon...10...WB

Air Raids...10...WB

Battle for the Marinas, The...20...WB

Battle Stations...10...26th-Fox

Brothers in Blood...10...M-G-M

Iwo Jima...20...M-G-M

It's Your War, Too...10...UA and M-G-M

Liberation of Rome, The...21...M-G-M

Memo for Joe...19...RKO

Million Dollar Tenants...10...26th-Fox

No Exceptions...10...26th-Fox

No Substitutes...10...26th-Fox

Paid in Full...20...M-G-M

Prices Unlimited...10...Univ.

Report to Judy...10...Univ.

Reward Unlimited...10...UA and M-G-M

Riders of the Purple Sage...WB

Skirmish on the Home Front...13...Para

War Speeds Up, The...15...Col
JAMES LYDON

My Sincere Thanks
TO THE
NATIONAL SCREEN COUNCIL
FOR ITS AWARD

Lewis Seiler
DIRECTOR
GUADALCANAL DIARY

GORDON DOUGLAS
DIRECTOR
RKO-Radio
1943
Gildersleeve’s Bad Day
Gildersleeve on Broadway
Gildersleeve’s Ghost
1944
A Night of Adventure
The Girl Rush
Falcon in Hollywood
Zombie on Broadway

Charles Starrett
ARTHUR HORNBLOW, JR.

JOSEPH PASTERNAK
PRODUCER

Just Finished:
"Music for Millions"
"Anchors Aweigh"
"Thrill of a Romance"
MY SINCERE THANKS TO THE NATIONAL SCREEN COUNCIL FOR ITS BLUE RIBBON AWARD FOR "LASSIE COME HOME"

Samuel Marx
PRODUCER

PETE SMITH

JAMES GLEASON

Management:
Phil Berg - Bert Allenberg, Inc.
Carmen Miranda

Management:
GEORGE FRANK, INC.

DON AMEACHE

Management:
GEORGE FRANK, INC.
WALTER LANTZ CARTUNES

WOODY WOODPECKER ANDY PANDA
IN TECHNICOLOR
RELEASED THRU UNIVERSAL

JOHN GRANT
PRODUCER

UNIVERSAL PICTURES

Released:
"BOWERY TO BROADWAY"

Management:
EDWARD SHERMAN

In Production:
ABBOTT & COSTELLO in "HERE COME THE CO-EDS"
ARTHUR SCHWARTZ
PRODUCER

"Cover Girl"
COLUMBIA

NOW AT WARNER BROS.

In Preparation

"Night and Day"
(Starring Cary Grant)

"Mr. Broadway"

Steve Sekely
Director

1943

"Revenge of the Zombies"
(Monogram)

"Women in Bondage"
(Monogram)

1944

"Lady in the Death House"
(PRQ)

"Waterfront"
(PRQ)

"My Buddy"
(Republic)

"Lake Placid Serenade"
(Republic)
HERMAN MILLAKOWSKY
PRODUCER

"Faces in the Fog"

In Preparation:

"Mystery and Melody"
"The Ghost Comes Home"
"Girls in the Big House"

REPUBLIC STUDIOS

BOB STEELE

1943

"Outlaw Trail"
"Arizona Whirlwind"
"Death Valley Ranger"

1944

"Westward Bound"
"Sonora Stagecoach"
"Marked Trails"
"Utah Kid"
"Trigger Law"

All for
MONOGRAM

Management:
KANE-ARMSTRONG AGENCY
GEORGE PAL PUPPETOONS

in

TECHNICOLOR

released through

Paramount Pictures, Inc.

Special Academy Award for 1943

GEORGE PAL

PUPPETOON

WARREN WILSON

Writer-Producer

JACK GROSS

BOXOFFICE BAROMETER
HAROLD WILSON
DIRECTOR

INDEX TO ADVERTISERS

Abbott, Bud ........................................... 46
Alexander-Stern ..................................... 119
American Productions .............................. 112
Allen, Lewis ......................................... 138
Ameche, Don ......................................... 189
Astaire, Fred ......................................... 155
Auer, John H .......................................... 149
Banner Productions ................................. 107
Bendix, William ...................................... 98
Bennett, Hugh ........................................ 88
Benny, Jack ........................................... 143
Bergen, Edgar ........................................ 67
Bernard, Jeffrey ...................................... 108
Blanke, Henry ........................................ 147
Blumenthal, Richard ............................... 88
Bogeaus, Benedict .................................. 29
Bronston, Samuel .................................... 32
Burkett, James S ..................................... 108
Burnette, Smiley ..................................... 163
Cagney Productions ................................. 90, 91
Carey, Harry ......................................... 169
Carson, Jack .......................................... 148
Cassidy Productions ................................. 45
Coburn, Charles .................................... 182
Colbert, Claudette .................................. 75
Cooper, Gary .......................................... 77
Costello, Lou ......................................... 48
Cowden, Lester ...................................... 31
Crosby, Bing ......................................... 71
Cummings, Robert .................................. 180
Davis, Delmer ........................................ 145
Davis, Bette .......................................... 144
Dee, Frances ......................................... 49
De Sylva Productions, Inc., B. O. .............. 74
De Wolfe, Billy ...................................... 137
Disney Productions .................................. 10
Douglas, Gordon .................................... 186
Dreyfuss, Arthur .................................... 137
Dunlap, Scott R ...................................... 106
Dunne, Irene ......................................... 154
Durbin, Deanna ..................................... 151
Durante, Jimmy ..................................... 167
Elliott, Bill .......................................... 169
Errol, Leon ........................................... 184
Estonbrook, Howard ............................... 146
Forrest, Leo .......................................... 149
Franklin, Sidney A .................................. 122
Garfield, John ...................................... 147
Garson, Greer ....................................... 121
Gleason, James ...................................... 188
Gold, Ida ............................................. 103
Goldman, Louis ...................................... 172
Gould, Edward ....................................... 97
Gottlieb, Alex ....................................... 42
Grant, Cary .......................................... 117
Grant, John .......................................... 190
Groes, Jack .......................................... 189
Hempstead, David .................................. 128
Hitchcock, Alfred .................................. 139
Hope, Bob ............................................ 82
Hornblow, Arthur .................................. 197
International Pictures, Inc. ...................... 102-3
Jackson, Felix ....................................... 153
Jacobs, William ..................................... 148
Kenton, Erle C ....................................... 172
King Bros. .......................................... 106
Koerner, Charles ................................... 126
Krause, Philip ....................................... 169
Kyser, Kay ........................................... 124
Lantz, Walter ........................................ 190
LeBorg, Reginald .................................... 178
Leisen, Mitchell ..................................... 83
Lesher, Sol .......................................... 95
Lilley, Edward ...................................... 178
Lubin, Arthur ....................................... 171
Lydon, James ........................................ 186
Malvern, Paul ....................................... 176
Marshall, George ................................... 138
Marx, Samuel .................................... 126
McCabe, Leo ......................................... 188
McCrea, Joel ........................................ 87
McCullers, Elia ...................................... 49
Mercer, Johnny ...................................... 184
Metro-Goldwyn-Mayer Pictures ................. 3, 2
Millikowski, Herman ............................... 192
Miranda, Carmen .................................... 189
Monogram Pictures ................................ 105
Montez, Maria ....................................... 173
Morse, Terry ......................................... 115
National Screen ..................................... 3, 2
National Theatres .................................... 99
Newfield Productions ............................. 113
Nichols, Dudley ..................................... 180
Nolan, Bob ........................................... 133
O'Brien, Dave ....................................... 115
Orpheum Theatre .................................... 114
Pal, George .......................................... 183
Paramount Pictures ............................... 22, 23
Parsons, Lindsley ................................... 106
Pasternak, Joe ....................................... 187
Pine-Thomas Productions ........................ 78, 79
PRC Pictures, Inc. .................................. 111
Pressburger, Arnold ............................... 34
Rawlins, John ....................................... 178
Ripkin, Everett ...................................... 182
Rogers, Ray .......................................... 161
Rooney, Mickey ..................................... 157
Roth-Greene-Rouse Productions ............... 114
Russell, Rosalind ................................... 118
Sandrich, Mark ...................................... 87
Schwartz, Arthur .................................... 191
Schwartz, Jack ...................................... 114
Selzer, Lewis ........................................ 186
Selzer, William A ................................... 159
Solley, Steve ........................................ 191
Slenick Productions ............................... 26, 27
Severn Family ........................................ 115
Shaw, Frank .......................................... 176
Sherman, Harry ...................................... 130
Shields, Robert ...................................... 175
Skelton, Red ......................................... 165
Skouras Theatres Corp ............................ 135
Small, Edward ....................................... 30
Smith, Pete .......................................... 188
Society of Independent Motion Picture Producers 94
Sons of the Pioneers .............................. 133
Stanwyck, Barbara .................................. 81
Starrett, Charles ..................................... 186
Steele, Bob ........................................... 192
Stone, Andrew ....................................... 33
Stromberg, Hunt ..................................... 28
Technicolor Motion Picture Corp ............... 50
Tobias, George ....................................... 148
Tufts, Sonny ......................................... 86
Universal 20th Century-Fox Pictures 8, 9 and Back Cover 5
Ulmer, Edgar G ....................................... 112
United Artists Pictures ............................ 25
Universal Pictures ................................. 15, 16, 17
Vanguard Productions ............................ 26, 27
Wald, Jerry .......................................... 145
Wallis, Hal .......................................... 38
Waltz, Raoul .......................................... 33
Wanger, Walter ...................................... 93
Ward, Edward ........................................ 175
Warner Bros. Pictures, Inc. ...................... 5, 6, 7
Waxman, Frans ....................................... 149
Wayne, John ......................................... 167
Weyl, Carl Jules ..................................... 149
Wilson, Warren ...................................... 183
Wilson, Harold ...................................... 194
Yarbrough, Jean ..................................... 184

BOXOFFICE BAROMETER
YOUR

THEATRE SUPPLY DEALER

HAS...

RCA SNOWHITE SCREENS
THEY STAY WHITE

RCA SILVERLITE SCREENS
THEY STAY BRIGHT

See your RCA Theatre Supply Dealer or write for free bulletins "RCA Snowhite Screens" or "RCA Silverlite Screens" to RCA, Dept. 70-67, Camden, N. J.

BUY MORE WAR BONDS

RCA THEATRE EQUIPMENT

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.
The foreman had a **NIGHTMARE**

Yes, our Quality Control Department sets tough standards—tough enough to trouble the sleep of the foreman, who wants to push production up and up!

That's as it should be. Such high standards of quality—constantly controlled, rigidly adhered to—mean added years of life for the Mohawk Carpets on your floors.

And don't confuse "Quality Control" with "Inspection." It's much more! A high percentage of all Mohawk yardage from our looms has been scientifically tested for seven different qualities—ranging all the way from wool-blend to dye-fastness.

As you make your plans to recarpet, plan on Mohawk quality, on the extra wear of Mohawk balanced construction. For the right grade and fabric, seek the expert advice of your Mohawk Contract Dealer. Mohawk Carpet Mills, Inc., Amsterdam, N.Y.

---

**MOHAWK Theater CARPET**

Balanced construction for longer wear
Heroes

the normal, comfortable, lounge chair position of the Pitsh-iiack Theater Seat. Then, when a patron gets up to leave—
Yes, it's ready... and production will start as soon as conditions permit. Then we can unveil the World's Finest Theater Chair—the new Kroehler Push-Back... the only theater seat that combines lounge chair comfort with Push-Back conveniences.

Let your patrons enjoy your shows in luxurious comfort with continuous visibility of the screen. Eliminate prolonged human blockades when someone enters and leaves the rows ahead. Don’t make them stand when anyone enters.

Plan today for better box office tomorrow. Let our consulting engineers help you.

KROEHLER MFG. CO.
Theater Seating Division
666 Lake Shore Drive • Chicago, Ill.
Wherever Our Fighting Men Go

you'll find moving pictures one of the closest of their home ties, second in importance only to mail, and

—wherever projection arc lamps are installed you'll find Strong-made product the first choice of a vast majority.

This Signal Corps photo shows American and Australian troops witnessing a show which was held in the open and which has toured from camp to camp in New Guinea.

As long as movies mean so much to our fighting men, American exhibitors will never complain because they can't get new equipment as soon as they want it. They'll gladly wait for those great new postwar Strong projection arc lamps. That they will be worth waiting for is an established fact.

Until that final Victory is won we must continue buying War Bonds, for the more we buy and do NOW the sooner the day of peace will be ours...the more boys there will be to return. They are not stopping—we dare not!
Our Lesson on Maintenance Learned During the War

If this global war will have left us with anything to be thankful for at all, that one thing must be experience. Because it has been gained the hard way, the experience should help all of us to more correctly evaluate and appreciate property values when peace is with us again.

The entire motion picture industry is known as a reckless appraiser of its physical properties. In past normal times, it has flaunted the good business rule of looking for quality beneath the surface of the commodities it buys. Far too often it “pays through the nose” for the folly of buying either too cheaply or too extravagantly. Between the two extremes is the happier medium of getting better value for money spent.

Under rigid wartime restrictions for nearly three years and faced with many problems of property maintenance, most of them acute, the exhibitor must surely have observed that good things last longer and give better service during their lifetime.

And now that we may review a noteworthy record on wartime conservation and maintenance of properties carried on throughout the theatre field, we may also contemplate hopefully the salient effect our experiences surely must have on future management policies; provided they are not too soon forgotten.

Perhaps the most important gain is the fact that exhibitors, long totally concerned with picture values, have been forced to become conscious of values more directly under their control. Thereby they have learned that pictures are one of the least of their major buying problems.

The near future would seem to promise the advent of another building and buying spree for theatre owners. We have had them before and the results have not been good. Rush buying—rush buying, whether too cheaply or too extravagantly, and without full regard for intrinsic values involved, certainly is to be avoided if we are to show a profit from our experiences of the past few years.

The Modern Theatre section has long and consistently advocated PLANNING as the best preventive measure against poor buying. For well over a decade we have argued the point that no theatre improvement project should be attempted without a plan. Even an ordinary equipment purchase is safer when all installation details have been worked out and studied in advance.

Therefore, planning is not confined merely to the postwar consideration of new theatre builders. It is something every present theatre owner should do in advance of any purchase. And now that all are faced with a heavy responsibility of buying for postwar needs (and with much confusion when the selling starts), the planning of what to purchase and how to apply it for greatest value should be well under way.

The following perspectives may be helpful, we hope.

Published 13 times yearly by Associated Publications every fourth Saturday as a section of BOXOFFICE and included in all Sectional Editions of the AP group, including the annual BOXOFFICE BAROMETER. Contents copyrighted, 1944; reproduction rights reserved. All editorial or general business correspondence relating to The MODERN THEATRE section should be addressed to Publisher's Representative, Harrison Toler Company, 332 S. Michigan Ave., Chicago 4, Ill., or Eastern Representative: A. J. Stocker, 9 Rockefeller Plaza, New York (20), N. Y.
Great for Morale! ... so now

for a Morality Build-Up

by HELEN KENT

EVEN we in the industry were not certain, and the public surely did not fully suspect it—but this year has proved that "Movies Are Great for Morale!" It probably took a catastrophe like World War II to focus the public's interest on the entertainment industry, both for the thousands who go to make it up and for the millions who support it—the patrons.

Glossed over for years and chuckled under the chin as an "infant," our industry finally has begun to take itself seriously and to be so taken to heart as well. It has pulled itself out of the puerile class by its own bootstraps and at long last has made a proud and sprightly place for itself in the public eye. Not as formerly the court-fool and jester, but now as an entity which contributes to the public good and general social welfare.

ENVIRABLE WAR RECORDS

In these war years, our industry has found many jobs to do and many niches to fill in its own peculiar way. It has sent its emissaries—the stars and entertainers—to the very battlefronts in order to bring happiness and a breath from home to the fighting men. It has provided the most high-powered salesmen in the world for War Bond Drives.

Its institutions, the theatres throughout the country, have been lent as permanent bond-selling sites and they have been among the most successful of any. These same institutions have served as recruiting and charitable fund raising centers. Odd jobs having to do with public service and contact have been our industry's wartime forte.

We must never forget nor underestimate the fact that people in authority and the public at large have looked to our theatres as the logical crowd-gathering places for the dissemination of knowledge and the soliciting of interest, funds, and so forth. Recognizing the tremendous hold motion pictures have upon the American public, theatres have become veritable "town halls" during this war emergency.

Yet, on the other hand, our theatres have received a share of censure over the time which has passed recently. Many and often loud have been the accusations that some theatres and the motion picture programs which they present have contributed to juvenile delinquency and lowered morals. Whether or not this condemnation may be fair, it must be admitted that it presents a problem for present and future theatre operation.

Both sides of the question—"Are we good or are we bad?"—have been based upon wartime operation. However, the question undoubtedly will continue even after the war and its difficulties for theatre operation have become a memory. The point is that theatre operators have been given a remarkable opportunity to prove now and to continue to show that our industry has great good and very little bad to offer for humanity at large.

CRITICS WILL RETURN

How this will be proved is shaping up right now. Never before has theatre patronage, dollarwise, been greater and never have the patrons been less critical of what they get for their amusement money. The movie-going habit is in its most formative stage and whether these extra patrons who have been garnered during the war will remain constant when peace comes and a general reshuffling and settling down takes place or will again drift away is up to theatre management and its astute planning for the future.

Theatre patrons have been patient and uncomplaining during the war emergency with all its restrictions. Yet it is human nature to be more critical when normalcy returns. It's going to be the theatre industry's reconversion job to see that the transition from restricted operation and threadbare institutions to peacetime theatre operation is smooth, quick and pleasing to the public in order to hold the interest which makes capacity patronage possible.

