Production Periscope

Expansion of studio facilities, recently given prominence in the trade publications, means a subsequent increase in the number of releases from this company in 1951 and 1952. This increase insures the release of 30 specials next year and at least 36 in 1952.

There will be at least five factual stories dramatized in the productions scheduled for release from this month through the middle of next year. These include "Cheaper By The Dozen", "Three Came Home", "American Guerrilla In The Philippines" and several others now being scripted.

Joseph Mankiewicz is currently directing his second 1950 picture for which he also has written the screenplay, It is "All About Eve", which is based on Mary Orr's Cosmopolitan story, "The Wisdom Of Eve". Previously he both adapted and directed the forthcoming Darryl F. Zanuck production, "No Way Out".

The picturization of "Lydia Bailey", from Kenneth Roberts' best-seller, will be shot in Haiti and England, according to plans. This is one of the 1951 specials. The story concerns the liberation of Haiti during the Napoleonic era. Exteriors will be filmed in that island republic in the Caribbean, while the interiors will be made in England.

Incidentally, "Lydia Bailey", which will have color by Technicolor, will be the first feature film to be made in Haiti. Sol Siegel is to produce. In all probability, Henry King will megaphone. However, no definite assignments have been made as all concerned with "Lydia Bailey" have other important immediate duties to perform.

Principals in 12 O'Clock High" are seemingly in for a very eventful year. For instance: not only do Hugh Marlowe, Dean Jagger, Millard Mitchell and Gary Merrill play leading roles in the Tyrone Power-Susan Hayward co-starring vehicle, "Rachide", but they also have been signed top parts in three other 1950 attractions.

In fact, Millard Mitchell and Gary Merrill already have been set for major roles in an important 1951 special, titled "Frog Man", a picture based on the exploits of underwater demolition units. John Tuckcr Battle is preparing the screenplay from a James Cross original.

David Wayne, Richard Basehart and Tom Ewell are but three of a group of actors destined to earn stellar laurels before the end of this year. Wayne, who has a featured role in "My Blue Heaven", has several other increasingly important assignments on his agenda. Basehart is set for a couple of romantic leads and Ewell will have a prominent role in "American Guerrilla In The Philippines".

"My Mother-In-Law, Miriam", based on a story by Mortimer Braus, has been bought by this company. It will be produced later this year or early in 1951, but, in any case, it will not be domestically released until next year. Robert Bassler has been designated producer, while F. Hugh Herbert is writing the adaptation of this domestic comedy. Claudette Colbert will in all probability play the title role.

Several years ago this company announced a project known as "On To Oregon". At the time the world was at war, and the story was shelved. Now Producer Sam Engel has reactivated this western project and has James Poe working on the scenario. "On To Oregon", too, is a 1951 production.

The producer-director team of Nunnally Johnson and Jean Negulesco which has come in for superlative commendation for "Three Came Home" will be being reunited. It will bring to the screens the picturization of the best-seller, "The Mudlark". For additional information regarding this major project turn to page 32.

Incidentally the producer-director team of William Perlberg and George Seaton, which first wrote industry headlines with "Miracle on 34th Street", will be busy one this year. On its agenda are three vehicles. Next to get their attention will be "For Heaven's Sake" slated to go before the cameras in a couple of months Clifton Webb headlines "For Heaven's Sake".

Studio scouts have been re-exploring Zapata's region in Mexico for the past several years. Now, Elia Kazan is preparing to direct a Darryl Zanuck production of "Zapata". However, it is not planned to actually start filming until around October or November. Picture will be wholly filmed in Mexico.

Many an actor and actress has made his or her first important major boost up the ladder to eventual stardom via a well-played "bit" that has won great audience acclaim. You will recall the "kooch" number Lilli Eriksen did with Dorothy McGuire and June Havoc in "Mother Didn't Tell Me".

The sequence consumed only a couple of minutes, but Eriksen's performance so appealed to theatre operators and audiences alike that his "fan" mail zoomed abnormally. So much that the studio was prompted to consider him for increasingly important roles. You will soon see him in a featured role in the all-star cast that is currently making "Stella". See page 37, for welcome news about "Stella".

When "No Highway" is filmed abroad by Louis Lighton it will have Robert Donat in the male lead. Lie was committed to play that role as far back as last October. Bob Sherrill has adapted this story whose locales are set in Newfoundland and England. Inasmuch as "No Highway" is not scheduled to start for several months, we should be soon getting news shortly of additional cast assignments. No director has yet been officially designated.

"Interpole", a story based on the operations of the 1 international Police Commission comprising 32 nations, will be made into a screenplay later this year. "Interpole", too, will be a 1951 special. This will be an unusual project, for filming, according to a script treatment, is to take place in the 32 countries.

Maxwell Shane has been busy preparing for the first picture he will direct for this company. It is titled "Sense of Guilt". Mr. Shane wrote the script. Jules Buck is the producer. Picture's story is told against backgrounds of Canada and Sun Valley where it will be filmed.

Richard Murphy has adapted many of this company's more successful documentaries. Now word reaches this department that Dick is writing the screenplay for "The Flying Teakettle", a Navy story by John Hazzard. It is a yarn built around the small warships that were used to sink submarines. Bill Lundigan is the only one mentioned for a leading part. Fred Kohlmar will produce.

The studio has equipped itself with at least three musical stories for use as future Betty Grable co-starring vehicles. Reaction to "Wabash Avenue" and preview reports on her next vehicle, "My Blue Heaven", confirm what exhibitors all knew: the public likes Betty best when she exhibits her beautiful understandings, and sings and dances. That's the Betty Grable, ticket-buyers will see in the future. Be positive of that!

Mr. Zanuck plans, starting with May, to have at least five pictures working simultaneously. This "shooting" schedule will enable this company to make a total of 28 specials available for domestic release this year.
Guarantee Of Performance!