Postwar planning in this direction and at this time is most important to the entire industry. It's going to take showmanship and plenty of it; ingenuity and foresight. If it is recognized by theatre operators that the present condition is not normal; i.e., that such patronage as we have been favored with over the past three years will not continue without nurturing, a step forward will have been accomplished immediately.

In the first place, something should be done to rid theatres of that censure on the point that some may attribute to juvenile delinquency or lowered morals. It isn't only the films shown, you know, which can take the blame for such criticism. Many of our institutions themselves are dirty, unwholesome and poorly managed to the extent that rowdiness and vandalism are invited.

In many instances too, schools, churches, civic clubs and other organizations are definitely antagonistic to theatre operation and management as it affects the juvenile situation. Obviously, this is all wrong both for the good of our industry and for the general public as well. An attempt should be made immediately to come to an understanding.

DEFIANCE DOESN'T PAY

We would suggest that in his own interest, the theatre operator should endeavor to cooperate and not defy these groups who menace his business. It may not be so important right now to bask in civic pride and approbation, but in the postwar period it's going to be quite necessary if present patronage is to be maintained.

It is to be noted that educators are recognizing more and more the value of motion pictures as a force for the dissemination of knowledge. Yet at the same time, they are prone to criticize the theatres in which motion pictures are presented to their young charges. Would it not be best to show these educators that theatres can be wholesome, rather than allow them to set up their own standards and present pictures in their own institutions which might eventually become competitive to theatres?

This is just one example of why it might pay a theatre owner or manager to cooperate with the schools. And perhaps the best way to do this is to clean house and provide a wholesome atmosphere. Such an approach to the problem will appeal also to parents, the churches and other civic betterment authorities, without the approval of whom it's liable to be pretty difficult to operate profitably.

We can think of many ways to do the job and many of them have been used in the past, before the war came and distorted most of our showmanship ideas. In the first place, clean and well-run theatres can be promoted as ideal places in which to keep children "off the streets." For inexpensive entertainment, theatres have no equal and with parents' approval they can be a fine force for good public morale.

SET AN EXAMPLE

Give the public pleasant surroundings

FRONTISPICE

POSTWAR PERSPECTIVES: 1944-5—as related to new theatre structures, are obviously limited to the contemplation and accounting of what has been planned and made ready for construction as soon as possible After Victory. The three-year interruption of war has given our theatre planners and builders plenty of time for reflection on the increasing hazards of erecting modern theatre buildings for the sole purpose of motion picture exhibition. ... The logical alternative could hardly be more graphically illustrated than by the ground plot layout and front elevation of one of our "Theatres of Tomorrow" as designed by Theatre Architect Michael J. DeAngels, of Rochester and New York City. A further visualization and description of the project appears on pages 27, 28 and 29 of this issue.
and a refined atmosphere in the theatre itself. Provide a club-room or milk-bar to appeal to the younger set and keep them under approved protection. Such opera-
tion will win approval of both the patrons and the local authorities as well, since it will show an effort by the theatre opera-
tor in trying to solve the "off the streets" problem.

It's largely a question of "morale," and most theatre operators have heard a lot about that subject in the past few war years. In their own interest, it has to do too with appealing to the right people—the people who will support a theatre by steady patronage and who are not influ-
cenced by fly-by-night changes of enter-
tainment habits.

In a morality build-up for theatres, which we believe is worthy of due con-
sideration by our entire theatre industry, an effort should be made to hold or bring back the patronage of the white-collar people. These are the very ones who will be first to fall away from theatre patron-
age if something isn't done promptly to satisfy their demands for better surround-
ings and service when war's restrictions are removed.

These people, our influential citizens and prudent parents in most cases, will be most responsive to whatever is done to keep theatres interesting, wholesome and invit-
ing. On the other hand, they could not be expected to support amusement places which are run-down, unclean and danger-
ous as breeding places for juvenile del-
inquency. In fact, they might even de-
mand the closing of such houses in the in-
terest of public welfare.

It's up to the theatre owner to make a place for himself with these people, both as patrons and as fellow citizens. If he's smart and a good showman, he's probably planning right now to give them a new theatre, or at least a renewed one, in which the entire community can take pride and in which he will find a real profit which will be lasting.

HABIT FORMING

Getting the entire family in the habit of theatre attendance regularly is a job of showmanship, and this is going to take a
morality build-up also. Proving to the fam-
ily that well-selected motion picture en-
tertainment in a clean and wholesome theatre is good for the younger generation is one thing; showing them that the same thing goes for mama, papa and granny is another.

Many potential patrons of theatres still have the idea that movies and theatre-go-
ing long ago is an interest to them. They have a feeling that such entertainment is somewhat along childish lines—or at least many of them did until the war brought them into theatres to view primarily the newsreels. If they have learned to like movie entertainment during the past few years, it would seem to be the showman's best bet to keep them interested for the future.

In the past, showmen encouraged adult patronage and particularly feminine patronage at matinees by giving them something besides motion pictures. It can and should be done again. Right now, it may seem futile to waste the effort of even thinking of increasing patronage, while many of our theatres hang out the

S.R.O. sign nightly; but we hope there will never be a rude awakeningle.

And let us hope even more fervently that there will never be a need to return to double-features, dishes and lottery. These devices definitely were not showmanship and they antagonized more people than they ever influenced to attend theatres. In fact, their bad effect is just now waning after years in which they were practiced in lieu of real showmanship.

TIME TO RISE AND SHINE

It's probably going to entail a bit of trouble for many of our theatre owners and managers to get back into the right show-
manship groove. Theatre operation has been duck soup for a number of years now and perhaps a great deal of the talent for ingenuity and sales promotion has been wasted. Theatre men who have been rest-
ing on their laurels are going to have to start thinking constructively again.

Undoubtedly also there will be some new talent in the field. Perhaps it hasn't oc-
curred to us, or if it has the idea has been shunted into the back of the mind, but the lucrative business of these past few years probably has been of interest and note to many enterprising who have not been in show business before.

Then too, there will be our returning service men, many of whom will want to enter theatre business and many of them have been well qualified for it by reason of the part they have played in the morale-raising efforts for the troops. Many service men have received invaluable ex-
perience and they will have a hangering to try their hands at civilian entertainment provision.

This infusion of new ideas into the thea-
tre industry will be all to the good. It will put many of the old-timers on their toes to keep a hop, skip and jump ahead of the newcomers. It may also have definite in-
fluence upon the public reaction to motion pictures and how they are to be presented. We need never fear for the future of our in-
dustry so long as new ideas are brought into it and allowed to work for the good of all concerned.

The postwar scheme of theatre operation appears highly fruitful, but it's going to re-
quire lots of fortitude and foresight. The
leaders in our industry now who are ap-
plying that foresight by planning for the future are the mainstay of a continuing successful business. What is being planned and accomplished now is going to deter-
mine in large measure the future course of
action in our field.

The new theatres which will be built and the complete house-cleaning which will be done in our old theatres, as well as the new ideas which will be used to
maintain good business at the boxoffices, are going to have more than a little to do
with the morality build-up which must follow our great discovery that "Movies Are
Men's Business Too."

It would be a shame to waste this re-
markable war-learned lesson by reverting to type or failing to utilize the increased populariry of motion pictures with the pub-
lic. A place in the public scheme of good
service has been made for our industry and we must not only take advantage of it but capitalize it as well. If the present crop of showmen doesn't do so, it's pretty certain someone else will.
ONCE each year it becomes our special privilege (one we cherish greatly) to step out of character and appraise the theatre industry for its worthy accomplishments rather than to upbraid it for its waywardness. Needless to say, we always welcome the BAROMETER edition as an opportunity not only to square ourselves with the audience, but actually it gives us a chance to review the records and point out wherein our cantankerous crusading may have borne fruit.

In one particular at least, we believe, and this goes for the entire staff of The Modern Theatre section, we have had something to do with keeping the operating branch of the motion picture industry conscious of the importance of House Appeal maintenance in our theatres during the war years.

THEORIES CONFIRMED

Perhaps also we may take some few grains of credit, along with our colleagues and collaborators, for having kindled and kept fueled the interest of our readers in the high economic importance of preparatory, or postwar, theatre planning. Of record is the fact that this publication was one of the first in any industry to raise the issue of postwar planning. We have expounded the theory from every possible angle and consistently since the beginning of the war, while with equal persistence we have crusaded for conservation and maintenance of all present possessions, including public good will.

Theatre management quite universally and with minor exception has held to the principle that maintenance of properties throughout the war is synonymous to the sustenance of the good will of theatre patrons.

Few materials, even in the maintenance line, have been easily obtainable. Theatre housekeeping staffs have been depleted almost to the vanishing point. Yet house appeal is still present in a majority of our houses. Paint and soap and water, along with many improvised measures, have kept most of our houses clean and comparatively attractive.

Literally thousands of theatres of the better class and in various sizes and locations have been redecorated during the past year and along with thorough cleaning and spot repairs applied regularly have held their prewar charm in a surprising manner considering the difficulties involved.

Yet age and rationed maintenance have left their mark, more or less, on most of our houses and especially their equipments postwar renovation and modernization faces the theatre operating industry.

In the pages immediately following, we re-exhibit with considerable pride an assortment of architectural perspectives in evidence of the fact that there has been postwar planning in our field. The subjects of our "Just Off the Boards" department published regularly throughout the past year may be taken as examples of the character of theatre planning that has taken place. The group represents practically every type, size and character of theatre building project. But our examples in reference here do not by any means represent all the postwar theatre planning that has been done in preparation for the return to peace and the resumption of normal commercial enterprise. Thousands of embryo theatre project plans have not been disclosed by publication despite our efforts to dispel such secrecy in the light of good reasoning that plan disclosures may prevent a competitive impasse when priorities are lifted and building activities can be resumed. Besides, we have argued, and apparently with some good effect, that early postwar plan disclosures provide excellent provender for local public interest and good will. However, what has been disclosed (and

PRELIMINARY STEPS TO POSTWAR THEATRE PLANNING

by MASON G. RAPP

IN theatre planning, the architect is practically an "indispensable man." His true functions, if he is called upon and permitted to exercise them, reach far beyond the drawing of pretty pictures. He is, in fact, the builder's right-hand bower.

Let us itemize briefly, and in order, some of the highly strategic preliminary steps toward successful theatre planning in which the competent theatre architect can function before and beyond the design and construction stages. These preliminaries are all-important to the final result and they can best be taken care of now, while we await the removal of building restrictions.

ACT I

After locating a desirable site, immediately hire an architect to investigate:

1. Zone class of property.
2. Relation to adjoining parking facilities or space therefor.
3. Location in relation to properties owned by churches, schools, and so forth which may outlaw the site for theatre use.
4. Basic utility services obtainable or to become available later.
5. Subterranean and ground water conditions.
6. Present ordinances and future community plans concerning established sidewalk, street grades, display signs, parking, and so forth.

Only now do we begin to approach the pencil-planning stage. The foregoing information posts the prospective builder on what physical advantages or penalties are involved in this site over some other location and places him in position to negotiate intelligently for the purchase of a site.

ACT II

Now for financing. Mr. Banker will want details on what the project is to cost as well as its income-bearing possibilities. Even if a loan isn't involved, it is good information to have. The next logical step is to authorize the architect to:

7. Prepare a preliminary sketch showing projected plan arrangement as affected by population growth, drawing radius, good theatre circulation, building ordinances, visibility and lot-line conditions.
8. Obtain estimates from contractors on the basis of preliminary studies and sketches to establish a required building budget for finance consideration.

ACT III

Purchase of site having been consummated and financing arrangements completed, you are now ready to proceed with building plans by authorizing your architect to:

9. Complete studied preliminary sketches and designs so that all problems can be foreseen and solved preparatory to the next step, which is to—
10. Investigate the use values and advantages of all available materials and equipment.
11. Complete all working drawings and specifications in accordance with foregoing preliminary studies and knowledge of the availability of materials and equipment needed.
12. Select contractors and take bona fide bids on your complete building requirements.

You are now in position to start construction immediately and most intelligently. Make all your decisions now so that changes in finished plans can be reduced to a minimum. Alterations from this point on are usually expensive.

*Partner of Rapp & Rapp, Theatre Architects of Chicago; member of the Architectural Advisory Staff of The Modern Theatre Planning Institute.
is now of record and ready for construction, or already under construction through W.P.B. approval) is amply sufficient to prove that a huge theatre building and property modernization program for America awaits only the cessation of war and the resumption of material production for civilian use. An early V-Day is now practically assured.

NEW BUILDING TREND

Whether openly or in secret, many theatre owners and their architects have been busy during 1944 planning and preparing for V-Day and from general observation permitted we are able to predict that our postwar new theatres as well as those to be retained will not be greatly different in architectural design and structural formation from their predecessors of the immediate prewar period. They will differ in other respects, however; principally their function in public service.

The one-purpose theatre building seems definitely on the way out. Its economical instability in most situations is at last becoming recognized and the building trend obviously is toward a new type of project comprising numerous kindred amusement and recreation enterprises with the motion picture theatre predominant and serving as the main attraction to such community center developments brought on by wartime population shifts, new suburban housing projects and a general exodus of the urban citizenry to outlying districts.

This new theatre development differs from the questionable popular prewar trend to community shopping centers with the theatre surrounded by small commercial shops for rental purposes, which in most cases proved more of a headache than a help to theatre business. The new type of project may properly be called a Community Amusement-Recreation Center, or as originally sponsored and christened by this publication, a "Multiple-Enterprise Theatre." Projecting more than one choice of amusement and recreation under one roof or in closely integrated formation, all to be operated under theatre management.

CUES COMPETITION

The form, style, size and the number and nature of the elements to be included in such projects will depend upon what a careful analysis of the location site and surrounding community indicates is in local demand. The crux of the consideration is that through their community the theatre industry may hold its franchise on all-family public favor against any and all entertainment competition that may, and doubtless will, arise in the early postwar era.

As a natural result of this reversion to true showmanship, the present exhibitor of motion pictures may protect himself not only from constantly encroaching rival attractions, but actually will increase the earning capacity of his capital investment many times over. It's simply a case of giving the community a wider choice of wholesome entertainment—all or any part of it.

Thus, under the new trend, refined bowling lanes, billiard lounges, ball rooms, skating rinks, restaurants, gymnasium, reading rooms, circulating libraries, hobby lob-

bies and what have you, come under the heading of valuable adjuncts to picture show business, when properly operated and controlled by theatre management. Otherwise, their competition, ever stiffening, may be counted on certainly in the postwar era.

NO RADICAL CHANGES

In other respects, nothing radical or revolutionary confronts us in our perspective of the postwar theatre. Television, one of the strongest innovation possibilities, is coming along nicely, we are informed; but its advent is not imminent as far as we can learn. When the theatre television is ready, it promises to be adaptable to all existing theatres, wherein it is likely to be available. In any event, its consideration need not interfere with nor delay plans for the postwar theatre at this time.

Structural materials, equipments, furnishings and fixtures, when they become available again and allowing a reasonable interim for retooling and reorganization to peacetime production, will be of prewar types and models for the first year or so, possibly with certain added refinements and improvements which do not change their dimensions for immediate application. Consequently, they may be written into specifications safely now; or even placed on order for future delivery.

Since there is customarily a six-month interval between the start of careful theatre planning and actual construction starting time of the project, and a further lapse of time is inevitable before many items of furnishing and equipment actually are needed, it can be predicted safely that production may not long lag behind planning; provided planning is started and completed in due time.

Few theatres were erected during 1944; some projects were allowed to proceed by the W.P.B. Production Board on the basis of public need and their completion was attained only through great difficulty in the securing of materials and equipment. Substitutions and scant provisions were necessary. However, in 1945, BOXOFFICE BAROMETER, for next year (1945) we shall probably be able to resume our annual review of finished projects.

RESPECTS TO ARCHITECTS

This preview and forecast would fall short of its object if we did not, in conclusion, pay our respects to the architectural fraternity, which almost to a man has toiled with us incessantly to encourage postwar theatre planning and to "Get it done!, in order to avoid the bottlenecks which are bound to result from procrastination.

These men of competence (and the practice of theatre architecture calls for the utmost in capability) stayed on duty for the duration. Extremely short rations for the past three years have not destroyed their determination to design finer and more functional theatres for the future.

It has been our very pleasant and inspiring privilege to work with most of the members of our Architectural Advisory Staff (see roster at right) and it provides a personal thrill to refer to the plan perspectives prepared by a number of these gentlemen as shown in the following pages.
OUR RECORDS in the perspective for 1944 show an ever-increasing range of versatility in postwar theatre planning as well as an interesting study of building types conceived by our architects in creating the theatres of tomorrow. In the following pages will be found a group of perspectives, architectural renderings, which were presented originally in the "Just Off the Boards" department of The MODERN THEATRE section of BOXOFFICE throughout the past year. Upon final completion, these projects will be presented pictorially and fully described in detail as to their design motives, physical aspects and mechanical efficiencies . . . In this preview of postwar theatre building types, it will be noted that each subject is individually representative in its class. There are no stock theatres within this group, each having been designed for a specific location and for a situation in which the public is best to be served. All are of the more functional type and each an example of the unconventional trend in theatre planning.

A COMMUNITY CENTER CINEMA PLAN

by WILLIAM I. Hohauser, Architect

These perspectives and those on the facing page depict a type of motion picture exhibition plant that will become increasingly more popular as time goes on. The type is particularly adaptable to the social and recreational requirements of new communities and housing developments created by city planning. It provides a resourceful nucleus or core attraction element for the modern community shopping center.

AIR VIEW.
THEATRE-IN-A-PARK TYPE OF PROJECT

An imposing promenade type of entrance with artistic landscaping and effective provision for advertising display; an outdoor atmosphere is created that could hardly escape the approval of passersby. This view is of the main entrance detail as seen from the garden area, showing boxoffice, lobby, display wall (in close-up at right), marquee and tower in the rear.

Sectional view of the vestibule, lobby and auditorium suggests innovation in layout without loss, but rather with a distinct gain, in functional efficiency—comfort, convenience and the element of mood conditioning for patrons. The use of many modern materials finds ready application in this functional type of theatre project. These perspectives were originally presented and described in The Modern Theatre section, issue of January 29, 1944.
A MULTIPLE-ENTERPRISE THEATRE PROJECT

by MICHAEL J. DeANGELIS
Architect

An integrated recreation center to provide entertainment and diversion for all members of the family is created to suit the varied tastes of the community, for operation under theatre management. Practically under one roof, bowling, billiards, skating, dancing and dining are combined with moving pictures to provide what the public wants—diversion. Participation entertainment, long a counter-attraction to theatre operation is thus brought under control in an economically constructed multiple-enterprise plant. Aerial view and floor plan of this functional layout, as shown below, were first introduced and the project described in The Modern Theatre section, issue of May 20, 1944.

M. J. DeAngelis
THEATRE-RESTAURANT

In this project, also designed by Mr. DeAngelis, an important public utility enterprise is added and cleverly associated with the theatre portion through a facade of integrated design. An after-dinner show or a snack following to cap the climax of a pleasant evening’s entertainment is the plan motive in this instance. Both theatre and restaurant are of modern functional type. This plan was first presented in The Modern Theatre section, issue of May 20, 1944.

A DRIVE-INN THEATRE

Another postwar project designed by Architect DeAngelis provides for the presentation of motion pictures “under the stars.” The motor-court theatre, a late prewar innovation is a flash-back to the airdomes of early motion picture exhibition; but, in its glorified form and innumerable provisions for the comfort and convenience of patrons, is reputed to be a strong potential rival to the indoor cinema except during inclement weather. Its origin is the acute parking problem affecting downtown theatres, plus the public’s natural preference for fresh air. This perspective was initially presented in The Modern Theatre section, issue of July 15, 1944.

THE architects and designers whose projects are presented herein are active associate members of The Modern Theatre Planning Institute, a group organized in 1933 to coordinate the process of theatre property modernization. These men and firms, located at vantage points throughout the United States and Canada, are specialists in theatre design and construction. They comprise the Architectural Advisory Staff of the Institute and serve as editorial contributors and design consultants to The Modern Theatre section.

BOXOFFICE BAROMETER
OUTDOOR-INDOOR

A more commercial version of the hospital-theatre plan is presented in this perspective of a combination indoor-outdoor moving picture theatre for year-round operation. In good weather the patrons may be given their choice of seeing the pictures from without or within. The ample parking lot provided serves a dual purpose and therefore solves a persistent problem. This plan also by Edward Paul Lewin appeared in The Modern Theatre, issue of April 22, 1944.

by EDWARD PAUL LEWIN, Architect

A timely and most humanitarian touch to postwar theatre planning was introduced with this adaptation of the Tri-Stadium, Triple-Show Drive-In Theatre principle for central rear projection, as shown in the modelled perspective on the opposite page. In this plan, a rehabilitation hospital courtyard becomes an arena for the viewing of motion picture entertainment by our returned and returning disabled war veterans. With terraces at one side for wheel-chair patients, seats on the other for mobile convalescents and a view from the hospital wards for bed-ridden patients, our hospitalized war casualties are provided with one of the best medicines for health recovery — good moving picture entertainment, outdoors or indoors. This plan, commented on favorably by the press and public officials, was presented in The Modern Theatre, issue of January 1, 1944.
COMMUNITY CENTER: HOUSING PROJECT

by RAPP & RAPP, Architects

The central public interest element in a government-financed housing project for slum clearance, this plan comprises a modern theatre surrounded by shops, a recreation building, plaza, community club center and a residential area, all of integrated design and harmonious relation to each other. Such projects are typical of the important function to be filled by the theatre of tomorrow. Plan and details presented in The Modern Theatre, issue of March 25, 1944.
PLANS FOR THE REJUVENATION OF OUTMODED HOUSES

by HOLABIRD & ROOT, Architects

What to do about hundreds of older theatres of the large capacity class still doing good business in choice locations. Representing an original heavy investment and the finest construction standards of their day, these old "de luxe" are still too valuable to abandon or tear down. Postwar theatre planning has made provision for the modernization of such older, outmoded structures. At surprisingly moderate cost, they may be brought up to date not only in appearance but in functional efficiency as well through so-called "stripping" and remodeling. Stripping refers to the removal of antedated decorative gewgaws. In the instance illustrated, an aged, but still substantial superstructure, is evolved through careful planning into a modern, functional type of theatre plant that will be so much in demand in the postwar era. The frontage reconversion plans were presented and discussed exclusively in The Modern Theatre, issue of January 29, 1944.

BEFORE

AFTER

Probably five thousand of our 15 to 40-year-old theatre structures still in existence could thus be modernized economically and made vastly more economical in operation by the methods here illustrated.
**FUNCTIONAL FOYERS**

Inside the older theatre as well as outside, the reconversion process for marked improvement is indicated. Here the old vestibule and foyer are expanded into really functional areas for the comfort and convenience of patrons and without sacrifice of seating capacity. Escalators are provided in the modernized foyer for the acceleration of traffic to the balcony sections, which are made even more desirable than downstairs. A comparison of the actual photograph (at the left) with the designer's rendering (at the right) and similarly the floor plans of the foyer, before and after, will disclose the extent of planned improvement. These foyer modernization plans were presented in The Modern Theatre, issue of February 26, 1944.

---

Realizing the importance of the reconversion and remodeling problem to be faced by many owners of theatres following this war because of the enforced moratorium on theatre building modernization and maintenance, the editors of The Modern Theatre section will continue the citation of such examples in future issues. In this, we will have the assistance and active collaboration of all members of The Modern Theatre Planning Institute, including twenty-eight leading theatre designers who comprise the Architectural Advisory Staff of the Institute. (See Roster on page 11.)
MAIN STREET MODERNS

by ERWIN G. FREDRICK, Architect

In the smaller towns throughout the nation competency in the planning of theatres for the postwar era is as increasingly apparent as in the metropolitan areas. This trio of small-town modern theatres designed by Mr. Fredrick gives evidence of what is being done to improve the movie-going habit on Main Streets throughout the United States and Canada. Perspective at right appeared in The Modern Theatre, issue of April 22, 1944.

Designed to provide additional capacity for population increase and the growing popularity of picture entertainment, this plan replaces an older theatre on the Main Street of a small town in the Chicago area. Significantly, to show the interest and activity of small-town exhibitors, construction on all three of the projects illustrated on this page is well under way and will be completed by the time this edition is published. The project (at right) was announced in The Modern Theatre, issue of September 9, 1944.
STYLIZED SUBURBANS
by CHARLES N. AGREE, Architect

To meet the demand for more and better moving picture entertainment in the suburbs of our metropolitan areas and especially in and near the larger war production centers where population shifts have taken place and became permanent communities, theatre planners have been active too. Typical are these two projects in the Detroit area, originally announced in The Modern Theatre, issue of December 4, 1943.

Both houses of stylish architectural design and unusual display efficiency provide the nucleus of smart shopping centers in their neighborhoods. Such projects naturally attract other enterprises and a mutual community interest as well as atmosphere of civic pride is quickly developed.

SHOPPING-CENTER PLAN
by H. A. RAAPKE, Architect

Smaller towns and villages are to have their multiple-enterprise projects and community shopping centers too. The cinema, of course, is the central attraction in most instances, as in this plan perspective for a town with a total population of 3,688, first announced in The Modern Theatre, issue of August 12, 1944.
THE DOMINATING TYPE OF MODERN THEATRE
by VINCENT G. RANEY, Architect

Outstandingly more popular for the postwar future will be the predominant type of theatre structure of which these two perspectives are typical. Noteworthy is the integration of display elements (sign and marquee) with the overall design of the facades in both instances. Thus the “tacked on” appearance of the shelter and advertising display effects is avoided. In fact, the entire theatre front becomes an effective advertising medium with far-reaching visibility in all directions. This project, designed for a metropolitan business district and to seat 1,500 patrons, was presented in The Modern Theatre, issue of January 29, 1944.

At left is the front elevation perspective and floor plan for a 1,200-seat modern theatre of the dominating type for a neighborhood location. The layout includes store locations and other provisions to attract the public. Thus again the attractive theatre forms the core of a community center which is a characteristic of all such carefully planned theatre projects and especially those of the multiple-enterprise or extra income bearing types. This perspective was presented originally in The Modern Theatre, issue of January 1, 1944.
PLANNED FOR A NEW INDUSTRIAL NEIGHBORHOOD

by JACK CORGAN, Architect

Typical of what is being done to meet the future entertainment requirements of hundreds of new war-created industrial neighborhoods, in which the future peace economy calls for the continued operation of huge war plants converted to civilian production, is this 950-seat theatre. Extensive population shifts throughout the nation have called for the provision of more permanent recreation facilities than could be provided during the war. It is predicted that such modern theatres will form the axial centers of new community developments of the permanent type along with housing developments of the permanent type along with housing developments designed to settle the war workers and returning war veterans into the scheme for better living when all industry is reconverted to peacetime occupations. This project perspective was presented in The Modern Theatre, issue of October 7, 1944.

A REMODELING PROJECT MEXICAN STYLE

Also from the boards of Mr. Corgan came this example of what can be done in the way of postwar planning to renew the house appeal of older prewar theatres. In this instance, a border-town theatre catering to Mexicans only and showing Mexican pictures exclusively is to be given a new lease on life through modernization. Inset compared with sketch will show extent of remodeling and the Latin-American atmosphere is retained without loss to modernity in design. This perspective presented in The Modern Theatre, issue of December 2, 1944.
A COMPLETED PROJECT

by MARR & HOLMAN, Architects

Conceived and planned just prior to the advent of the war, the Melrose Amusement-Recreation Center at Nashville, Tennessee, is a typical example of multiple-enterprise theatre planning for the postwar era. Although only partially completed because of material restrictions, the Melrose plant was opened for business in July, 1942, and has since confirmed the good foresight and judgment of its owners, Crescent Amusement Company of Nashville, who have several other projects of the same type under consideration or ready for construction when priorities are removed. The combination embodies besides a 1,200-seat modern theatre, a billiard lounge, bowling room and restaurant, and a recreation club room in the basement area for teen-age boys, all operated under theatre management.

The Melrose Amusement-Recreation Center, a completed project, was described and illustrated in The Modern Theatre section of BOXOFFICE, issue of October 7, 1944.
"It was shortly after the turn of the century that I first became acquainted with Motiograph projectors. In fact, it was the Model 1-A that I met up with, really the first high-grade projector that theatres could buy. My guess is that it could give a good account of itself even today.

"I cranked thousands of reels through that machine. Those projectors never whimpered and never fell down on the job. To me a Motiograph means keeping a picture on the screen, and that's the important thing to any manager or projectionist.

"Today I've got two of the sweetest projectors ever built. They're Model K, and you know what that means. But I understand that even this job is to be topped shortly; that Motiograph is to have a brand-new postwar projector that will have more improvements on it than any projector since 1896, and a Mirrophonic sound system that will give a more natural and life-like performance than any we've ever heard. That's saying a lot, but if Motiograph says it's so, well it's so.

"There's just one fellow I'd like to meet up with and that's the bird who says he ever wore out a Motiograph or that one ever gave him any trouble."

To all of which we say, "Amen!"
They aren’t fussy if pictures are fuzzy due to a soiled screen. But patrons who are NOT “blinded” by love DO CARE if the projection is poor. They want to see the pictures—brilliant and clear.

To please everyone, your screen should be checked often. It accumulates dust and dirt so gradually that those who see it every day do not always notice the loss of brilliancy. ... Play safe! Have your Da-Lite dealer make a comparative test. If your screen is soiled, replace it with a new Da-Lite Screen—white, silver or glass-beaded. Ask your dealer to examine your screen today!

It PAYS to Replace Screens Often

DA-LITE SCREEN COMPANY, INC.
2723 North Crawford Ave., Chicago 39, Ill.
PREFACE. This interesting architectural study by Mr. DeAngelis represents an extension, or further elaboration in more graphic form, of a character analysis of the Postwar Cinema Center as presented in The Modern Theatre section of BOXOFFICE BAROMETER for 1943 (issue of February 27, 1943).

In that issue, it may be recalled, we followed through on our previous presentation of "The Over-all Pattern for Peacetime Theatre Planning" (edition of 1942) which initially introduced the idea of planning our Theatres of Tomorrow for more than one purpose and without in any manner minimizing the importance of their prime function—motion picture exhibition.

The idea has now progressed from its nebulous stage, through the medium of practical reasoning and discussion to the point where we may at this time more concretely illustrate and describe its physical aspects and potentialities as the solution to one of this industry's most pressing problems, i.e.: How to make modern theatre buildings pay better returns on capital invested.

Mr. DeAngelis' ground plot and elevation perspective shown below and on the following pages provide an answer. His study suggests some of the popular attractions to the ever-fluid amusement dollar—kindred and highly profitable supportive enterprises—that may be combined for operation under theatre management.

Integration of design and structure (1) materially reduces initial construction cost, (2) relieves the overhead of operation, and (3) greatly enlarges the scope of all-family patronage and regularity of attendance.

Our "Theatre of Tomorrow" thus passes from fancy into fact with this presentation of another interesting example of what is already planned for earliest possible postwar construction.

—The Editor.

The eight principal features of this Multiple-Enterprise Project—theatre, skating, bowling, restaurant, food mart, parking areas and landscape treatment—are indicated in their strategic arrangement by this ground plot. A further and more detailed description is given on the following pages.

The eight principal features of this Multiple-Enterprise Project—Theatre Architect; member Advisory Staff of The Modern Theatre Planning Institute.

*Theatre Architect; member Advisory Staff of The Modern Theatre Planning Institute.
In THIS visualization of one of his several postwar theatre projects, Mr. DeAngelis obviously has not allowed his creative imagination to take meteoric flight into the futuristic realms of impracticability. No fanciful design curlicues, nor structurally impossible or uneconomic provisions are indicated in this very practical rendering of a multi-purpose community center building development in which the motion picture theatre is the predominant attraction factor.

Unification of the theatre portion with kindred entertainment facilities, participation sports and recreations, food marts, smart shopping places and plenty of parking space, into a completely integrated unit for public service is the feature of this plan. Each segment of the group is highly functional in design and strategically situated for convenience of access to vehicular as well as pedestrian traffic.

The entire structural formula is founded quite obviously on a thorough study of what the general public wants in the way of environment for entertainment, recreation, healthful exercise and social communion during its allotted time for pleasure. None of the purposeful facilities provided is new and untried. All are known to be profitable enterprises. Their practical alliance makes an interesting study for theatre men.

At first glance, the architectural rendering reproduced above will strike the fancy of the experienced motion picture exhibitor for its simplicity of design. In fact, the drawing might well be mistaken for a photographic reproduction of the finished project.

**Description**

**THE THEATRE** portion, dominant attraction medium of the group, has two main entrances; one through the grand foyer and lobby and the other alongside the theatre leading directly into the promenade area at the rear of the auditorium. The auditorium will seat 1,600 persons.

The theatre’s front will be of the extremely functional type, embodying the use of those modern materials and design motives for magnetic outdoor advertising display best suited to the locale of the project. The design of the boxoffice, which serves both entrances, is unique. In construction, it will have a top similar to the turret of an airplane, made entirely of unbreakable glass.

The ladies’ lounge, toilets and powder room are reached directly from the grand foyer. Stairs also lead from the foyer to the second floor where a nursery room for children is provided.

The men’s lounge, projection room, offices and equipment room on the second floor at the rear of the auditorium are reached by a stairway leading from the promenade. The glassed-in foyer and lobby permit patrons to view a beautifully landscaped environment including a flower garden and shrubbery upon entrance to and exit from the theatre.

**THE SKATING RINK** has a theatre-type lobby entrance with soda fountain, kitchen, manager’s office, men’s
and women's restrooms and lockers. A circular alcove at the corner opposite the entrance is provided for orchestra or automatic musical instruments. A scenic garden pool, convertible to natural outdoor ice skating in winter, is located adjacent to the rink.

**THE BOWLING DEPARTMENT** is designed to be entirely different from the customary bowling alley plan. The entire wall on the street side of this building is of glass and the performance of bowlers is visible from the restaurant and outdoor dining terrace as well as from the street. A loud-speaker system in the restaurant will announce to patrons the availability of alleys. Names registered for bowling time will be called. The approach to the clothes and equipment lockers is easily accessible without disturbance to other patrons. The p'rn boys' room is located in the rear of the lanes and they will have their own toilet and locker rooms.

**THE RESTAURANT**, directly connected with the bowling section, is designed to cater to the eating habits of the entire community and particularly to those who participate in the various recreational activities provided.

**THE SUPER MARKET** is designed to eliminate waste of time and effort in the selection and purchase of foodstuffs. Upon entrance, the patron may select her provisions, a clerk at each conveyor marks the customer's name and the price on the order, which is sent by conveyor to the cashiers and packers at a central point. Here the customer's name or number is called and she pays for and receives her purchases and is sent happily on her way. There are also conveyor slides from the second floor balcony of the building which are used for stock storage. When the display cases are to be restocked, the merchandise is quickly delivered where wanted.