We are spelling out our confidence and faith in the future of the motion picture industry in tremendous investment in not only the program under way, but in expanding studio facilities so that we can make more "A" pictures available to our customers.

This money has already been appropriated, so this is a statement of fact and a guarantee of performance.

This product has been conceived for a twofold purpose: (1) to stimulate more frequent patronage of theatres on the part of regular movie goers, and (2) to make movie-going a habit of the millions who have not regularly patronized screen entertainment.

While I can testify, as a veteran showman, that pictures currently are better than ever, I recognize the fact that we must constantly improve them to keep abreast of the public's ever improving appetite for higher quality entertainment.

I have just returned from our studio where I saw most of the feature product we will release in the next six months and I am happy to report that it comes up to my very highest expectations.

I feel secure in predicting this product will satisfy every reasonable requirement of the box office and give the fullest satisfaction to every type of moviegoer in every community.

We of 20th Century-Fox are proud of the product we delivered in 1949. But, being concerned entirely with the present and future, I can report in all honesty that the product ahead presents the greatest potential boxoffice entertainments ever offered exhibitors and public by this company.

Not only is it a program designed to appeal to the largest range of tastes, but it also represents an unusually wide variety of themes.

It is the most extensive program this company has undertaken.

It is an output conceived, produced and programmed to give greater significance and importance to the fact that motion pictures are still incomparable, entertainment-wise.

We have profound satisfaction in believing that with this product, we are supplying motion picture theatres with entertainments that will bring the public to the realization that "movies are better than ever."

You may be sure that in conceiving that slogan we were fully prepared and equipped to give it factual meaning.

So, we believe that the product outlined in this report will again show the way to healthier boxoffice returns.

It is not, therefore, only in the spirit of confidence in the future, but of helpfulness as well, and with a full recognition of our responsibilities as producers and distributors that we present our 1950-51 program.

[Signature]
A Studio Pledge

AFTER carefully studying boxoffice reaction of the past few months and consulting with theatre operators concerning needs to build patronage to higher levels, we have come to this conclusion; theatres must have more quality motion pictures. It is obvious that there can be no compromise with quality. We ourselves have educated the public to demand the best. Given that type of product, motion picture patronage, I feel confident, will prosper.

The future of motion pictures as an entertainment medium is bright, for a challenge from any quarter will only spur us to create an ever increasing quantity of better screenplays.

We here at 20th Century-Fox continue to muster and utilize every effort to deliver to the exhibitors of the world an uninterupted flow of such attractions, for our confidence in the future of our business never was greater than it is now.

We believe so firmly in that future that we have adopted a far-sighted and far-flung program of expansion. We are spending $5,000,000 for the construction, of more sound stages and modern studio facilities. We are going to produce more "A" pictures than in any previous year.

We will deliver more such pictures this year than we did in 1949. And, we will make more "A" pictures in 1951 than we will have released this year.

As a matter of fact, we will produce as many "A" pictures as we can find suitable stories and casts for.

We have and will continue to cut cost wherever we can on individual pictures, but not where reduction could possibly affect quality and entertainment.

We have increased the budget in certain showmanship subjects with exceptional universal appeal. Among these are; "The Black Rose", "No Way Out", "Rawhide", "All About Eve", "Zapata", "My Blue Heaven", "American Guerrilla In The Philippines", "Old 880", "Lydia Bailey" and "Trumpet Of The Morn".

These pictures—most of which we contemplate releasing during 1950—have larger budgets than any comparative group on last year’s program.

Virtually all of this year’s pictures have been completed or will have gone into production by the end of the month.

YOU will recall that three years ago when the boxoffice first showed signs of declining there was much publicized retrenchment in many sections of the industry in Hollywood. At that time 20th Century-Fox continued production full blast and I believe the result of our decision to go forward at that time has been reflected in the product that has emanated from this studio during the past two years.

We continue watching costs, but we will not retreat or surrender.

The best defense, in showmanship, as in war is an aggressive offensive.

Going to the movies will never permanently lose its fascination for the public.

Daryl F. Zanuck
Seeing Is Believing

WHEN this company planned the product reported in this book and went with the firm determination of providing exhibitors and public with a steady flow of outstanding screen entertainments, that determination is rapidly materializing into definite accomplishment.

I make that statement advisedly, for I have just returned from our studio where I saw most of the pictures we will release in the next eight months.

If seeing is believing, and it is, then, in all truth, I can predict that this product is the finest offered in any similar period by any company.

WHAT I saw at the studio during the month I spent there left no doubt that our pictures will measure up to our customers' loftiest hopes—and produce a public satisfaction that will react extremely beneficially at the box office.

Among the pictures I viewed there are at least three that the public in pre-war and during World War II days would have gladly paid road-show prices to see and come away feeling they had got their full money's worth.

"Broken Arrow", with color by Technicolor, is one of these. Darryl Zanuck's personal production of "No Way Out" is another. The third is well in production.

Seldom have I been as moved by a motion picture as I was by "Broken Arrow". Unquestionably, this is the greatest Indian versus white man story filmed. It is big, spectacular—and will have as tremendous an impact on those who view it as it did on those of us who have seen it.

We have previewed "Broken Arrow" in several cities and towns. Audience reaction and the written comments of these patrons conclusively proved we have a picture of great scope and appeal to every type and age of moviegoer.

We feel so confident of the unlimited possibilities of "Broken Arrow" that we have decided to give it special handling. We have authorized an extensive advance campaign to make the public conscious of the coming of one of the most important events in motion picture exhibition.

ZANUCK'S "No Way Out" is that distinguished producer's most notable achievement in motion picture entertainment. None will dispute the contention of those privileged to have seen "No Way Out" that it will take its place alongside this industry's most memorable pictures.

"No Way Out" has been conceived and produced in Zanuck's characteristically frank style of dealing realistically with the dramatization of a contemporary condition influencing the lives of the multitude.

There is no hesitancy in predicting that it will win numerous honors and further add to the stature of the motion picture.

Because of its entertainment excellence and universal appeal, I feel "No Way Out" will not only accentuate the truth of the "movies-are-better-than-ever" slogan, but it will prove that in the field of diversion none does or can offer so much as the motion picture.

"No Way Out" is the motion picture at its best.

THEN there is "The Gun-Fighter", starring Gregory Peck. It is my belief that Peck gives in this outdoor epic a finer performance than he gave in "12 O'Clock High". A suspenseful, intriguing drama of the futile effort at regeneration by a notorious killer, who might have attained greatness in the pursuit of lawful business. "The Gun-Fighter" has everything to suggest it will be an outstanding success.

We saw "Panic In The Street", a sensational picture about a sensational subject. Given semi-documentary treatment by Elia Kazan, who directed "Pinky", "Gentleman's Agreement" and "A Tree Grows In Brooklyn", this picture has terrific driving force and a realism that will meet any box office challenge.

But, there are others, each outstanding in its type of story. Of those scheduled for early release and pre-assuring public satisfaction are "A Ticket To Tomahawk", in Technicolor, and "Night And The City", a vigorous expose of the London underworld and night life.

My studio visit induces but one conclusion: that before 20th Century-Fox customers loom a year of important prosperity and profit.
For, Of And By Showmen

We in distribution as the middleman, between manufacturer and customer, have the responsibility of encouraging our studio to create and manufacture an adequate number of fine motion pictures. And, on the other hand, we have the responsibility of influencing our customers—who happen to be two in number: (1) the exhibitor and (2) the public— to have a full appreciation of each and every picture we distribute.

In the history of the motion picture industry distribution has always played an important role. We must continue to do so.

It is the duty of distribution to promote new thoughts and ideas for merchandizing, to be well informed of the trend of public taste and in this capacity to act in an advisory capacity both with the studio and our customers.

The product which is presented in this prospectus is the result of long, careful planning on the part of all of us.

There is a reason for the making of each picture listed, and it has not been our effort to produce any picture just so we would have one more picture.

You will find as each picture reaches maturity that it creates a full and free opportunity to capture public taste.

We are fortunate in production to have a man of the great ability of Darryl Zanuck as our guiding genius. He has a remarkable sense of showmanship values. He has a boldness in approach to a subject. He has tremendous experience and know-how. Our product reflects such values. I highly recommend this product to you.

[Signature]
WHEN the some 71-story properties outlined in this 1950-51 report are finally delivered to this company's Department of Production for release to the 32,000 motion picture theatres 20th-Century Fox regularly serves—more than 17,000 in the U.S. and Canada, and 15,000 abroad—they will have required the services of more than 38,000 writers, producers, directors, cameramen, technicians, producers, directors, writers, cameramen, and technical and musical experts who have to date collected a total of 97 Academy Awards.

WHEN completed, these 71 screen plays will represent an outlay well in excess of $100,000,000. They will also represent the completed responsibility of more than 5,000 writers, producers, directors, cameramen, technicians, and other studio employees including authors, architects, engineers, carpenters, plumbers, steel workers, plasterers, bricklayers, painters, landscapers, etc. These 71 stories will have been whipped into motion pictures by 19 ace producers and 37 directors. Involved in their completion will have been 62 stars, principals, producers, directors, writers, cameramen, and technical and musical experts who have to date collected a total of 97 Academy Awards.

THE 71 stories represent 32 novels, including 19 that have been in the top best-seller list for any number of months. 11 stage plays and 19 originals or adaptations of short stories that have been published by nationally circulated magazines. To authentically and realistically turn these stories into screenplays, the studio will have dispatched some 44 units to locations in all 50 States, 3,817,214 miles from the main studio; at the old Western avenue studio in Hollywood, Cal.: in 27 of the 48 United States, two Canadian provinces, Mexico, England, Scotland, Australia, the Philippine Islands, Brazil, Haiti, France, Italy, Germany, Sweden, France Moviola (Africa), Egypt and other Near Eastern countries.

SCENIC backgrounds will have necessitated 39 companies to visit such American communities as New York (11 times), Chicago, Philadelphia, New Orleans (three times), Denver, Oklahoma City, Boston, Providence (R.I.), Washington (D.C.), Sun Valley and other places. The stories span a period beginning with the days of Queen Sheba and King Solomon to contemporary times. About 250 factories, 97 theatres, 123,000 miles of roads and more than 3,834,000 miles in the studio; at the old Western avenue studio in Hollywood, Cal.: in 27 of the 48 United States, two Canadian provinces, Mexico, England, Scotland, Australia, the Philippine Islands, Brazil, Haiti, France, Italy, Germany, Sweden, France Moviola (Africa), Egypt and other Near Eastern countries.

RESORTS like Sun Valley, those along the St. Lawrence river, Port Au Prince (Haiti), the French and Italian Riviera, five national parks in the Rockies and Oazarks and four Indian reservations will have been visited by camera units or acting companies making 13 of the 71 screenplays. For the first time an American company will have transported a full troupe of producers, directors, cameramen, technicians, and supporting players and equipment to the French and Italian Riviera for the production of the Technicolor-drilled feature film, "The American Tragedy". The故事和人物的米加制作的影片，"American Guerrilla In The Philippines" (page 10).

EVERY means of transportation from the fastest trans-continental luxury planes to camel will have been mustered into service to turn into achievement the 71 stories reported. In the filming of the Technicolor production of Bob Costain's "The Black Rose" in Africa, Producer Louis Lighton and his entire unit, totaling 250 persons, will have been flown 9,000 miles from the main studio; at the old Western avenue studio in Hollywood, Cal.: in 27 of the 48 United States, two Canadian provinces, Mexico, England, Scotland, Australia, the Philippine Islands, Brazil, Haiti, France, Italy, Germany, Sweden, France Moviola (Africa), Egypt and other Near Eastern countries.