**A GOWN SHOP** is the featured element of the commercial enterprises. In circular formation at the rear of the theatre's stage, this ladies' fine clothes salon is strategically situated to appeal to the theatre's patrons who may conveniently enter it and view the styles before or after the theatre performance. A group of spaces for other shops in peninsular formation with displays on all sides and an arcade down the center extends gracefully along the street side adjacent to the gown shop. A variety of room sizes for small shops is provided by the flat-iron formation of this annex to the theatre.

**PARKING SPACE** is amply provided in off-the-street areas and is accessible at all points of the project. A car port for unloading and pick-up of patrons is located conveniently to the theatre and other principal elements of the project.

**LANDSCAPING** is artistically arranged throughout the group to promote the feeling and effect of outdoor freedom. Trees, shrubbery, a garden pool, flower beds and plenty of green grass contribute greatly to the atmosphere of recreation that prevails throughout the entire group.

That all elements of the project will benefit materially from their planned association is beyond question. Each will share most liberally in the variety of attraction values provided. The theatre section, since it is known to serve as the chief exploitation factor of all community or shopping center planning is in this instance placed in position to control the entertainment and recreational enterprises of the group. The bowling, skating, and dining concessions may well be kept under the control and operation of theatre ownership and management. Thus the customary competitive impasse involved in community or shopping center planning is removed and the potential earning power of the theatre investment is not only assured but greatly expanded in scope to include several other forms of popular amusement and recreation that now run counter to theatre patronage.
Lighting effects

Illumination, naturally, comes first in the consideration of lighting and lamp manufacturers. Yet, it is closely followed by the other dimensions, spectacle and decoration, in these studies and researches. These latter, of course, have been dormant except in the minds and on the drafting boards of lighting engineers and scientists for a number of years now. However, in those fertile minds and in their studies are the future lighting attainments for our theatres.

New lighting effects will be attainable which have only been imagined heretofore. Within the past six months, for example, this publication has been privileged to announce a number of the things to come in lighting, which, lest they may have been overlooked, we deem important enough to reiterate here.

Leading lamp manufacturers have been busy on new type fluorescent lamps for introduction to the public immediately after the war. They are designed to meet new lighting needs which have existed heretofore or which may result from new accomplishments in postwar building and decorative design.

One new development is a circular tube which will be highly adaptable to portable lamps and in many types of ceiling and wall fixtures. It will fill a long-felt need and provide novelty appeal and is particularly welcomed by designers who will achieve brilliant effects by using the new tubes in varying sizes or in combination with ordinary types of incandescent lamps.

Another development is a longer, slenderer tube only three-quarters of an inch thick, which will find perfect application to advertising and display techniques. It will be useful also in providing long lines of continuous light as accent for architectural design. The new tube is three feet longer than the largest fluorescent lamp now available and it will be found highly adaptable to many specialized types of lighting.

Also recently announced, but more in the realm of nebulous dream accomplishments are lamps lighted electronically and with no electric wiring connections. They have been demonstrated and found spectacular and intriguing. Whether they will find practical use in the future is yet to be seen.

But the thing is certain—if development is followed to realization of this new development to the public it is contemplated, our theatres will be an ideal proving and testing laboratory.

Fluorescent First

From all present appearances, it would seem that fluorescent lighting in its several forms, hot and cold cathode, will be the coming thing in postwar illumination. However, this does not mean that the old reliable and always strikingly brilliant incandescent lamps will not be used also, and profusely. In the field of lighting, there is always room for improvement yet the older light sources do not necessarily lose prestige as a result.

More and better lighting merely means that developments are added to the line and this almost magical science seems always to have a few more tricks up its sleeve. Another inevitable product of lighting development is that economy in illumination seems to go hand-in-hand with progress. Over the years, lighting has become progressively cheaper as it has become better.

In the realm of the spectacular and decorative qualities of postwar lighting will be further development and use of "black light," that most magic of eye-catchers. Fluorescent paints and ultra-violet lights have been combined to create wonderful and awe-inspiring effects. In all theatres where they have been used, and we can be proud that theatres were among the first to utilize this decorative treatment, they have proved to be an item of unusual novelty appeal yet no fly-by-night fad in interior decoration.

Artists Approve

Architectural and decorative designers are enthusiastic about effects to be obtained in the future through improved and newly developed lighting sources. More and more, illumination is becoming a most important element to be wielded artistically.
DON'T FORGET... the creed of General Electric Research is to make G-E lamps **Stay Brighter Longer**

**G-E MAZDA LAMPS**

GENERAL ELECTRIC

Hear the General Electric radio programs: "The G-E All-Girl Orchestra", Sunday 10 p. m. EWT, NBC; "The World Today" news, every weekday 6:45 p. m. EWT, CBS.
Current Traits and Trends in Theatre Decoration

by HANNS R. TEICHERT*

W hat have been the traits and tendencies of theatre decoration for the past year? Has the war blocked all creativeness? Has there been a progressive spirit in this field in spite of limited facilities, labor and supplies? What are the directions in which theatre decoration is pointed?

These are questions that come up frequently in the industry and it might be well to devote this article to answering some of them and attempting an estimate of what has been accomplished in regard to them during this last year—and a look at what may lie ahead.

COLOR CHANGES

Perhaps the most noticeable feature of this year's theatre decorations has been the purposeful and strong use of color. This may not seem like such a noteworthy innovation at first thought, unless one remembers the days when our most costly and impressive houses were distinguished mainly by their use of sepia and sienna and amber stretches of walls. Or perhaps they were enlivened by so-called polychroming, which was the use of several colors in such close juxtaposition that they blended visually into practically the same effect as a neutral tan. Compared to these treatments we have come a long way in the use of color.

Large areas are now treated in solid, vibrant tones that play against other solid areas for the maximum contrast and effect. And these are not the delicate tints that used to prevail, but weighty, dynamic tones that are sure of their purposes and results.

Perhaps this new use of color is born of a wartime need. A psychological longing for color and its suggestive warmth and radiance as a reaction to the gray and grim machinery and routine of war. Perhaps after three years of wartime living with its depressive atmosphere, people have sought to compensate and feed their emotions in their homes and places of entertainment with servings of color, strong and satisfying, as they have found need for music, reading and movies in ever-growing measure.

Besides this outstanding use of color for its own sake, another trend of decoration this year has been the business of "redecorating with color." Inasmuch as extensive remodelings were taboo for the duration, but maintenance and sanitation had to be considered, the use of paint alone to remodel theatres became extensive to a hitherto unheard of degree.

MAINTENANCE

THINGS TO DO TO PRESERVE INTERIOR DECORATIVE BEAUTY OR IMPROVE IT.

1. General good housekeeping is the primary rule of preserving decorative beauty. Thorough cleaning and dust removal will go a long way toward keeping original attraction.

2. Check general appearance and appeal of lobby. It should be light in both illumination and decor. Clean or repaint wall surfaces and entrance doors often.

3. Check appearance of the foyer. Its furnishings should be cleaned or slip-covered if dilapidated and uninviting. This is the theatre's living room—make it hospitable. Redecoration of this area should be more frequent than any other.

4. Rest rooms must be immaculate. Check condition of walls, draperies, floors, lighting and ventilation, as well as furniture and fixtures. Walls should be repainted yearly as a sanitary measure.

5. Have rest rooms policed hourly when theatre is in operation. Remove markings on walls, such as lipstick or outright signs of vandalism daily, with an approved paint cleaner.

6. Color scheme of the auditorium should be checked critically for improvement through repainting or a change in illumination.

7. Auditorium draperies should be cleaned thoroughly or remedied if portions are worn or faded.

8. Attempt to achieve a more modern, streamlined appearance by removal of unnecessary ornamentation. Remodel with paint.

*Theatre Decorative Specialist; consultant to The Modern Theatre Planning Institute.
it has merely challenged it to greater efforts and hence to greater achievements.

New Developments

There is also in this field, as in others of a technical nature, a great anticipation of what the future holds after the war in technological improvements. There is much preliminary study on how to make the best use of improved paint formulas, new special-purpose paints, wall-coverings of textile, paper and plastic that are revolutionary in concept and purpose, but yet a part of the American plan of change, improvement and progress.

The innovation of “black light” and fluorescent paint that seemed so startlingly novel will become rudimentary indeed compared to many of the inventions and improvements now being used for war purposes, but soon to be released for the softer uses of humanity. These technological advances will not work to clutter the acquired taste of simplicity, but they will operate within the framework and behind the scenes, as it were, of the decorative whole to make it even more practical, permanent and satisfyingly functional.

Not being soothsayers, we have no more idea than the next one as to how long we are going to go on stretching ideas, materials, labor and will-power to keep theatre interiors “on the grow.” Not that our problems are any more complex than the next fellow’s; but like him, we just know that we’ll go right on giving our best thought and effort however long it may be.

Obviously, that means working closer with and keeping abreast of the developments in the allied fields of lighting, materials and equipment of all kinds. Through this method already a better correlation between the services has evolved to the benefit of a complete and functional theatre interior. With each one understanding the others’ problems a little more and helping to supply the deficiencies that war creates wherever possible, this mutual cooperation is not going to become less with time, but rather more. There will be an especial interrelation between the fields of lighting and decoration that will do much to advance the work and accomplishments of both.

There must be some looking back for the understanding and satisfaction gleaned from handicaps overcome; but more looking forward to the job yet to be done. The big haul is still ahead.

Repainting is a sanitary measure of the first order. Theatre interiors will be infinitely more hygienic after the application of a new coat of paint—besides being more attractive to the eye.

ADVISORY SERVICE

As Decorative Consultant to The Modern Theatre section, Hans B. Teichert will be glad to correspond with any of our readers who may wish information and advice on decorating procedure. All such inquiries will be given prompt attention. Address your inquiry to Hans B. Teichert as a Material Consultant to The Modern Theatre, 322 S. Michigan Avenue, Chicago, Ill. It will be immediately referred to Mr. Teichert for analysis and advice, without obligation.

Ben. B. Poblocki & Sons Co.

Ben: Eddie: CPL. Barney: SGT. Ray: Jerry

Manufacturers of

Marquees : Neon Sign : Poster Panels : Box Offices

Lighting Troughs and Fixtures : Porcelain Theatre Fronts

2159 South Kinnickinnic Avenue

Milwaukee 7, Wisconsin

Sheridan 6855
FLOOR COVERINGS

A DEPARTMENT FOR THE DISCUSSION OF PROVISIONS FOR HOUSE APPEAL UNDERFOOT

Carpet Supply Situation Now Static But Most Promising

WHEN you ask the carpet people what's to come in postwar floor coverings for theatres, they're inclined to be a bit tongue-in-cheeky. But there is a hint that "we have some knockout designs on the drafting boards." The carpet mill situation, they tell us, is very similar to the wartime category of automobile manufacturers.

Like the car manufacturers, the carpet people are enroshed in war production and are doing a wonderful job. They have little time for postwar thought but like all of us, they're anxious to get back to civilian production. So anxious, in fact, that they predict they'll be putting 1942 carpet patterns back into production almost immediately upon cessation of hostilities.

Knockouts to Come

They will give us prewar, or very similar, carpet patterns and fabrics in the immediate postwar period—and the "knockouts" will be something for the unpredictable future. This will be a boon for replacement of floor coverings in already existent theatres in which present carpeting has become progressively more threadbare. Yet, undoubtedly, some of the new 194V patterns will be ready for our 1942 theatres.

In explanation of the predicament, if indeed it can be termed such, one spokesman reminds us that most of the loom equipment in the carpet industry has been and is now on duck and blankets for war production. In addition to the tie-up of equipment, the industry has been acutely handicapped by a very severe shortage of wools. What limited carpet production that has been effected in the war years has been for the domestic field and not for present or future contract patterns.

The velvet looms, which always have contributed the greater share of contract work, are entirely out of commission insofar as carpet production is concerned.

All of these looms are at work on duck, and the printing drums have been torn down temporarily.

But like the automobile manufacturers, the carpet industry expects to effect a speedy reconversion and to have satisfactory products ready within a short time. A. V. The demand will be great for new carpet and for replacements. In the theatre field alone, it is estimated that nearly every house now in operation will require some if not complete replacement within a year or so after peace returns.

In the sphere of other floor surfacing materials, the situation is somewhat similar. War production has occupied their producers also during the past several years to the exclusion of all else; but they are now thinking of the future in a down-to-earth manner. Improvements have come in many flooring products as a result of manufacturing to the rigid specifications demanded for war products. These, of course, will be transferred to future civilian products.

Heavy Demand Predicted

Looking forward on our own side of the situation, it would appear that theatres of the future are going to require a great deal more of many varieties of floorings and floor coverings. Aside from the present theatres, which utilize carpet over most of the floor area with perhaps terrazzo, tile and resilient flooring used in increased quantities also, there are new theatres in the design stage which will require even more in both quantity and quality.

For example, the Multiple-Enterprise Theatre Projects now in planning are going to need carpet in many of their facades of service to the public. The theatre itself will require carpet in the usual sense for beauty and luxury of appearance, acoustic considerations and for several added attractions which nearly all postwar theatres will have—such as augmented gathering places, club-rooms, refreshment rooms and so forth.

In other parts of the Multiple-Enterprise Projects, carpet will be needed also. For instance, it is a truly functional material for the floors of billiard lounges, lobbies of bowling alleys, restaurants and so forth. Yct, resilient and hard-surfaced floorings also will be necessary in these added attractions. For example, heavy duty resilient flooring will be most adaptable to the area for players and spectators in back of the bowling alleys. Further adaptations are limited only by the imagination.

That there will be an increased demand for floor coverings and flooring materials of all types in theatres during the postwar period is highly evident. The demand undoubtedly will exceed the supply for some time. But reconversion in this important industry should not take overlong inasmuch as most of its equipment has been in use for war production and there is merely the matter of securing adequate supplies of raw materials with which to work.

Undoubtedly also that factor will be overcome with a minimum of time and trouble. When production for war has ended, the raw material supply situation will resume itself into the old channels, differing only in the greater amounts of quality raw prod-

(Continued on page 43)

The MODERN THEATRE SECTION

MAINTENANCE CARDINAL RULES APPLYING TO THE CONSERVATION OF FLOOR COVERINGS.

1. Remove gritty dirt from carpets by daily use of a good vacuum cleaner.

2. Use a dry cleaning powder to renew color and beauty to carpet every few months. The shampoo method of cleaning carpet may be recommended if care is taken to allow thorough drying time. Expert handling is necessary and professional treatment is preferred.

3. Remove spilled materials from carpet or other floor coverings immediately. Use solvents for oily or greasy materials; water for water-soluble materials, blotting the pile dry when through.

4. Avoid carpet spot wear-outs. Protect heavily trafficked areas with smaller rugs or mats.

5. When carpet starts showing wear, it may be possible to shift it. Strips from less travelled areas may be used for replacement and wear can thus be more evenly distributed over an entire carpeted area.

6. Stair carpet should be shifted to bring wear onto unused portions. This can be done several times in the lifetime of a stair carpet installation.

7. Inspect and clean rubber mats. Soap and water is the only recommended cleaning agent; strong cleaning solutions have a deteriorating effect on rubber. Clean floor underneath mats thoroughly and have completely dry before replacing mats.

8. Wash hard-surfaced floors, such as tile and terrazzo daily.

9. Resilient floors, if carefully maintained and wax polished, require only daily dusting. Waxing should be renewed when the gloss finish shows wearing away and footprints.
Beauty

Affinity

Economy... by Bigelow Carpet Counsel

CARPET FOR THE MERCURY THEATRE, DETROIT, MICH., BY BIGELOW CARPET COUNSEL

BEAUTY... for your after-the-war carpet installations will be found in new Bigelow patterns and colors.

AFFINITY... the right carpet design for the right spaces. Bigelow Carpet Counsel will help you blend colors and styles to fit your theatre for the best effect.

ECONOMY... Carpet Counsel saves your money in the planning stage—at no extra cost per square yard.

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVENUE, NEW YORK 16, N. Y.
Theatres Exploit the Advantages of Temperature Control

Our extensive quest for evidence of "What's New in Air Conditioning" development for the present consideration of postwar theatre planners met with the usual courteous response that "It's a bit too early to even discuss such things."

Which, of course, is a very satisfactory explanation of the situation confronting most manufacturers of durable goods at this time. They're still much too busy with war work to tackle any technical changes in product design or manufacture, although it is likely that all may have something new in mind.

SEES ENLARGED DEMAND

In point of the importance air conditioning will have in our postwar theatres and the effect of such installations on the further progress of that science, Mr. A. C. Buensod, of Buensod-Stacey, Inc., New York air conditioning engineers and contractors, expressed the following views: "I am very much convinced that the field of air conditioning will be greatly enlarged for theatre installations in the immediate period after hostilities are ended and equipment and materials again become available.

"The theatre industry in the early 20s was progressive and really introduced to the public the value of air conditioning. During the years since, public acceptance has created a demand for air conditioning which has included retail and department stores, office buildings, and, in the war period, many of the industrial factories of necessity have been equipped for mass production and have utilized air conditioning as one of the tools for greater efficiency in their use of labor.

"This means that many people have been exposed to the advantages and the comforts of air conditioning and we feel that the progressive theatre operator will heed this demand from the public by utilizing it to the fullest extent in both small and large houses.