ALSO giving authentication to screenplays the studio will have enjoyed in the preparation and production of 19 of these stories the re-operation of the United States Army, United States Navy, the Marine Corps, U.S. Merchant Marine, Department of Commerce, U.S. Health Bureau, Army Judge Advocate, Allied Army of Occupation, the Federal Bureau of Investigation (FBI), Scotland Yard, Department of Interior, New York City, Los Angeles, San Francisco and New Orleans police departments, U.S. Air Force, U.S. Weather Bureau, five of the major transcontinental and trans-oceanic airlines, 17 foreign governments, and 107 various agencies. In addition, it will have had access to the archives of various Federal, State, municipal and foreign governments.

THE RECORD shows conclusively that outstanding entertainments continue enjoying outsized boxoffice patronage. This company feels that interest in movies on the public's part is as wide and intense as ever. There is a potential of untapped millions—people who are eager to get the most for their money. And, the fact remains that movies still constitute the greatest entertainment buy in any land.
"Movies Are Better Than Ever" is more than a battle cry for this company, which originated that rallying-slogan. It completely describes the 20th Century-Fox feature output for the present and future. In other words, this company is supplying and will continue to supply its exhibitors with a product purposely designed to successfully cope with every competition, to accelerate motion picture theatre ticket-buying and to attract what the industry has come to call the "found" audience.

When this company decided to sponsor the recent Showmanship meetings in every major exchange city in the United States and to have every theatre operator and manager to them, it did so in the knowledge that it would most effectively lead the way to healthier boxoffice business by providing motion pictures interesting a maximum of the population. It did so secure in the knowledge that its own exhibitions have stood out as indisputable proof that "movies are better than ever".

This company could face 18,000 exhibitors because it could back its promise with performance. It could predict the availability of a more potent means to stimulate patronage because it knows that no three companies in any year combined has provided such a gala array of mass-appeal attractions as it will turn over to exhibitors during 1950-51.

Not only is the 1950-51 representative of the most potent of showmanship properties but in the 12-month period of the season, this company will make an increasingly larger number of specials available. For example by the end of December, no less than 26 specials will have been delivered by this company's production organization headed by Darryl F. Zanuck. That total will be exclusive of two super-specials that will be given their first public showings early next winter, but not put into general release until the first quarter of 1951. Moreover, the total of 26 is exclusive of independently produced attractions this company hopes to release by the end of December. But, before such "outside" specials are accepted for distribution, their quality must be on a part with superior boxoffice-designed product that will be forthcoming from the 20th Century-Fox's own Movietone City.

Thus, while this company assures the delivery of 26 specials this year, the total of feature releases will be nearer 30, exclusive of the two super-specials to which reference already has been made.

However, in 1951 this company will release a minimum of 30 specials produced under the supervision of Mr. Zanuck. This increase in output will be possible through expansion, in the next several months, of producing facilities at Movietone City. This expansion is designed to provide the domestic release in 1952 of a minimum of 26 specials, according to President Spyros P. Skouras.

To insure exhibitors a quality and quantity of product that will satisfy every entertainment need, this company is investing in its 1950-51 a substantially larger sum than it has in any single year's program—including the so-called lush World War II period.

Of the total releases scheduled for domestic shows in the last eight months of 1950, exactly 10 have been completed or delivered to the 20th Century-Fox Home Office in New York, five others are in various stages of editing and four are now before the cameras. That accounts for 19 of the specials scheduled for release through next December, starting with May.

Starting with this month through October no less than 18 additional productions will be sent before the cameras. Moreover, at this writing this publication was going to press Mr. Zanuck had 33 screenplays 100% scripted or in treatment form.

In other words, the second half of this year will see the monthly average of specials released boosted to three. This is exclusive of "outside" product that may be made available.

All specials scheduled for release through October have been filmed. These include: "The Big Lift", "A Ticket To Tomahawk", "Night And The City", "Broken Arrow", "Gentlemans Agreement", "The Gun Fighter", "Where The Sidewalk Ends", "The Black Rose", "My Blue Heaven", "Panic In The Street", "Rawhide" and "No Way Out". By the middle of July, all specials to be released by the end of December this year will have been completed. In other words, actual "shooting" on the early 1951 releases will get under way within six weeks. This performance, or schedule, best reflects the efficiency of the 20th Century-Fox creative personnel and its ability to work alongside exhibitors for the betterment of the box office, and to take an active part with them in the campaign to increase attendance.

No studio is as organized as is that supervised by Mr. Zanuck where the future is concerned. No studio is better fortified with stories properties. No studio has such an array of outstanding producers, directors, writers and technicians. This claim was substantiated recently by what transpired at the Academy Awards dinner.

The whole world is, indeed, a stage on which this company will film its specials. This year nine specials are to be made abroad. They will be stories written, produced and directed by American writers, producers and directors and featuring American stars or international personalities with strong boxoffice stature in the domestic market.

For example, Nunally Johnson and Jean Negulesco will produce and direct the picturization of the current best-selling novel, "The Mudlark", starring Irene Dunne, in England. "Night And The City", with Richard Widmark and Gene Tierney, also was filmed in London. "No Highway" will be made in Newfoundland and England. Later the picturization of "Lydia Bailey", another best-seller, will be produced in Haiti—and in Technicolor.

"The Black Rose", with Tyrone Power, was produced by Louis Lishton, and directed by Henry Hathaway, in Technicolor, in North Africa. "The Big Lift", with Montgomery Clift and Paul Douglas, was produced by William Perlberg and directed by George Seaton in Germany. Anatole Litvak will produce "Call It Treasure" in Germany and France during this time in the late Summer.

Tyrone Power and Michelle Prelle right now are in the Philippines playing the roles in the picturization of the book, "American Guerrilla In The Philippines". In mid-Summer, Danny Kaye and others will go to France where Bill Perlberg will produce a musical in Technicolor, titled "On The Riviera". The tentatively titled "The Australian Story" will be filmed, in Technicolor, with an all-star cast, in Australia starting early next Fall.

Next Winter, Elia Kazan, who already has completed "Panic In The Street" and who will be recalled for the magnificent directorial job he performed on "Pinky", "Gentlemens Agreement", and "A Tree Grows In Brooklyn", will go to Mexico to film "Zapata".

Specials supervised by American experts and with American stars also are planned for the next year to be made in South America, Sweden, Norway, Japan, Canada, India and the Near East.

But, these specials will be produced there only because the scenic background are in those lands. Production abroad will parallel filming here. "Location" sequences will be filmed at exact locales here.

For instance: "Panic In The Street" was wholly filmed in New Orleans. "Where The Sidewalk Ends" was shot in New York. "Rawhide" was mostly filmed at Pineview, Calif. "Broken Arrow" was made in Arizona. "A Ticket To Tomahawk" was made at Durango, Colo. "The Gun Fighter" was filmed in Nevada.

Fourteen specials in Technicolor will have been released or sent before the cameras within the next year, according to the official studio schedule.

Among the 1950-51 specials now before the cameras or scheduled to be started by next October are the following:

"I'll Get By" (a musical in Technicolor), "Ball", "All About Eve", "American Guerrilla In The Philippines" (in Technicolor), "Trumpet To The Morn" (in Technicolor), "Old 880", "The Mudlark", "Halls"
ENTERTAINMENTS DESIGNED TO ACCELERATE TICKET-BUYING

GREAT STORIES REINFORCED WITH POTENT BOX OFFICE STARPOWER!

PICTURES GEARED TO SATISFY A MAXIMUM MOVIE AUDIENCE

(Continued from Page 8


Others to go into production, stories for which scripts have been written, include: "Interpole", "The Desert Fox", "Modesta", "Mr. Belvedere Takes The Rap", "Mischiefs", "The Frog Man", "May We Come In?", "The Flesh Is Strong", "It's Only Human", "The Flying Teakettle" and "Irresistible Liar". No less than six other stories intended for use in musicals also are in the hands of writers for treatment.

Backings its announced intention of overlooking no means to reinforce its properties, the studio has borrowed Joseph Cotton from David O. Selznick to co-star with Cornel Wilde, Linda Darnell and Jeff Chandler in "Trumpet To The Morn", which will be filmed in Technicolor.

Engagement of Burt Lancaster (at top left of page) is another indication of the studio's determination to cast pictures with the most potent starpower. However, in no case will personalities come ahead of story values, for, in the long run, a picture succeeds or fails on the merit of its entire content and particularly on the quality of the yarn.

Another announcement that has attracted widespread industry interest and developed much enthusiasm among potential ticket-buyers concerned the decision to produce "Queen Of Sheba", a romantic adventure about the most beautiful woman of her time and King Solomon. This has been added to the 1951 agenda, meaning this Technicolor production is contemplated for release until then, for the story only recently was placed in the hands of a writer.

Moreover, there is considerable preliminary work to be done before "Queen Of Sheba" can be sent before the cameras. Already there has grown rare interest in the studio's choice for the leading role. In fact, Mr. Zanuck has inaugurated a world-wide search for a glamorous and talented woman to be the Queen of Sheba on the screen. The picture itself will be produced in the Near East. Mr. Zanuck is personally going there this summer to personally study the situations and select locations.

At the time this publication was going to press, the studio had several pictures in production, with four others scheduled to be started by mid-May. Before the cameras were "Stella", co-starring Ann Sheridan (center), Victor Mature and David Wayne; "I'll Get By" (in Technicolor) with June Haver, William Lundigan, Harry James, Gloria de Haven and Dennis Day; and "American Guerrilla In The Philippines" in Lugo, co-starring Tyrone Power and Nichelle Prellie. For further information regarding this production, which is being filmed in the Philippines, turn to the next page.

Just about ready to be started this week was "All About Eve", an all-star satire on the stage, co-starring Bette Davis, Anne Baxter, Celeste Holm and George Sanders.

Plans already have been perfected for the exploitation of such new, important personalities as Barbara Bates, who scores in "The Gun-Fighter"; Academy Award winner, Dean Jagger; Gary Merrill, Mitchell MILLARD, David Wayne and a number of others whom Mr. Zanuck believes will emerge from 1950 as major stars.

As the result of the studio's poll of exhibitors vehicles have been found for major stars who played no small part in making this company's product the most successful of 1949. Thus, at exhibitors' requests, the studio has re-signed Loretta Young of "Come To The Stable" and "Mother Is A Freshman" to star in "Half An Angel". It also has bought an original story from Clare Boothe Luce who authored "Come To The Stable"; Miss Luce's "A Spark In The Night" is to go into production late this year.

The studio also has signed Claudette Colbert for the title role in "My Mother-In-Law, Miriam". Many exhibitors and critics predict Miss Colbert will win the Academy Award for this year with her performance in "Three Came Home"; hence, the studio is providing exhibitors with the means to exploit such a probability next Spring.

Gregory Peck will follow "The Gun-Fighter" with "The Second Oldest Profession" and another. There will be, in addition to "My Blue Heaven", another musical in Technicolor with Resty Grable and Dan Dailey as singing hoisters.
MANILA, P. I.—To insure documentary realism for "American Guerrilla In The Philippines", 20th Century-Fox has brought to this country a group of technicians and performers, plus paramilitary units which further adds to the tremendous task assigned to the company here.