"The principles of air conditioning have not changed; but in the years since the early pioneering installations there has naturally been an improvement in the equipment available, particularly in sizes of refrigerating machines which are suitable for any size of theatre.

PREWAR PRODUCTS

"We now have for the large capacity house the centrifugal type of refrigerating equipment for chilling water, which has proved to be acceptable after 15 to 20 years' operation in the pioneer houses. We also have many types of small reciprocating compressors of moderate capacity for use in the small size houses. These machines use Freon-12 and can be had in single installation types or in many cases packaged units have been installed in some of the small houses and have rendered good service.

We also have small centrifugal types of water chillers which are hermetically sealed and with tonnage capacities suitable for the smaller theatre now in demand. This means that the theatre designer has a wide choice in the selection of equipment which is suitable in a coordinated air conditioning design to give the comfort results for the patron of the theatre.

"The theatre operator is interested in having a system that can be maintained easily and is as trouble-proof as possible with full automatic control so that the attendant troubles from lack of qualified operators are thereby greatly minimized. The air circulating system must be complete and primarily provide for ventilation of the theatre at all seasons of the year for the patrons in order to create healthful conditions. This air circulation is tempered by some source of heat in the winter months and, in the spring and fall, provisions made for all outdoor circulation of air in order to provide the economy by not requiring the use of the refrigerating system until such time as the summer season requires the reduction of both the temperature and the humidity of the air in order to maintain proper conditions within the theatre."

The situation appears to be that systems available in the late prewar period when properly selected and engineered in installation will be quite adequate for all theatre use in the postwar period. The present problem is to make them obtainable as quickly as possible.

EQUIPMENT AVAILABLE

Asked for a statement on the availability of air conditioning equipment for theatre use and how it may be anticipated and included in present plans for postwar theatres, Mr. B. P. Edelman, Sales Manager of United States Air Conditioning Corporation, gave us the following answer:

"Briefly summarizing the equipment that will be available and which, as a matter of fact, now is available on accepted ratings under existing War Production Board regulations, we submit the following:

"Centrifugal blowers in all sizes, for ventilating and for comfort cooling of auditoriums. This includes blowers to be used alone for plain air ventilation, and blowers (Continued on page 38)
Tomorrow's movie-goers will choose the theatres that offer Modern Air Conditioning as an added attraction to good entertainment. They want comfort, so that their enjoyment of the performance will be complete.

The theatre business was among the first to recognize the patron-pulling power of air conditioning. Thousands of theatres have been air-conditioned. The owners of a large percentage of these recognize the need for modernization of their systems. The owners of thousands of others, who lack air conditioning, recognize its business essentiality. That's why most theatre postwar plans include Modern Air Conditioning.

Modern Air Conditioning means Westinghouse—and its years of pioneering research and engineering experience.

For essential war uses in factories, hospitals, airports, military bases, etc., Westinghouse Air Conditioning and Industrial Refrigeration Equipment is available today.

For executives, architects and engineers now planning postwar building and modernizing, dependable data and competent application engineering assistance are ready.

Phone your nearest Westinghouse office, or write on your letterhead to Westinghouse Electric Elevator Company, 150 Pacific Avenue, Jersey City 4, New Jersey, for your copy of a new booklet, "How To Plan Your Postwar Air Conditioning Today."

HERMETICALLY-SEALED FOR DEPENDABILITY

Westinghouse pioneered the Hermetically-Sealed Compressor. Hermetically-sealed means light weight - small size - low maintenance and operating costs - high efficiency - long life.

Tomorrow's Added Attraction
is on Architects' Drawing Boards Today

Westinghouse
PLANTS IN 25 CITIES...OFFICES EVERYWHERE

Air Conditioning

Westinghouse presents John Charles Thomas • Sunday 2:30 E. W. T., N. B. C.
Ted Malone • Mon. Wed. Fri. 10:15 E. W. T., Blue Net.
TODAY'S PLANS...

The tremendous demand for usAIRco equipment for essential civilian and governmental use has been a constant source of stimulation to our planning and engineering research staff. And the improved efficiency of our current production is eloquent testimony that the name usAIRco will continue to stand for the finest in air conditioning. Your inquiries for present and future deliveries will be promptly answered. You can get prompt shipment now on blowers, coils and heaters.

Theatres Exploit the Advantages of Air Conditioning

(Continued from page 36)

which are to be incorporated as a part of a complete refrigeration or air conditioning or evaporative type cooling system.

"Air washers in single stage and double stage arrangements. The single stage type air washer, of which there are two models, is used as a part of a system of evaporative cooling, whereas the double stage air washers are used generally with cold water (55 degrees and below) and with mechanical refrigeration equipment as a dehumidifier and cooling unit.

"Coils for cooling, either with cold water or with mechanical refrigeration. These coils will be of copper construction. Coils for heating with steam or hot water. These coils also are of copper construction and are available and will continue to be available in a large number of sizes.

"Package type (cabinet) evaporative cooling units. These units are available in package form, each unit combining the blower, drive, motor and air washer section completely housed in a metal cabinet. Sizes run up to 10,000 CFM per unit and many installations are arranged with two and more package type units installed as a part of a complete system.

PACKAGED UNITS

"Refrigerated Units: This is the package-type refrigeration system available in sizes up to and including 25-ton capacity, each unit consisting of blower, blower drive and motor; cooling coil and controls; compressor and compressor motor; evaporative condenser. Refrigerated units were first put on the market by our company two years before the war and they have clearly demonstrated that they make it possible for hundreds of theatres to have refrigeration air conditioning when these theatres would otherwise not be able to afford the necessary original investment because of the high cost of equipment and installation. The installation cost of the new refrigerated unit is greatly reduced over that of the conventional type of refrigeration system."

From the foregoing comments, we may safely conclude that the temperature regulation requirements of all our theatres will be met successfully when restrictions are removed. And that they will be met in a manner that will be highly complimentary to theatre operation as well as to the further progress of the air conditioning industries.
For That Extra Measure of Service

It has always been our aim to give theatre men every possible value in projection arc lamps when they bought the

Simplex High

That we have succeeded is evidenced by the unparalleled service which they continue to render all those so fortunate in their choice.

When restrictions on production are removed there will be a new and still greater projection arc bearing that highly respected trademark

Simplex High

—a lamp which will as always assure an extra measure of service.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"There's a Branch Near You"
Present Outlook on Projection and Sound Reproduction

As we go to press with this review-preview issue of 1944-5, there is not much to report in the way of new product development for early postwar consideration. New product developments, now in the making, are still not ready for disclosure or discussion as we close the forms for this issue.

This much can be told, however: There will be new models of both projection and sound equipment, new lamps, lenses, amplifiers, speakers and other accessories ready for announcement and marketing within a reasonably short time after wartime restrictions on their manufacture are removed. The time, of course, is indefinite.

SNEAK PREVIEW

We have had the privilege of inspecting a few of the developments (under guard, of course) and we can assure our readers definitely that the size and shape of things to come will not be radically different from their predecessor models still in service. In this respect, the process of refinement and improvement of prewar models is being worked out on drawing boards and behind closed doors in the factory laboratories. In other words, all "bugs," if any, are being extracted from prewar models of both sound and projection equipment and their kindred accessories.

Among the objects of present projection engineering, research and development are such things as (1) heavier elements for greater life, less frequent repair and adjustment and steadier performance of the screen image projected; (2) improved oiling systems for improved gears and wearing parts; (3) greater foolproofness in operation; (4) easier access to all elements and numerous other improvements and refinements over the models of 1940.

In their preparations to produce and introduce new light sources for better projection, the lamp manufacturers are also busily engaged in development toward the higher intensity range; but they're showing nothing yet and are talking less. However, it is pretty certain that the new lamps when they come will not seriously upset present projection standards; by which is meant that they will readily replace older models under all ordinary conditions.

Optical systems also are the subject of research and development, as is as well the provision of new equipment for electrical current supply and regulation; but there's nothing on the horizon now to indicate that any of the new equipment promised will not fit comfortably into our present projection rooms or those to be planned for our new postwar theatres.

Sound equipment, too, is quietly undergoing a similar process of revision and refinement of elements for better results, and further integration with the projection units is promised with the provision of new models. But here again, no revolutionary changes are to be anticipated.

WHAT'S WANTED

During this past year, our "Cine' Clinic" has raised the question of "What Should the Postwar Projector be Like?" on frequent occasions and hundreds of letters have been received from projectionists all over the country outlining their ideas for projection improvements. Some of the suggestions, several of which have been outlined by sketches, have been highly practical; many have been more idealistic than attainable, others have been admittedly of the "Rube Goldberg" type; but on the whole these many suggestions have served to bring out and highlight the points at which improvements are needed in the new equipments to come.

The purpose of our monthly clinical discussions since the war put a stop to further equipment production has been to assist manufacturers in their postwar plans by bringing to their attention in this most practical manner the need for improvements and where they may be applied for the satisfaction of the men who operate projection and sound equipment and who are held most responsible for the final result.

Conservation and maintenance too have been subjects of regular treatment in the "Cine' Clinic." Invitations have been consistently tendered to our projectionists to tell us their troubles in connection with the upkeep and caretaking of their irreplaceable equipment. Many valuable suggestions in the form of "Kinks and Gadgets" have been exchanged by members of the craft through the "Clinic" as well as "The Quiz Pot."

The methods by which our men of the projection room have solved their problems have ranged from clever to crude contraptions; but they indicate what a good
GREATER FIDELITY in sound projection is accomplished with built-in CONSTANT VOLTAGE

Because of the heavy demands for industrial power, stable voltages are practically non-existent on America's power lines.

These fluctuating voltages are noticeable in the operation of anything electrical. But where they affect the greatest part of the American public is in the operation of sound and communication equipment.

Even before Pearl Harbor the Drive-In Theatre of Columbia, South Carolina found it impossible to operate its amplifying system with the irregular voltages available from its power source. Only through the installation of a SOLA Constant Voltage Transformer were they able to correct this situation and deliver an acceptable performance to their public. Many other theatres have followed this example.

The lessons learned before Pearl Harbor, and greatly amplified by the increased tempo of industrial production, will contribute towards the future enjoyment of entertainment and communication facilities.

But SOLA Constant Voltage Transformers are now at war and further improvements in theatre entertainment must wait until the guns are stilled. SOLA Constant Voltage Transformers are figuring prominently in blue prints of the post-war world.

When victory is complete SOLA Constant Voltage Transformers will be available as a built-in part of motion picture and sound projection equipment, they will add to your enjoyment of FM and television, they will transmit your voice with greater clarity to distant parts of the globe, they will guide you safely through the air, and in hundreds of other ways contribute to the usefulness of all things electrical.

Custom-made units can be designed to exact specifications. Standard units are available in capacities from 10VA to 15KVA.

To Manufacturers:
Built-in voltage control guarantees the voltage called for on your label. Consult our engineers on details of design specifications.
Ask for Bulletin 9CV-74

Constant Voltage Transformers

SOLA

Transformers for: Constant Voltage  Cold Cathode Lighting  Mercury Lamps  Series Lighting  Fluorescent Lighting  X-Ray Equipment  Luminous Tube Signs
Oil Burner Ignition  Radio  Power  Controls  Signal Systems  Door Bells and Chimes  etc. SOLA ELECTRIC CO., 2525 Clybourn Ave., Chicago 14, III.
Present Outlook
On Projection and
Sound Reproduction

(Continued from page 40)

job the craft has done in keeping the show on the screen under extreme difficulties. And we might add, too, that theatre owners and managers themselves have been most cooperative in the matter of conservation and maintenance, providing generously in most cases repairs and replacements which the manufacturers and dealers have kept available throughout the emergency. A remarkable record has been attained in that no theatre to date has been forced to close through lack of repair parts and service.

And speaking of service, may we refer at this point to the very helping hand extended to our industry by those concerns engaged in the extension of contract inspection and repair service for both projection and sound equipment? Regular inspection, adjustment and repairs rendered by field representatives of these organizations under contract with exhibitors have certainly relieved a great strain on the industry. It is likely and most logical to believe that maintenance service under contract will expand immensely in popularity and practice in the postwar era.

WHO DONE IT?

In review also, we may as well refer, because of its wide potentialities, to a movement started by this department early this year (1944) designed to help stem the tide of film mutilation resulting from the continuous use of over-age and worn-out projectors in too many of our theatres. The crusade initiated by Ansel M. Moore, a member of the M. T. editorial staff, was transferred to the "Clinic" and has since been carried on consistently in these columns. Currently, the working projectionists are presenting their views on the situation. Others are expected to testify and when the evidence is all in Mr. Moore, resuming, will bring up for further discussion herein the original plan for a joint industrial underwriting of the removal of all rattletrap projectors from this broad field of contention, wherein film stock and public preference for good projection are reportedly taking a terrific beating at this time.

Concluding with a forecast for the early postwar period, it is plausible to predict that the steady trend to better projection and sound reproduction of motion pictures will be resumed promptly. Furthermore, accelerated by the availability of new and improved equipment, it will quickly make up for time lost in the three-year interim of wartime rationing of all mechanical requirements.

The need for new projectors, sound equipment and all kindred accessories is great. Time must be allowed the manufacturers for retooling, testing, production and delivery. But war production, engaged in on a huge scale by our projection and sound equipment manufacturers, whose competency and skill in the production of precision devices was quickly recognized by the War and Navy Departments, has taught many valuable lessons in the production of equipment for civilian use when that process can be resumed again.

Most of our prewar equipment makers have sustained their contacts with theatre trade all through the mechanical moratorium. Many have promised new models as soon as priorities will permit. However, and we repeat, there are no startling changes in the shape, design or operational characteristics of the promised postwar equipment. The prospective purchaser, therefore, may plan his theatre and its projection room for the reception of new equipment that is not revolutionary, but rather evolutionary in its resumption of the normal trend toward Better Projection and Sound Reproduction.

Theatres can have B.O. in the odoriferous sense, too. If you want your theatre to have B.O. (boxoffice), guard against the B.O. which even your best friends won't tell you about.

The Cine Clinic Department, a regularly featured department of This 76-page manual "RCA Photophone Handbook for Projectionists"—check—full of good preventive maintenance suggestions. No obligation.

Name
Theatre
Address
City State

The MODERN THEATRE SECTION
Carpet Supply Situation
Now Static But Most Promising

(Continued from page 34)

ucts needed to fulfill an increased demand for the finished materials.

ANTICIPATE NEEDS
Determining the amounts, types and qualities of floor coverings needed by the consumers will help postwar production problems greatly. It would be wise for every planner of a postwar theatre or remodeling to figure out what he is going to need and want as far in advance as possible. Thus he could get his order in early and in many respects secure better attention and service when civilian production actually resumes.

In the meantime, the best advice to be followed is the proper upkeep and coding for conservation of present floor coverings. They may have to serve for quite some time yet; even possibly a year after the end of war. Present properties are well maintained in this interval, it may even be of advantage to wait until the new 194V products are available.

Triple Function Foreseen
In Theatre Lighting

(Continued from page 30)

in the achievement of good structural and decorative style. With architects and decorators of our theatres working closely with lighting engineers, it is possible that an entirely new concept of amusement place design will result.

Even at present, emphasis is placed upon lighting in achieving effects rather than upon applied decoration of the plaster and gilt variety. Smooth, clean modern lines are infinitely enhanced by light in colors and various treatments. The play of light upon contour is also an economical means of achieving decorative beauty and of attaining a more frequent change of appearance.

This trend will go forward in postwar theatre design and in application to already existing theatres as well when they are re-modeled or decorated again in a manner to keep pace with the theatres to be built in the postwar era. Illumination, spectacle and decoration will really come into their own as the solution to many greatly more expensive structural and design problems.

Proof that Translucent Plastic Changeable Letters are here to stay is to be had in the great number of theatres that are replacing their old style solid opaque letters with these new attention magnets. They are doing this because they afford sharply silhouetted copy by day and the careful brilliance of noon by night, thereby attracting more attention and increased business.

Permitting fullest utilization of the light which shines through them, these strong, durable letters work equally well outside on the marquee or inside in Wagner Lobby Displays.

Available in four beautiful, non-fading colors that go all the way through the letters. There is no surface color to chip or scale off. They never require painting. Obtainable without priorities in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up.

Wagner Lobby Display units are quality constructed of prewar materials. Made of sheet steel, with attractive white enamel finish, they are easy to install in any desired length. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

NOW AVAILABLE
Aluminum letters for replacement and for those who believe that greater durability is more important than advertising value.

See your theatre supply dealer or sign man, or write for literature and name of nearest dealer.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

CANDY
(BAGS and BARS)
NUTS
Satisfy your patrons and MAKE MORE PROFIT by selling the KAYLINE.
WRITE FOR PRICES.
KAYLINE COMPANY
Room 705
29 E. Madison St.
State 8666
Chicago 2, III.

We have for immediate delivery
Pedestals — Rewind Tables
Film Cabinets — Hand Rewinds
and Parts for SIMPLEX — POWERS and
MOTIOGRAPH PROJECTORS
and Parts for Peerless Lamps

Edw. H. Wolk
1241 S. Wabash Avenue
CHICAGO 5, ILL.
No Startling Changes Foreseen for Theatre Seating

The theatre seating industry, now so busily preoccupied with producing a variety of war materials—from beds to munitions—is also anticipating a mass return to civilian production within a short time after the cessation of hostilities in Europe. Recognizing a great civilian need and almost instant demand for its products, this industry is looking forward to reconversion with great interest and no little planning.