Director Fritz Lang leads the company. Many American and Filipina guerrillas who actually took part in the guerrilla warfare that followed arrival of the Japanese invaders are appearing as themselves in the picture. This is the dramatization of the war events that helped pave the way for Gen. Douglas MacArthur's eventual return to the archipelago. Tyroe Power's role will be a composite of various American guerrilla leaders—servicemen who gave up their names to surrender than to be taken prisoner by the overwhelming Japanese forces.

"American Guerrilla In The Philippines" is the first motion picture to be filmed in its entirety on an actual battle locale. It is being filmed in Technicolor, which further adds to the tremendous task assigned to the company here.

To equip the movement, the studio shipped 126,000 pounds of material here. Included were camera, lenses, generators, and personnel. Practically all of the shooting is being done on Luzon Island.

In reporting the movement to his newspaper, The New York Times, Correspondent Harold Mendelson, cabled the following: "With the staccato echoes of gunfire still definitely heard from the contemporary Philippine scene, government officials have assured the visitors from Hollywood adequate police protection, as many American soldiers and guerrillas are now terrorizing the countryside. The Hollywoodians are still somewhat saucer-eyed over the sign prominently displayed on the desk counter in the swank Manila Hotel, headquarters for the troupe, which reads: "Deposit firearms here."

Extensive salvage operations were undertaken both in panoramic Manila Bay and up the busy Pasig river to acquire Japanese vessels and American motor torpedo boats necessary for the story. In most instances the war-casualty crafts are being raised from their watery graves only to face a fate of being once again sunk during the unfolding of the screenplay. The six major studios in Manila have offered their facilities to the company. Where necessary, cover sets for the picture will be constructed so that shooting may continue without interruption during the brief spells of inclement weather that the natives report may be expected during the local summer season.

The troupe will be racing against time in its operations since the picture will have to be completed before the advent, some two months hence, of the torrential monsoons which bring an average of 50 inches of rain annually. To expedite production the company has, therefore, divided itself into two units, both group shooting simultaneously. For months representatives from the 20th Century-Fox studio have been surveying conditions here and when the troupe itself arrived everything was in readiness for immediate shooting.

The Government assured and is giving the visitors every co-operation. To lend an even greater measure of authenticity to the story, studio representatives spent months consulting numerous Filipino guerrilla leaders. In fact, Col. Rupert Kangleon, now Secretary of National Defense, is serving as technical adviser on details of the dramatic episode. The government is co-operating in many ways, being as eager as the company to develop a picture commensurate with the greatness and importance of the fight the guerrillas put up against overwhelming odds, where capture meant instant death.

Practically every known type of transportation—carabao cart, helicopter, pedicab, jeep, outrigger canoe and donkeys—are being used by the troupe in moving into isolated locations deep in the fastness of Luzon's tropical interior. But, here, too, advance agents have gone thoroughly over every inch of the ground where the company is to work in insure no stoppage of production and to facilitate movements of players and the camera crews.

Historic Corregidor in Manila Bay and the peninsula of Bataan, scene of the infamous Death March, are included among the many locations where the company is scheduled to work. The bulk of the Filipinos recruited here will be seen in the exodus from the city following the initial stages of the Japanese invasion in the early days of Pacific warfare. Tropical conditions in this equatorial archipelago make necessary an air-borne ferrying service for unprocessed film which will be flown approximately 50,000 miles weekly to and from the 20th Century-Fox studios in Beverly Hills, Cal.

The 20th Century-Fox experts claim that this expedition to make "American Guerrilla In The Philippines" is greater than that which involved the transportation of thousands of pounds of material and people from England to Africa for the filming of "The Black Rose". The latter, too, was a Technicolor enterprise. "American Guerrilla In The Philippines" which was in preparation for almost two years, is a substantially more expensive undertaking.

Special refrigerated containers, each holding 10,000 feet of film, were made in Hollywood and brought here. Constructed of aluminum, these receptacles weigh 110 pounds each, containing approximately 60 pounds of crushed ice, which must be replaced every 55 hours. They are designed to keep the sensitive Technicolor film at a constant temperature of 34 degrees.

Tyroe Power, who is very enthusiastic about his role in "American Guerrilla In The Philippines", is cast first and a third under way. He is unquestionably the screen's most widely travelled star. Several years ago he made "Captain From Castile" in Mexico. Then he went to Italy to appear in "Prince Of Foxes". That completed he moved to Africa to appear on the Technicolor picturization of "The Black Rose". In "Raw-hide", an outdoor drama filmed in California.

On completion of "American Guerrilla In The Philippines", Power plans to go to England to appear in a stage production before returning to California. Power is no stranger to this part of the world. During the war, a Marine transport pilot, was variously stationed at Kwa-jalein, Saipan and Kyushu. He made a brief stop-over at Samar, one of the Philippines, but he never did get to Luzon.

Lamur Trott is the producer of "American Guerrilla In The Philippines". Fritz Lang is director and Harry Jackson is the cameraman. Horace Hough is assistant director, while J. Russell Spencer has been assigned the art direction. Robert Simpson's chores as film editor will be more than routine on this extraordinary expedition. In fact, every member of the technical crew was carefully chosen.

Revealed in the death-defying antics of the guerrillas is a fascinating love story involving Power and Micheline Presle, who plays a French girl. So far the French actress, who is under long term contract to this company, has appeared in only one American-made picture, "Under My Skin". But, in "American Guerrilla In The Philippines" she has definitely a much better and more dramatically romantic role. In fact, the role gives her every opportunity to demonstrate the fire which she displayed in "Devil In The Flesh", the French-language picture that brought her to the attention of 20th Century-Fox.