It is expected now that the transition to civilian production will be gradual and that products will be along the 1942 model lines with but few changes for some time. There will be less variety in models also, inasmuch as only the best of the prewar products will be manufactured in the early postwar era.

New Designs Next

Striking new designs and developments will come after the first demand has been filled, however, and some of these are now on the drafting boards. Their production at the start of civilian manufacture though would act more as a bottle-neck, inasmuch as the need for new tools and dies probably could not be filled for some time.

Therefore, reconversion will assume a gradual trend and the attempt will be made to fulfill the most necessary demand before anything unusual in the way of new product is brought forth. This is all to the good for the theatre industry, which consumes an enormous amount of public seating product. Replacements for already existing theatres will be available shortly, yet those who wish may await the postwar designs with assurance that they too will be available within a year or so after the war has ended on both sides of the world.

Prewar theatre seating of the 1941-2 variety was excellent and as these same models will be produced within a short time after civilian production resumes, we have nothing to be troubled about. Theatre chairs had approached a peak of beauty, comfortability and durability. As soon as the raw materials for their construction are available to the manufacturers of theatre chairs, we may be certain that the same excellence of product will be resumed again.

As to postwar designs, they probably will not differ greatly from what we had just before the war, except possibly for refinements in the application of such new materials as plastic and the like. A number of new upholstery fabrics developments. Chairs will still be chairs. They will have approximately the same form and occupy the same relative space; perhaps a bit more for the sake of comfort. Those who are planning new theatre seating installations will do well to bear this in mind at all times.

Seating Has Suffered

The war years have been very hard on theatre seating. Not only has patronage been extra heavy, with a resultant wear and tear on the well-used seats; but there was an almost inevitable outbreak of vandalism in overcrowded and under-manned theatres which took a heavy toll in seat-cutting and other damage to this irreplaceable item. Most theatres will need new chairs—and badly as soon as they can get them.

It appears too that a greater number of seats will be needed than ever before. The movie-going habit has received great impetus in these war years, and if it is to be maintained after the war when the boys return from overseas, a vastly increased number of seats will be required to accommodate the increased patronage.

Yet, not only greater quantity will be necessary, but also greater quality. Patrons have been content to sit on worn-out and uncomfortable theatre seats for the "duration." But these same patrons will be quick to complain to high heaven if they be forced to occupy these same chairs after the war is over.

When the customer again becomes "always right," it will be found that he also becomes more demanding. People have put up with a lot of discomfort and distaste in the past few years; but they will not continue to take it when commodities are again available and plentiful. The theatre which offers the most comfort and convenience will be the one the public favors, after years in which these things were put at a premium.

Most of our present theatres are going to require remodeling and modernization. One of the most important elements of these plans should be seating. In fact, with emphasis upon the seating situation, many of our present theatres can be re-modeled to provide for more seats by enlarging the auditorium, ramping and so forth. Yet more seats should never be provided at the sacrifice of valuable knee-room between rows. It must be remembered that a satisfactory seating arrangement also takes into consideration the space between rows for passage and comfortable relaxation without crowding.

Advance Planning

Theatres planned for postwar erection (Continued on page 47)
WHEN the S. R. O. sign goes out in front of your theatre, it doesn't mean that the doors are closed. Not by a long shot! Standing Room Only, properly interpreted, means come in anyway ... there will be plenty of seats after a short wait.

- Well, that's the way it is with us! Our S. R. O. sign, like yours, does not mean that our doors are closed, either. Come in anyway! Drop around to talk over your postwar seating problems. As things appear now, it may only be a short wait until the main performance (the war) lets out. Until then, or until metals and other materials are available, Heywood-Wakefield will continue to devote almost its entire productive strength toward winning the war.

- In the meantime, Heywood is putting much time into theatre chair development ... into improvements and a more efficient manufacturing setup. We will be ready, when materials are released, with a compact, well styled, comfortable line of quality theatre chairs. Each postwar pattern will be a credit to the name, "Heywood-Wakefield" ... to Heywood's reputation in the theatre chair field!

HEYWOOD-WAKEFIELD
Theatre Seating Division
GARDNER  •  •  •  MASSACHUSETTS

Established 1826
SANITATION

EMPHASIZING THE ESSENTIALS OF HOUSE HYGIENE IN THEATRE MAINTENANCE

Wartime Maintenance Has Encouraged Good Housekeeping

SANITARY MAINTENANCE has suffered noticeably throughout the war emergency, but not to the extent one might imagine if all the handicaps and hardships of theatre maintenance under imposed restrictions are considered. In most theatres, cleanliness has been maintained remarkably well in spite of general property deterioration and the shortage of help.

The older theatres, many of which were in bad shape physically well before the war placed restrictions on modernization and renovation have provided the worst problems of sanitary upkeep for theatre management. Many of the old houses were a problem in this particular long before the war put a stop to such things as plumbing repairs, structural changes, ventilating improvements and other equally essential elements of house hygiene.

GETTING BY (?)

Fortunately though, through the extended use of certain “maintenance availables,” including paint products, cleaning compounds, good old soap and water and all the elbow grease that could be mustered, the older houses have been able to get by, in most cases without too much public censure. The newer theatres, of course, have followed the same rules of maintenance and with even better success because to them the problem was merely that of sustaining standards of cleanliness set before the war.

An old theatre structure is more difficult to keep clean and sanitary because in most cases houses constructed ten, fifteen or twenty years ago, unless they were subsequently modernized, were designed and built before sanitation became a universally recognized requirement of theatre operation. Inadequate plumbing, ineffective ventilation, poor lighting and general disregard for human health and comfort were the characteristic shortcomings of restroom arrangements in our theatres of the old boom days.

Even the “deluxe atmospherics” of the early 20’s were woefully short on even the simplest of sanitary provisions. Customarily, the toilet rooms were stowed away in the most inaccessible part of the building— invariably the basement, in which they shared space inequally with the boiler room—and as for equipment and furnishings, they were of the barest type available. Small wonder the patrons held such provisions in contempt, when forced by nature to use them, and were not above leaving them in worse condition than they found them.

PLAN FOR SANITATION

During the past decade, and as well during this period of restricted maintenance, prospective theatre builders and remodelers have been giving much more attention to structural provision for sanitation. It is now known that good housekeeping starts with the planning of a theatre, and therefore if basic provision for it were not included in the plans, the future sanitary maintenance of the house becomes a high-cost headache to management as well as a handicap to good business at the boxoffice.

Smart showmen today know that clean restrooms, conveniently located and well equipped are one of their best business-building assets. They are maintaining them as such and present plans for postwar theatres are calling in most cases for the latest and best in sanitary maintenance provisions.

While restrooms and toilets naturally suggest the point at which sanitation is most important and where usually the need for greatest precaution is to be found, these places are not the only sources of insanitation around the theatre.

Let’s emphasize this point by admitting that “no building is cleaner than its dirtiest corner.” Dirt, even the mere appearance of it, suggests an unsanitary condition. Therefore, if the lobby or lounge or even the auditorium is not kept clean and wholesome, it is of little avail to maintain the restrooms in a sanitary condition. First impressions gained upon entering a theatre are taken by the patrons as an indication of the good housekeeping policies of management throughout the house.

Offensive odors, regardless of their source of emanation or their flavour, are the always dependable warning signals to the patrons. They are even more prolific in this respect than in their attitude toward the appearance of dirt to the eye. It is useless to try to cover up one odor with another on the theory that the substitute might be more pleasant. Perfumery in theatres has become readily recognized by patrons as purely a cover-up measure and it invariably arouses a suspicion that there’s “dirty work” behind the scenes. Likewise, strong smelling disinfectants, although there is more good reason behind their use, arouse a doubt concerning the good housekeeping ability of theatre management.

BETTER ASSURANCE

The whirr of a vacuum cleaner and the appearance of a workman-polisher up the premises, the scrub women doing their stuff or a waft of natural fresh clean air to

The MODERN THEATRE SECTION
greet the eyes, cars and noses of theatre patrons are much more reassuring and welcome than perfumes and disinfectants.

But all this is not to say that pleasant odors or even disinfectants and germicides are taboo in the well-kept theatre. Sometimes an atmospheric effect can be attained by the dissemination of a pleasant invigorating aroma. Occasionally, under the most rigid rules of maintenance, a disinfectant or germicide may be found necessary as a temporary expedient. But it never should be necessary to resort to the cover-up means permanently.

Good plumbing fixtures, proper ventilation, efficient lighting, plenty of waste disposal receptacles, careful maintenance of floors and walls, thorough cleaning after each performance and careful vigilance during showtime are the things that suggest sanitation and sustain it in the eyes and as well in the noses of the public.

The health of the public has also become of considerable concern to theatre management who, in fact, have borne the brunt of sanitary legislation. Contagion or the frequent outbreak of epidemic disorders usually bring prompt inspection of theatres and frequently condemnation or a close-down order results. Therefore, theatre management can ill afford taking chances on the whims of local authority or suggestion to the public mind of improper or inadequate sanitary provisions.

Many theatre owners found ways and means of keeping their properties reasonably sanitary and safe during the emergency. Others have found the emergency a convenient excuse for a let-down in good housekeeping practice. But when materials for remodeling and structural corrections again become available, there will be no alibi for some of the conditions theatre patrons now endure as good sports.

Keeping your house clean is the best possible way to preserve it.

No Startling Changes Foreseen for Theatre Seating

(Continued from page 44)

also may provide more and better seating if the layout is planned well in advance. Theatre architects are well acquainted with the laying out of auditoriums for best possible seating and sight-line considerations. Seating layouts planned in advance also make purchase planning in advance much easier.

We may be reasonably certain that theatre chairs will be among the first available products for the remodeling of old houses and the building of new ones after reconversion has become an actuality. If plans for theatre construction or modernization are now being held up in the thought that something startling may occur in the public seating industry, it would be wiser to think the thing over again.

Theatre chairs will have emerged from this war emergency with many improvements, yet they will be practically the same products which we were offered just prior to the war. The theatre chair maker is most anxious to serve us again and we may be certain that satisfactory products will be available to us at their earliest possible production time.

IMMEDIATE DELIVERIES

On CHICAGO’s Supreme Expansion Belts. Keep seats anchored securely. Available now at leading supply houses.

CHICAGO Expansion Bolt Co.,
2228 W. Ogden Ave., Chicago 12, Ill.

MATTING INFORMATION
OF INTEREST
TO THEATREMEN

As America’s largest matting specialists, we continue to make matting available, despite restricted production and material shortages, and to act as the sole supplier of the finest mat film servicing the equipment now installed in America’s theatres.

Furthermore, new materials are being developed and more will be announced as soon as production restrictions are lifted. New, enlarged facilities and modern equipment permit increased production.

Chief among these types of matting available today are AMERITRED SOLID PLASTIC FRICTION MATTING for use where rubber matting was formerly used, and in enclosures. It provides a non-slip surface, lies flat on the floor and affords good scuffage. It is easily handled and cleaned, is block in color, and comes in sheets 29” x 63” x 9/64” which can be trimmed for smaller or odd shaped areas.

FLEXIBLE WOOD LINK MATTING also is available. It lies flat, follows the contour of the floor, and can be rolled or folded for easy handling and cleaning. Revealed edges reduce the danger of tripping.

RUBBER MATTING FOR SWITCHBOARDS or for use in front of the stage when available is without war contract number.

Write for prices and literature describing various types of matting for promoting safety, sanitation and comfort. Give details of your problems, such as location, prevailing conditions and size of the area to be covered.

As soon as wartime restrictions are suspended production will be resumed on Ezy-Rug colored rubber link matting. Countertop matting. Aired rubber rubber matting. Tufted tire rubber matting. Bal-O-Bug rubber cross corrugated matting, Am stro wide ribbed rubber matting, rubber matting, pyramid matting, steel plate rubber matting, rubber safety stair treads, and perforated rubber mats.

AMERICAN MAT CORP.
1719 Adams St.,
Toledo 2, Ohio
In one hour of firing, one 75 millimeter field gun expends 7,250 pounds of copper...copper that is still high on America's critical shortage list of essential war materials!

That's how important it is to continue saving the copper that drops from your projector carbons to the bottom of your lamp housings. And the copper that you strip from stubs.

Salvaged copper turned in to your distributor or local salvage headquarters quickly finds its way into essential products for war...to keep such weapons as this gun firing.

Your Government asks you to continue saving copper. You'll save still more by reading our bulletin on the most efficient operation of Victory High Intensity Carbons..."National," "Suprex" and "Orotip."

If you have not received your copy, write today to National Carbon Company, Inc., 30 East 42nd Street, New York 17, N.Y., Dept. 6K

National Carbon Company, Inc. Unit of Union Carbide and Carbon Corporation

General Offices: 30 East 42nd Street, New York 17, N.Y.
Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

Keep your eye on the infantry...the doughboy does it!

THE KEY TO BETTER BUYING

A CLASSIFIED DIRECTORY OF EQUIPMENT AND MATERIALS MANUFACTURERS WITH CROSS REFERENCE TO LOCAL SUPPLY SOURCES

HOW TO USE IT: Refer to the department of theatre operation in which your requirements are to be used. These divisions are arranged alphabetically in the volume and numbered in the order of appearance. Under each of these divisions headings, items are classified in alphabetical order and the manufacturer's name and address is given thereunder with letter symbols to indicate nearest source of supply. *Majority with (B) have branches in all principal cities, to which inquiry may be directed; (D) means the manufacturer sells direct; (C) through local contractors; while symbols (A), (I) and (N) indicate that the item can be purchased through local theatre supply dealers or other local supply sources indicated in the 'Key' at right. See listing of 'Theatre Equipment and Supply Dealers' immediately following the portion of the Directory and refer to the territory in which you are located. Bold-faced listing denotes advertisers in this issue. Reference to page on which advertisement appears herein is also given. READ THE ADVERTISEMENTS herein as well as those appearing regularly in The MODERN THEATRE section of BOXOFFICE and in making inquiry please TELL THEM WHERE YOU SAW IT. Thanks!

1 ADVERTISING

Attraction Board Letters
Falk Glass Products Co., 5-9 Union Sq., New York 3, N. Y. (CA)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Date Strips
Case Bulletin Service, 1311 S. Webbash Ave., Chicago 5, Ill. (D)

Display Frames and Cases
Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Colonial Sales Corp., 328 Broadway, New York 10, N. Y. (CA)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Flashed Opal Glass
Falk Glass Products Co., 5-9 Union Sq., New York 3, N. Y. (CA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Fluorescent Signs

Insert Frames
Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Colonial Sales Corp., 328 Broadway, New York 10, N. Y. (CA)

Lamp Coloring
Rasco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Letter Mounting Units

Lobby Display Lights
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCNA)

Lobby Display Units
Newman Bros., Inc., 666-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Marquees
Newman Bros., Inc., 666-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Neon Tube & Chemicals

Plastic Silhouette Letters

Porcelain Enameled Signs
Ingram-Richardson Mfg. Co., Beaver Falls, Pa. (DC)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Poster Projectors
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Sign Controls
Sanganco Electric Co., Springfield, Ill. (INA)

Sign Letter Patterns
John F. Rehn, 1300 N. Central Ave., Chicago 51, Ill. (D). See page 42.

Signs, Admission
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)

Signs, Electric
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Sign Maintenance
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Federal Electric Co., 8700 S. State St., Chicago, Ill. (B)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Signs, Neon, Zeon
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Textile, Inc., 2909 Factory St., Dallas 9, Tex. (DCB)

Transparency Frames

2 AIR CONDITIONING

Air Circulators

Air Conditioning Motors
J. E. Robin, Inc., 300 W. 42nd St., New York 18, N. Y. (A)

Air Conditioning Systems
Carrier Corp., 50 Goddess St., Syracuse 1, N. Y. (CB)
Chrysler Corp., 245 Broadway, New York 6, N. Y. (DC)

3 AIR RENTALS

These Symbols Indicate Source of Purchases
(A) All Dealers; (B) Branch Offices; (C) Contractors; (D) Sells Direct; (E) Independent Supply Dealers; (N) National Theatre Supply Company Branches; (B) RCA Dealers.

See page 66 for names and addresses of all theatre suppliers in U. S. and Canada.
Air Washers
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
Vilter Mfg. Co., 2217 S. 1st St., Milwaukee 7, Wis. (DCB)
York Ice Machinery Corp., Roosevelt Ave., York, Pa. (DCB)

Blast Coils
Carrier Corp., 50 Geddes St., Syracuse 1, N. Y. (CB)
Frick Co., W. Main St., Waynesboro, Pa. (CB)

The superiority of Century Projectors has been recognized the world over.

IN THE FOREIGN MARKETS
Western Electric Export Corp.

IN THE CANADIAN MARKET
Dominion Sound Equipments, Ltd.

IN THE DOMESTIC MARKET
Authorized Independent Theatre Supply Dealers

CENTURY PROJECTOR CORPORATION
729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Planning your postwar theatre?

...so are we!

Our constant research and testing of theatre chairs and materials have always resulted in the very highest standards of construction. This fact is amply demonstrated by the way American Seating Company chairs are standing up, through protracted war-time use.