With two pictures—"The Black Rose" and "Raw hide"—coming in a third under way, Tyroe Power already knows his next assignment. It is "Quiet Zone" in which he will play a doctor. However, "Quiet Zone" will not be produced until some time next year. It is now in the hands of writers for treatment. Following "American Guerrilla In The Philippines", "Rose" will be scheduled to go to France where she will col-star with Danny Kaye in a Technicolor musical titled "On The Riviera", set to be filmed on the Riviera late this Summer.
21,072 PEOPLE IN CASTS OF 1950-51 ATTRACTIONS
135 STELLAR PERSONALITIES IN 1950-51 PRODUCT
OUTSTANDING STARPOWER IN OUTSTANDING PROGRAM
GREAT CASTS TO FURTHER ENHANCE GREAT STORIES
Cheaper By The Dozen

Currently the moviegoers of the United States are reacting hilariously to the real-life adventures of the fabulous Gilbreth family, which were originally set down in the best-selling novel and have now been transferred to the screen as "Cheaper By The Dozen". One of the bright, unaffected chronicles of American family life, "Cheaper By The Dozen" has been superlatively praised by newspaper and magazine critics and is providing rare entertainment for domestic moviegoers, with each succeeding day reflecting increasing popularity.

"Cheaper By The Dozen", with color by Technicolor, tells the story of a household that numbered 12 children, born to Frank Bunker Gilbreth, an industrial engineer noted for his motion studies, and Dr. Lillian M. Gilbreth, herself an eminent psychologist and lecturer. When they were married, they decided at the outset they would have an even dozen babies—because they "come cheaper by the dozen".

Lamar Trotti, who in the past created "Mother Wore Tights", "Yellow Sky" and numerous other screen hits, adapted and produced "Cheaper By The Dozen" which Walter Lang directed. Lang will be recalled for his megaphonic contribution to such box-office successes as "Sitting Pretty", "When My Baby Smiles At Me" and "You're My Everything".

Critics and exhibitors, who have checked with audiences where this domestic comedy has been presented, are agreed that Clifton Webb, as the elder Gilbreth, gives the outstanding performance of his long career on stage and screen. Certainly, it compares favorably with his Belvedere. Myrna Loy as his wife never was lovelier and certainly gives a memorable performance as the mother of the 12 children.

For Jeanne Crain, her role as the 16-year-old girl, marks a return to the type of gay comedy part she undertook so well in "Margie" and "Apartment For Peggy".

Other principals include Betty Lynn (the baby sitter in "Sitting Pretty"), Loretta Young's daughter in "Mother Is A Freshman"), Edgar Buchanan as the doctor, Barbara Bates (who scored opposite Danny Kaye in "The Inspector General"), Mildred Natwick, Anthony Sylvan, Roddy McDowall, Norman Ollestad, Carole Nugent, Jimmy Hunt, Teddy Driver, Betty Barker, and Patti Brady, three-year-old Tina Thompson.

Leon Shamroy, three-time winner of the Academy Award and who recently photographed "12 O'Clock High" and "Prince Of Foxes", made the cinematographic contribution to "Cheaper By The Dozen".
Betty Grable, as millions of moviegoers the world over, like her best is back in the Technicolor musical, "Wabash Avenue", that is currently being exhibited on U.S. screens!

In "Wabash Avenue" Betty has returned to the tried-and-true formula of plush production numbers, nostalgic songs and pretty tights that has kept her the No. 1 feminine screen star at the boxoffice for more than eight years.

Not only for Betty, but "Wabash Avenue", whose story takes place in the Columbian Exposition of 1892, in Chicago, also marks a change of pace for Victor Mature who returns to the breezy, robust characterization that served him so advantageously in "My Gal Sal". Since then Mature has starred in the current "Samson And Delilah", "Cry Of The City" and "Kiss Of Death".

The "Hi, Jackson" star of radio—Phil Harris—competes with Mature for Betty's kisses in this musical, playing the owner of a honky-tonk where Miss Grable dances, sings and flirts.

Others featured in "Wabash Avenue" are Reginald Gardiner, who, in this instance, is a panhandler in decrepit clothes instead of his usual coat-tailed self, and James Barton, stage comic who distinguished himself as Anne Baxter's grandpappy in "Yellow Sky".

Henry Koster, who turned out "Come To The Stable", directed "Wabash Avenue" that William Perlberg produced. The production numbers, staged by Dance Director Billy Danials, include such old-time melodies as "I Wish I Could Shimmy Like My Sister Kate", "Honeymoon", "Floating Down The River", "I Remember You" and "Walking Along With Billy".

In addition, Mack Gordon and Josef Myrow wrote five new numbers in the vein of the boisterous, garish period of the story. One of them—"Wilhelmina", a lavish spectacle done up in tinset by Miss Grable and 36 chorines—already is listed among the 10 top tunes in the Hit Parade. The others are titled "May I Tempt You With A Big, Red Apple?", "Baby Won't You Say You Love Me?", "Down On Wabash Avenue" and "Clean Up Chicago".
Three Came Home

Even now motion picture critics and exhibitors are predicting that when the
time comes to present the Academy Award for the best performance in 1950 by a film
star it will go to Claudette Colbert for her memorably characterization in "Three Came Home".

None quarrels with this prediction, for, certainly, Miss Colbert's real, exciting
portrayal of Agnes Newton Keith, author of "Three Came Home", is one no spectator
will soon forget. Produced by Nunnally Johnson and directed by Jean ("Johnny Belinda")
Negulesco, this picturization has been generally accepted as the triumph of triumphs
in Miss Colbert's long and successful career.

What has impressed moviegoers and critics alike about "Three Came Home" is that there is no jingoism, no heroics in this straight-from-the-shoulder
truthful narrative. It is a factual, unromanticized story which more closely
adheres to the re-enactment of actual events than, perhaps, any other picture
made at this company's studios. Uncompromising and realistic, "Three Came Home", tells a strong, simple story with
tremendous dramatic impact. It shows how
people, gently bred, meet terror, practically and
spiritually. In it war is only a back-
ground for something more important, more
inspirational—a dramatization of the suf-
ferings of Mrs. Keith, who diplomat-husband
and son who were taken prisoners by the
Japs.