Many of the research and testing methods developed especially for our war production will apply to our forthcoming peacetime products. They will result in new improvements that will pay even further dividends to theatre owners. When final Victory comes American Seating Company will be your source for the best in theatre seating—as it has for over half a century.
3 FURNISHINGS

Acoustical Materials
Armstrong Cork Co., Lancaster, Pa (C)
Geloex Corp., 122 S. LaSalle St., Chicago, Ill. (CI)
Glasbey & Mathison Co., Butler Ave., Amherst, Pa (D)

Aisle Lights

General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.
Kiegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Raytheon Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)
L. C. Chase & Co., 295 Fifth Ave., New York 16, N. Y. (A)
Clarence P. Cochrane Co., Bridgeport, Pa (C)

Carpet Cushions
Bigelow-Sanford Carpet Co., 140 Madison Ave., New York 10, N. Y. (CA)

Carpet, 295 Fifth Ave., New York 16, N. Y. (DA)


Carpets

Carpet Cushions

Curtain Cushions

Curtains

Drapes

Drapery

Drapery Fabrics

Drapery Lists

Drapery Supplies

Drapery Supplier

Drapery Suppliers

Drapery Supplies

Drapery Supplier

Drapery Supplier

Drapery Suppliers

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier

Drapery Supplier
Seating, Auditorium
American Desk Mfg. Co., Temple, Tex. (DBI)

See page 51.
Fenix Seating Co., 52 E. 13th St., Chicago 5, Ill. (A).

See page 62.
General Chair Co., 1938 East Ave., Chicago 22, Ill. (DCINA).
See page 63.
Heywood-Wakefield Co., 506 Central St., Gardner, Mass. (B).
See page 45.

See page 45.
International Seat Corp., Union City, Ind. (R)


See page 45.

Standee Equipment
New York Brass & Wire Works, 434 Broadway,
New York 13, N. Y. (DCINA)

Terrazzo Floors
National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)

Ticket Choppers and Boxes
Goldberg Bros., 1335 Blake St., Denver 1, Colo. (D)

See page 47.
Newman Bros., Inc., 660-70 W. 4th St., Cincinnati 3, Ohio. (DCINA)

Ben S. Pollock & Sons Co., 2159 S. Kinzie St., Milwaukee 7, Wis. (D).

See page 32.
Ticket Registers Co., of America, 218 S. Wabash Ave., Chicago 4, Ill. (DA)

Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)

Wessel Projector Co., 265-19 S. State St., Chicago 18, Ill. (I).

See page 54.
Edward H. Walk, 1241 S. Wabash Ave., Chicago, Ill. (A).

See page 43.

NOW—FROM DEVRY—
NEW "FIRST-RUN" MOVIE EQUIPMENT
FOR ANY THEATER

B TO MEET AUDIENCE DEMANDS for the finest in screening and the most natural in sound reproduction—postwar theaters require the most modern equipment available. To meet these requirements, DeVRY is right now taking orders from those theaters who qualify under WBP Order No. L-325 for New Motion Picture Sound Equipment so reasonably priced that any theater can afford it. You will want to know more about the new DeVRY—to learn how NEW manufacturing skills, improved machinery, broadened facilities and warborn production economies make it possible to offer so much in rugged construction, precision parts, trouble-free performance and audience amazement for such a comparatively small investment. Before you buy NEW motion picture sound equipment consult DeVRY. DeVRY CORPORATION, 1111 Armitage Avenue, Chicago 14, Illinois.
Branches in World's Principal Cities.

B Buy More Bonds

DEVRY
New York—Chicago—Hollywood
Upholstery Materials
L. C. Chase & Co., 235 Fifth Ave., New York 16, N. Y. (A)
Collins & Atkinson Corp., 200 Madison Ave., New York, N. Y. (B)
Firestone Tire & Rubber Co., Akron, Ohio (C)
Fantazio Co., Inc., 250 Park Ave., New York, N. Y. (B)
United States Rubber Co., Mishawaka, Ind. (C)

Wall Coverings, Fabric
Frederick Blank & Co., Inc., 230 Park Ave., New York 17, N. Y. (DCBIA)
Columbus Coated Fabrics Corp., 7th & Grant Aves., Columbus 18, Ohio (I)
Great Western Stage Equipment Co., Box 2087, Kansas City 12, Mo. (DCA)
Maharam Fabric Corp., 150 W. 46th St., New York 1, N. Y. (DCBINA)
Thonet Fireproof Fabrics, 101 Park Ave., New York 17, N. Y. (DC), See page 33.

Wall Trims
Ames Metal Moulding Co., Inc., 362 Fifth Ave., New York 1, N. Y. (DCIA)
Marsh Wall Products, Inc., Dover, Ohio. (B)
Wooster Products, Inc., Spruce St., Wooster, Ohio. (D)

4 LIGHTING

Batteries & Chargers
Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio. (DI)
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis. (DCBINA)

Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

"Black Light" Equipment
Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
Black Light Products, 222 E. Erie St., Chicago 11, Ill. (DI)
Koster Engineering Co., 7554 Santa Monica Blvd., Hollywood 46, Calil. (A)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Strobule Co., 35 W. 52nd St., New York 19, N. Y. (DA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Cove Lighting
Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
C. I. Brink, Inc., 147 W. 4th St., South Boston 27, Mass. (DIN)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
Great Western Stage Equipment Co., Box 2087, Kansas City 12, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y. (DC)
Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio. (CIA)
Voigt Co., 1849 N. Broad St., Philadelphia 22, Pa. (CIA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Dimmers and Controls
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (INA)

Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis. (DCBINA)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
Great Western Stage Equipment Co., Box 2087, Kansas City 12, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Ward Leonard Electric Co., 31 South St., Mount Vernon, N. Y. (DC)

Effect Lighting Devices
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DCA)
Great Western Stage Equipment Co., Box 2087, Kansas City 13, Mo. (DCA)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Fluorescent Lamps and Fixtures
Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (BNA)
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill. (DC)
Koster Engineering Co., 7554 Santa Monica Blvd., Hollywood 46, Calil. (A)
Kliegl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Rambusch Co., 1710 Madison Ave., St. Louis, Mo. (CINA)
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 19, N. Y. (D)
Sylvania Electric Products, Inc., 500 Fifth Ave., New York 19, N. Y. (D)

Fluorescent Paints
Black Light Products, 222 E. Erie St., Chicago 11, Ill. (D)

THEATRE
Gelatine Sheets

Great Western Stage Equipment Co., Box 2087,
Kansas City 13, Mo. (DCA)

Klieg Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)

Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Incandescent Lamps

General Electric Co., Lamp Dept., Nela Park, Cleve-

Sylvania Electric Products, Inc., 500 Fifth Ave., New
York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St.,
Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio.
(CIA)

Westinghouse Electric & Mfg. Co., East Pittsburgh,
Pa. (B)

Lighting Fixtures

Anemosstat Corp. of America, 10 E. 19th St., New
York, N. Y. (B)

Belton Mfg. Co., 800 S. Ada St., Chicago 7, Ill.
(BNA)

Federal Electric Co., Inc., 8700 S. State St., Chicago
19, Ill. (DC)

Klieg Bros., 321 W. 50th St., New York 19, N. Y.
(DCINA)

McFadden Lighting Co., 1710 Madison St., St. Louis,
Mo. (CINA)

Rambusch Decorating Co., 2 W. 45th St., New York
19, N. Y. (DC)

Rambusch Devices Co., Inc., 30 Irving Pl., New York
3, N. Y. (D)

Sylvania Electric Products, Inc., 500 Fifth Ave., New
York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St.,
Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio.
(CIA)

Lighting Plants, Emergency

Thompson Lighting Devices Co., 42 Winchester St.,
Boston 16, Mass. (CIA)

Universal Motor Co., Oakosh, Wis. (D)

Reflectors

Belton Mfg. Co., 800 S. Ada St., Chicago 7, Ill.
(BNA)

Klieg Bros., 321 W. 50th St., New York 19, N. Y.
(DCINA)

Rambusch Decorating Co., 2 W. 45th St., New York
19, N. Y. (DC)

Thompson Lighting Devices Co., 42 Winchester St.,
Boston 16, Mass. (CIA)

Reflector Lamps

General Electric Co., Lamp Dept., Nela Park, Cleve-

Sylvania Electric Products, Inc., 500 Fifth Ave., New
York 18, N. Y. (D)

Thompson Lighting Devices Co., 42 Winchester St.,
Boston 16, Mass. (CIA)

Verd-A-Ray Corp., 615 Front St., Toledo 5, Ohio.
(CIA)

Spot and Flood Lights

American-LaFrance-Foamite Corp., 100 E. LaFrance
St., Elmira, N. Y. (D)

Belton Mfg. Co., 800 S. Ada St., Chicago 7, Ill.
(BNA)

General Electric Co., Lamp Dept., Nela Park, Cleve-

Goldf Mfg. Co., 1214 W. Madison St., Chicago, Ill.
(A). See page 47.

Great Western Stage Equipment Co., Box 2087,
Kansas City 13, Mo.

5 MAINTENANCE

Air Conditioning Maintenance

Frick Co., W. Main St., Waynesboro, Pa. (CB)

(DCB)

PROVED DEPENDABLE . . .
Acclaimed by Theatre Owners

Busy theatre owners and managers are en-
thusiastic about UNIVENDOR’S consistent
smooth performance. With help scarce and
replacements hard to obtain, they’re espe-
cially grateful for the freedom from main-
tenance and service problems that UNIVEN-
DOR makes possible. Now, more than ever,
the reliable UNIVENDOR is proving itself
the finest in candy vendors. Plan now on
installing UNIVENDOR in your theatre after
Victory.

STONER MFG. CORP. Aurora, Ill.
Bolts, Expansion and Toggle

Carpet Spotting Compounds
Clinton Carpet Co., Merchandise Mart, Chicago, Ill. (CHI)
C. H. Meatland & Sons, 205 Fifth Ave., New York 16, N. Y. (CBNA)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)
Alexander Smith & Sons Carpet Co., 205 Fifth Ave., New York 16, N. Y. (CBNA)

Carpet Sweepers
E. R. Wagner Mfg. Co., 4611 N. 32nd St., Milwaukee 9, Wis. (INA)

Chair Fastening Cement
General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.

Chair Patching Cement
General Chair Co., 1308 Elston Ave., Chicago 22, Ill. (DCINA). See page 63.

Dry Cleaning Fluids
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Fire Extinguishers
American-LaFrance-Forrister Corp., 100 E. LaFrance St., Elmira, N. Y. (D)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Fireproofing Compound
Albi Firepel Corp., 9 Park Place, New York 7, N. Y. (I)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)

Floor Scrubbers and Polishers
National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Floor Waxes and Finishes
American-Marietta Co., 43 E. Ohio St., Chicago 11, Ill. (I)
A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)
National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)
Tile-Tex Co., 1232 McKinley Ave., Chicago Heights, Ill. (C)

Furniture Polish
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Glass and Porcelain Cleaner
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Gum Removers
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Paint Products
American-Marietta Co., 43 E. Ohio St., Chicago 11, Ill. (I)
Devoe & Raynolds Co., Inc., 44th St. & 1st Ave., New York, N. Y. (DC)
A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)

Portable Electric Grinders
Dechi Mfg. Co., Finderne Plant, Somerville 1, N. J. (CA)

Rug and Upholstery Cleaner
Automatic Electrical Devices Co., 224 E. Third St., Cincinnati 2, Ohio. (D)
Pynol, Inc., 615 Jersey St., Quincy, Ill. (Dl)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Safety Ladders
Dayton Safety Ladder Co., 121 W. Third St., Cincinnati, Ohio. (I)

Sound & Projection Maintenance
Also Service Corp., 250 W. 57th St., New York 19, N. Y. (DB). See page 60.

Terrazzo Cleaner
National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Vacuum Cleaners
General Electric Co., 1285 Boston Ave., Bridgeport, Conn. (B)
National Super Service Co., 1946 N. 13th St., Toledo, Ohio. (INA)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)
Spencer Turbine Co., Hartford, Conn. (Dl)

Venetian Blind Cleaner
Automatic Electrical Devices Co., 224 E. Third St., Cincinnati 2, Ohio. (D)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Wall Cleaner
A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)
Marsh Wall Products, Inc., Dover, Ohio. (B)
Pynol Co., 615 Jersey St., Quincy, Ill. (Dl)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

6 MISCELLANEOUS

Beauty Shop Equipment
Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill. (A)

LA Vezzi Machine Works
150 North Wacker Drive • Chicago 6, Illinois

Super LaVezzi Service
Outstanding for Quality

Precision made projector parts — available through leading Independent Theatre Equipment Dealers everywhere.

PORTABLE ELECTRIC GRINDERS

Some amount popped corn fills your % # bags . . . or 5 of our prices. Write prices. Also world's finest seasoning, papping oil, salt.

AMERICAN POP CORN CO.
SIoux City, Iowa

The MODERN THEATRE SECTION
Bowling & Billiards
Brunswick-Balke-Collender Co., 623 S. Wabash Ave., Chicago 5, Ill. (DCB)
Royal Metal Mfg. Co., 175 N. Michigan Ave., Chicago 1, Ill. (A)

Candy and Confections
Paul F. Belsch Co., Bloomington, Ill. (D1)
Keyline Co., 29 E. Madison St., Chicago 2, Ill. (D).
See page 43.

Candy Display Cases
Columbus Show Case Co., 850 W. Fifth Ave., Columbus 8, Ohio. (NA)

Candy Vending Machines

Electric Motors
Diedl Mfg. Co., Findene Plant, Somerville 1, N. J. (CA)

Fire Extinguishers
American-LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y. (D)
Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J. (CBINA)

Fireproof Safes & Files
Moler Safe Co., Grand Blvd., Hamilton, Ohio. (DCB1)
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

No-Parking Signs
Textile, Inc., 2900 Factory St., Dallas 9, Tex. (DCB)

Paper Cups
Dixie-Vortex Co., 24th & Dixie Ave., Boston, Pa. (I)
Seig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Popcorn Machines & Supplies
Advance Mfg. Co., 6324 St. Louis Ave., St. Louis 20, Mo. (INA)
American Pop Corn Co., Sioux City, Iowa. (D)
Krippy Kust Korn Machine Co., 120 S. Halsted St., Chicago 6, Ill. (D)
Manley, Inc., 1606 Wyandotte St., Kansas City, Mo. (D)
Poppers Supply Co., Inc., 60 E. 13th St., Chicago 5, Ill. (D). See page 61.

Roll Ticket Holders

Ticket Machines
General Register Corp., 1560 Broadway, New York 16, N. Y. (A)
Ticket Registers Co. of America, 218 S. Wabash Ave., Chicago 4, Ill. (DA)

Waste Receptacles
United Metal Box Co., Inc., 189 Seventh St., Brooklyn 15, N. Y. (B)

Water Coolers
Frick Co., W. Main St., Wayneboro, Pa. (CB)
Halsey W. Taylor Co., 127 North St., Warren, Ohio. (I)

7 PROJECTION

Carbon Savers
Cross Machine Shop, 2938 Pennsylvania St., Detroit 14, Mich. (DINA)
Clint Photo Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.
Droll Theatre Supply Co., Ohio St., Chicago, Ill. (D). See page 55.
Kreytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y. (DA)
Wenzel Mfg. Co., 2401 E. 103rd St., Los Angeles 2, Calif. (INA)

Carbon Waste Cans
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)

Change-Over Devices
Ace Electric Mfg. Co., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)

Condensing Lenses
Bauch & Lomb Optical Co., 739 S. Paul St., Rochester 2, N. Y. (CIA)
Brenkert Light Projection Co., 7348 S. Aubin Ave., Detroit 11, Mich. (B)
Klingl Bros., 321 W. 50th St., New York 19, N. Y. (DCINA)
Thompson Lighting Devices Co., 42 Winchester St., Boston 18, Mass. (CIA)

Cue Marker
Clint Photo Products, 282 E. 214th St., Euclid 19, Ohio. (DINA). See page 61.

Dowers

Film Cabinets
Belson Mfg. Co., 800 S. Ada St., Chicago 7, Ill. (INA)
Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (INA)
Edward H. Walt, 1241 S. Wabash Ave., Chicago, Ill. (A).

The theme song often "makes" the picture. They call it "background music" and it's mighty important. In the background of your theatre — and just as important — is your projection booth. It is our job, and we like it, to see that no sour notes caused by vital equipment breakdowns spoil the harmony of your house. Get Altec — and keep equipment singing sweetly all the time.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

ALTEC

250 West 57th Street
New York 19, N. Y.
"Whether the postwar theater is for cinema, community or broadcasting we can look for an increasing number to be erected after the war. The great majority of the 16,000 theaters now operating in this country are presenting motion pictures and this type of theater promises to lead in the upward trend. Community theaters will play a greater part in American life, and their presentations will integrate educational and recreational facilities. Certainly the postwar theater, along with the ubiquitous radio, will be America's first recreation.

"We can expect that the gilded plaster and hanging-towers-of-Babylon effect of pre-war theaters will give way to more functional design with prime attention on lighting, air-conditioning, visual conditions, and quiet and pleasant environment for the patrons. The post-war theater will not only be marked by simple modern design and be more functional but will be less expensive in first cost and in maintenance cost than in pre-war theaters.

"As color is a part of show business, the post-war theater interior should possess all the color possible. Carpets are an integral part of interior design and their use will result in essential color, quiet and comfort."

"As pioneers for carpeting for the show business, Alexander Smith will keep me posted on color schemes, patterns and designs. Their carpets mean great box-office values for the theaters of the future.

"I have taken great interest in the Alexander Smith Fluorescent-Carpet which I have recommended to many clients. Progressive exhibitors will do well to look into this new and striking development which will result in safety and added attraction to theater-goers."

John Eberson is recognized as one of America's leading designers of theaters. Over many years he has worked hand in hand with those in the show business and he knows their problems and what attracts patrons to the theater. To his credit are such outstanding theaters as the Palace in Albany, the Paradise in New York City, the Avalon in Chicago, the Penn in Washington, the Rex in Paris, and the Empire in Sidney, Australia. Mr. Eberson is now spending much of his time in Washington as Theater Consultant for the Office of Civilian Requirements.

ALEXANDER SMITH & SONS CARPET CO.
295 Fifth Avenue, New York, N. Y.
**PROJECTOR CARBONS**  
**KINGL. BRES., 321 W. 50th St., New York 19, N. Y. (DC61N)**

**PROJECTOR PARTS**  
**ALME SERVICE CORP., 250 W. 57th St., New York 19, N. Y. (DB). See page 57.**

Bell & Howell Co., 7100 McCormick Rd., Chicago 45, Ill. (B)

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)


**PROJECTOR PEDESTALS**  
**BALLANTINE C0., 222 N. 16th St., Omaha 2, Neb. (DII). See page 58.**

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit 11, Mich. (R)


Neumade Products Corp., 427 W. 42nd St., New York 18, N. Y. (NA)


**RECTIFIER BULBS**  
**GENERAL ELECTRIC CO., 1225 Boston Ave., Bridgeport 2, Conn. (IN)***

**RECTIFIER BULB TYPE**  
**AMPLIFER CO. OF AMERICA, 398 Broadway, New York 13, N. Y. (D)**

**RECTIFIER COPPER-OXIDE**  
**AMPLIFIER CO. OF AMERICA, 398 BROADWAY, NEW YORK 13, N. Y. (D)**

**RECTIFIER COPPER SULPHIDE**  
**FORTRESS MFG. CORP., 200 Mt. Pleasant Ave., Newark, N. J. (I). See page 53.**

**REEL-END SIGNALS**  
**ACE ELECTRIC MFG. CO., 1458 Shakespeare Ave., Bronx 52, N. Y. (INA)**

**REIND Pulleys**  
**NEUMADE PRODUCTS CORP., 427 W. 42nd St., New York 18, N. Y. (NA)**

**REWIND PULLIES**  
**NEUMADE PRODUCTS CORP., 427 W. 42nd St., New York 18, N. Y. (NA)**

**REWIND SWITCHES**  
**LAKEWOOD AUTOMATIC SWITCH CO., 1238 Hathaway Ave., Lakewood, 7, Ohio (A)**

**REWIND TABLES**  
**BELSON MFG. CO., 800 S. Ada St., Chicago 7, Ill. (BNA)**

**RHEOSTATS**  
**CUTLER-HAMMER, INC., 315 N. 12th St., Milwaukee 1, Wis. (DC61BNA)**

**SCREENS, PROJECTION**  
**BELL & HOWELL CO., 7100 McCormick Rd., Chicago 45, Ill. (B)**

**SOUND PROJECTORS, 35MM**  
**BRAUSCH & LOMB OPTICAL CO., 739 S. Paul St., Rochester 2, N. Y. (IN) See page 62.**

**SOUND PROJECTORS, 16MM**  
**BRAUSCH & LOMB OPTICAL CO., 739 S. Paul St., Rochester 2, N. Y. (IN) See page 62.**
8 SANITATION

Cleansing Compounds
A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DCB)
Pynol Co., 615 Jersey St., Quincy, Ill. (DI)
Theo. B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Deodorants and Disinfectants
Pynol Co., 615 Jersey St., Quincy, Ill. (DI)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Theo. B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Drain Cleaners
J. C. Miller Tool Co., 5914 Wilson Ave., Chicago 30, Ill. (DBI)
Theo. B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Insecticides and Germicides
Pynol Co., 615 Jersey St., Quincy, Ill. (DI)
Theo. B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Mats and Matting
American Mat Corp., 1719 Adams St., Toledo, Ohio (DCBN). See page 47.
O. W. Jackson Co., 290 Fifth Ave., New York 1, N. Y. (H)
Puritan Rubber Mfg. Co., Perrine Ave., Trenton N. J. (CIRA)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Odor Absorbers
Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio (DN)

Ozone Generators
Automatic Electrical Devices Co., 324 E. Third St., Cincinnati 2, Ohio (DN)
Ozone Air Co., 326 Cherry St., S. E., Grand Rapids, Mich. (DA)

Paper Towels & Cabinets
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Perfumes
Rosco Laboratories, 367 Hudson Ave., Brooklyn 1, N. Y. (A)
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)

Plumbing Fixtures
Crane Co., 836 S. Michigan Ave., Chicago 5, Ill. (C)
Elia Co., Ford City, Pa. (I)
Wade Mfg. Co., 77 N. Stone St., Elgin, Ill. (C)

Sanitary Receptacles
Selig Co., 342 Marietta St., Atlanta 1, Ga. (D)
United Metal Box Co., Inc., 108 Seventh St., Brooklyn 15, N. Y. (B)
Wade Mfg. Co., 77 N. Stone St., Elgin, Ill. (C)

Sanitary Supplies
Theo. B. Robertson Products Co., Inc., 700 W. Division St., Chicago 10, Ill. (N)

SIGNO-MARKER
The accurate, neat method of placing change over signals on film, is available at your dealer or direct
CLINT PHARE PRODUCTS
282 E. 214 St. • Euclid 19. O.
Screen Images as Good as the Film with . . .

BAUSCH & LOMB
Projection Lenses

Baush & Lomb Super Cinephor and Cinephor Projection Lenses bring to your screen all the brilliance, clarity, contrast and color rendering Hollywood's camera wizards have been able to capture on the film.

SUPER CINEPHOR 1.2.0
Super anastigmatic correction for almost seven image quality, plus "Baush," the Baush & Lomb non-reflecting, high light transmission lens under treatment.

CINEPHOR SERIES II
Provides, in the longer focal lengths, the projection efficiency of the Super Cinephor. Focal lengths: 5.35" to 9.0".

CINEPHOR LENSES 1.2.0
A moderately priced, high speed lens. Excellent correction. Focal lengths: 3.5" to 5.0". All focal lengths in No. 3 barrel.

CINEPHOR SERIES I
A general purpose projection lens which has been the standard projection lens in most American theaters for many years past. Excelling only by the Cinephor Series II and Super Cinephor lenses.

BAUSCH & LOMB CINEPHOR AND SUPER CINEPHOR LENSES ARE SOLD BY NATIONAL THEATRE SUPPLY CO. AND ALSO LEADING INDEPENDENT THEATRE SUPPLY HOUSES.

BAUSCH & LOMB
OPTICAL CO., ROCHESTER, N. Y.
ESTABLISHED 1853

STAR POPCORN MACHINES

At the earliest possible time, STAR will again offer you the finest popcorn machine on the market. Here will be a machine to meet your most exacting requirements... large capacity, smooth, dependable performance, eye-catching beauty. For tomorrow's popcorn profits, put STAR in your plans today.

STAR MANUFACTURING COMPANY, INC., of ST. LOUIS

When Writing Advertisers or Firms Listed Herein Please Mention The Modern Theatre Section of BOXOFFICE BAROMETER

RADIO TELEVISION CHAIRFAST—RAULAND British-Gaumont revised Bags be POPPERS' BOY Corn Prices

A CREATOR--Popper Product

Bags—Cartons—Salt—Seasoning 60 E. 13th St. Chicago 5, Ill.

CHAIRFAST Securely FASTENS LOOSE CHAIRS TO FLOOR

$2.50 Package JOE HORNSTEIN, INC.

399 NINTH AVENUE, NEW YORK CITY Or Your Supply Dealer

TELEVISION IS HERE

After the war, theatre owners will be able to thrill audiences with televised events as they occur... on 15 foot x 20 foot screen projections! British-Gaumont television patents (American rights) are now owned by Rauland, where television is being brought to its full realization.

THE RAULAND CORPORATION - CHICAGO, ILLINOIS

Stage Hardware

I. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (INA)
Great Western Stage Equipment Co., Box 2907, Kansas City 13, Mo. (DC)
Keene Engineering Co., 7354 Santa Monica Blvd., Hollywood 46, Calif. (A)
Kiegle Bros., 321 W. 56th St., New York 19, N. Y. (DCINA)
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb. (D)
Reliance Devices Co., Inc., 30 Irving Pl., New York 9, N. Y. (D)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Stage Rigging

I. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (INA)
Columbian Rope Co., 309 Genesee St., Auburn, N. Y. (B1)
Great Western Stage Equipment Co., Box 2907, Kansas City 13, Mo. (DC)
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb. (D)
Thompson Lighting Devices Co., 42 Winchester St., Boston 16, Mass. (CIA)

Stage Scenery

Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha 2, Neb. (D)
Novelty Scenic Studios, Inc., 320 W. 48th St., New York, N. Y. (DIA)
Volland Studios, 5333 Suburban St., St. Louis, Mo. (D)
I. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y. (INA)
Great Western Stage Equipment Co., Box 2907, Kansas City 13, Mo. (DC)

11 STRUCTURE

Architects, Theatre

Charles N. Agree, 1140 Book Tower, Detroit, Mich.
Roy A. Benjamin, Bibee Bldg., Jacksonvile, Fla.
Bennett & Strait, Schaefer Bldg., Dearborn, Mich.
Roy B. Blass, 2160 Beechwood Ave., Wilmette, Ill.
Robert O. Boller, 7323 Brooklyn Ave., Kansas City, Mo.
Jack Cogan, Merchandise Bank Bldg., Dallas, Tex.
Michael J. DeAngelis, Temple Bldg., Rochester, N. Y.
J. W. DeYoung, 730 S. W. Salmon St., Portland, Ore.
George A. Ebeling, 216 Superior Ave., E. Cleveland, Ohio.
Albert R. Frahn, Decatur, Ala.
Erwin G. Fredrick, 225 N. Michigan Ave., Chicago 1, Ill.
Henry E. Greenspoon, 1434 St. Catherine St., W. Montreal, Que., Canada.
Wm. J. Hofhauser, 1841 Broadway, New York 23, N. Y.
Holabird & Root, 333 N. Michigan Ave., Chicago 1, Ill.
Kaplan & Sprachman, 305 Dundas St., W., Toronto, Ont., Canada.
Edward Paul Lewin, 124 N. LaSalle St., Chicago 2, Ill.
Lieberman & Kaplan, 710 McKnight Bldg., Minneapolis, Minn.
Marr & Holman, 701 Stahlan Bldg., Nashville 3, Tenn.
Wm. L. Pereira, 519 Crescent Dr., Beverly Hills, Calif.
Perrins, Wheeler & Will, 222 N. Bank Dr., Chicago 54, Ill.
H. A. Rosske, 1611 Davenport St., Omaha, Neb.
Vincent G. Raney, 233 Post St., San Francisco, Calif.
Rapp & Rapp, 230 N. Michigan Ave., Chicago 1, Ill.
Victor A. Reganmilton, 5477 Coral St., Pittsburgh, Pa.
Erie G. Stillwell, Inc., Hendersmvile, N. C.
Wetherell & Harrison, 556 Shops Bldg., Des Moines, Iowa

Door Control Devices

Ellison Bronze Co., Inc., Jamestown, N. Y. (C)
Glyn-Johnson Corp., 1821 Berrien Ave., Chicago, Ill. (DCIN)

Electric Eye Doors

Stanley Works, Magic Door Div., New Britain, Conn. (DC)

Facing Materials, Exterior

Kawneer Co., Niles Mich. (C)
Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo, Ohio. (B)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Textile, United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

Flexible Glass

United States Plywood Corp., 103 Park Ave., New York, N. Y. (DCB)

Flooring Materials

Armstrong Cork Co., Lancaster, Pa. (C)
A. C. Horn Co., 43-36 Tenth St., Long Island City 1, N. Y. (DIA)
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. (CB)
Walter Murray Co., Inc., 330 W. 42nd St., New York, N. Y. (DC)
National Terrazzo & Mosaic Assn., Inc., 1420 New York Ave., N. W., Washington 5, D. C. (C)
Punam Rubber Mfg. Co., Perrine Ave., Trenton, N. J. (CINA)

Tile-Tex Co., 1232 McKinley Ave., Chicago Heights, III. (C)

Glass Blocks

Owens-Illinois Glass Co., Insulux Products Div., Ohio Bldg., Toledo 1, Ohio. (C)
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa. (DCB)

Insulation Materials

Allied Chemical & Dye Corp., Barrett Div., 40 Rector St., New York 6, N. Y. (DCG)
Armstrong Cork Co., Lancaster, Pa. (C)
Celotex Corp., 120 S. LaSalle St., Chicago, III. (C)
Cork Import Corp., 330 W. 42nd St., New York, N. Y. (DC)
Gilbert Engineering Co., Statesville, N. C. (D)
Geo. R. Hall & Sons, 516 Fifth Ave., New York, 18, N. Y. (C)
Johns-Manville Corp., 22 E. 40th St., New York, N. Y. (CB)
Kraft & Mattison Co., Butler Ave., Amherst, Pa. (D)
Libbey-Owens-Ford Glass Co., Nicholas Bldg., Toledo 3, Ohio (B)
Owens-Corning Fiberglas Corp., Nicholas Bldg., Toledo 1, Ohio (C)
United States Gypsum Co., 300 W. Adams St., Chicago, III. (C)
Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn. (A)
Ruberoid Co., 500 Fifth Ave., New York, N. Y. (C)

Metal Entrance Doors

Newman Bros., Inc., 870 W. Fourth St., Cincinnati 3, Ohio. (DCINA)

Mouldings and Trim

Amos Metal Moulding Corp., Inc., 362 Fifith Ave., New York 1, N. Y. (DCIA)
Kawneer Co., Niles, Mich. (C)
Marsh Wall Products, Inc., Dover, Ohio. (B)
New York Brass & Wire Co., 434 Broadway, New York 13, N. Y. (DCINA)
Universal Building Products Corp., 2625 Elm St., Dallas, Tex. (N)
Wood Conversion Co., First Nat'l Bank Bldg., St. Paul 1, Minn. (A)
Wooster Products, Inc., Spruce St., Wooster, Ohio. (D)

Plaster Products

Celotex Corp., 120 S. LaSalle St., Chicago, Ill. (C)
United States Gypsum Co., 300 W. Adams St., Chicago, III. (C)
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (DCB)

Plastic Materials


The MODERN THEATRE SECTION
<table>
<thead>
<tr>
<th>Region</th>
<th>Cities</th>
<th>Theatres</th>
<th>Equipment &amp; Supply Dealers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW ENGLAND</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOSTON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AUBURN, N. Y.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMANDA, VA.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHILADELPHIA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WASHINGTON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>EAST</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLESTON, W. VA.</td>
<td>National Theatre Supply Co., 506 Lee St.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEW HAVEN</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DES MOINES</td>
<td>Des Moines Theatre Supply Co., 1121 High St. National Theatre Supply, 1127 High St.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BUTTE, MONT.</td>
<td>Western Theatre Equipment Co., 107 Granite St.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CALGARY, ALTA.</td>
<td>Sharp’s Theatre Supplies, Film Exchange Bldg. Western Theatre Service, 1217 Second St.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SOUTH</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ATLANTA</strong></td>
<td>Capitol City Supply Co., 160 Walton St., N. W. National Theatre Supply Co., 175 Walton St., W.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
IN recent years, department stores, apparel shops, hotels, restaurants and theaters with air conditioning installations have been—by far—the most popular. Indeed, the public's willingness to go out of its way to patronize air conditioned establishments has been clearly shown.

This trend towards air conditioning rates serious consideration in your plans for the future. Of course, you'll have to wait awhile to enjoy the added customer goodwill and operating efficiency resulting from air conditioning. But, it's not too soon to start planning your postwar installation.

How far advanced, and how much more economical, the G-E air conditioning systems of post-war may be, cannot be detailed as yet. But this much is clear: out of G-E's wartime experience will come finer air conditioning equipment . . . more compact, efficient and flexible . . . by which temperature and humidity will be accurately controlled and correctly balanced.


Air Conditioning by
GENERAL ELECTRIC

Projected by Simplex... magic words that constitute an assurance of perfect projection.

All the subtle artistry of inspired direction, plot and performance are merely a series of shadows caught on celluloid... until the miracle of perfect projection creates life... action... sound... and mood.

Because perfect projection is the interpretive link between celluloid and screen, the discriminating exhibitor turns naturally to Simplex for projection of time-proven dependability.

Since the birth of motion pictures, exhibitors have looked to our products for leadership in projection. Tomorrow — as yesterday and today — Simplex equipment will continue to prove that — BETTER PROJECTION PAYS!

Simplex — IN WAR AND PEACE — THE INTERNATIONAL PROJECTOR

COMPLETE SOUND AND STEREOPROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK, N.Y.
Take this pen being held out to you . . . by our favorite pin-up boy . . . sign up your John Henry . . . and let the Prize Baby start directing traffic to your theatre . . . that's your elementary lesson in the fine science of show-selling . . . and that's all there is . . . You are now a graduate . . . and you've found out how to go all out . . . to get 'em all in . . . in an endless chain of seat-selling . . . You sell today's show on the outside . . . (posters, heralds, etc.) . . . so that you can sell tomorrow's show on the inside . . . (trailers, lobby displays, etc.) . . . How can you go wrong? . . . You've got 'em coming and going . . . Hurry! . . . Look at those people going by . . . Hurry!
All along the line

THE BIGGEST FIGURE IN THE INDUSTRY

IN STARS... IN GREAT BOOKS... IN TECHNICOLOR... IN DRAMATIC SPECTACLE... IN TOP MUSICALS

20th Century Fox

PIN UP GIRL - SWEET AND LOW-DOWN - IN THE MEANTIME, DARLING
Scanned from the collection of
Margaret Herrick Library
Academy of Motion Picture Arts and Sciences

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Columbia University Libraries