There is no doubt that "Three Came Home" will become one of the screen's
memorable achievements. It is a story of
unbelievable courage, perseverance, en-
durance, in the face of every insult and
privetion, a true story of men and women
at their best and worst—a living record of
the growth of the human soul, of the dig-
nity of the human spirit in physical perse-
cution and degradation. In the screenplay
there is a human quality, an undecurrent of
family love and devotion. Much of the
backgrounds were filmed in the actual
locale of the story, Borneo, where Mrs.
Keith, her husband and son now live.

Patric Knowles played Miss Col-
bert's screen husband—at her request. His
performance compares favorably with that
which he gave in "How Green Was My
Valley". Five-year-old Mark Keuning
plays the Keith's young son. Others in
featured roles include Sessue Hayakawa,
silent film star who effects a dramatic
"comeback"; Florence Desmond, and
many others. Milton Krasner photographed
"Three Came Home".

"Three Came Home", as a novel,
is reported by its American publisher,
Little, Brown & Company to have been
read by at least 5,000,000 people in this
country. More than 750,000 copies have
been sold in the U.S. Special editions
also have been published in England,
Sweden, Argentina, Denmark, Canada and
other countries. The British Broadcasting
Company, some time ago, used a one-hour
adaptation of the book. Nunnally Johnson,
its adapter, will be recalled for doing an
equally effective job in his screenplay of
another best-seller, "The Grapes Of
Wrath" which this company produced some
years ago.
Using the western powers' historic Berlin airlift for its background, "The Big Lift" emerges one of the significant motion pictures of 1950. Produced by William Perlberg, and written and directed by George Seaton. "The Big Lift" co-stars Montgomery Clift and Paul Douglas and introduces a new star, beautiful, young, blonde and blue-eyed Cornelia Burch discovered in a bomb-scarred apartment in Berlin.

Originally titled "Two Corridors East" after those two meager airlanes through which the airlift pilots channelled their triumphant answer to the Communist blockade, this original story was wholly filmed overseas, with Charles Clarke photographing. There is nothing synthetic about "The Big Lift". With the exception of the three leading players already mentioned, most members of the cast of this timeless and gripping drama plays himself. The company had the full co-operation of the United States Air Force in filming it.

Montgomery Clift, whose performances in "Red River", "The Search" and more recently in "The Heiress" have made him one of the screen's most popular stars plays Danny, a humorous, unpretentious sergeant who falls madly in love with a German girl, who vows to become his wife, although already married to a Nazi whom she plans on rejoining through the tricked and, eventually disillusioned American.

Paul Douglas is big, brawny, out-spoken, smart, humorous "Hank" who trusts no German, but, in the end, falls in love with a little, warm-hearted Berlin girl, played by Bruni Lobel, a winsome German actress. Like Cornelia Burch, for whom "The Big Lift" is only her second film, Miss Lobel is making her first appearance in a motion picture produced by an American company.

Others in the cast include O.E. Hasse, another noted German actor, who was one of a group of anti-Nazis chosen by the OMGUS to visit the U.S. to study American theatrical trends and who in "The Big Lift" plays a Communist spy who fools nobody but the Russians, and members of Gen. Lucius D. Clay's 51-man Honor Guard Platoon, Berlin Press Military Band, Berlin press correspondents and photographers, who play themselves.
A Ticket To Tomahawk

A decided change in entertainment pace punctuates Robert Bassler's Technicolor gay and bright production of "A Ticket To Tomahawk", directed by Richard Sale who not only directed it, but wrote the story in collaboration with his wife. Wholly filmed in the beautiful 45-mile region Durango and Silvertown, Col. in fact, the entire story concerns the early days when a stagecoach company vainly seeks to prevent a narrow-gauge railroad from opening up a new land in Colorado.

The story is based on the successful fight of the railroad, led by a hastily deputized marshal, a hard-riding, fast-shooting two-gun girl, aided and abetted by a footloose, glib ex-singer and dancer turned drummer of mustache cups and magazines. Co-starred in those major roles are Anne Baxter and Dan Dailey, respectively. In "A Ticket To Tomahawk", Miss Baxter adds another splendid performance to her list, for as the naive, but trigger-quick gal sworn to see the first narrow-gauge engine through, she, according to all who have seen this picture, tops her role in "Yellow Sky".

The studio wrote in a dance sequence for Dan Dailey, after a poll of exhibitors revealed they wanted him to sing and dance at least once in every picture. In "A Ticket To Tomahawk" he is an unwilling champion of the battle against the stage coach monopoly, a victim of circumstances, but, in the end, it is this "green-horn" who brings about victory — and, against his wishes, the girl-marshals as his wife.

Although definitely a comedy-romance, "A Ticket To Tomahawk" is jampacked with drama, suspense, excitement, Indian fights, intrigue and surprise. Featured in the cast are Walter Brennan, as the engineer; Rory Calhoun as the outlaw who is head of the stagecoach company's "strong-arm" squad; Connie Gilchrist (who won distinction as Linda Darnell's mother in "A Letter To Three Wives") as the owner of a travelling girl-show; Marion Marshall, Chief Thundercloud as an ex-star of a Wild West show; Victor Sen Yung, Lee MacGregor, Charles Stevens, Robert Adler, Harry Carter, Paul Harvey, 130 Navajo Indians and 600 Colorado citizens pressed into jobs of portraying residents on an old boomtown.
Two years of exhaustive research preceded the writing of Elliott Arnold's book, "Blood Brother", on which "Broken Arrow", co-starring James Stewart, Debra Paget and Jeff Chandler, is based. Another year was spent in preparation of the screenplay by Michael Blankfort. There was one purpose for this lengthy research: to assure authenticity, for this stirring romantic drama, with color by Technicolor, dramatizes a great chapter out of the history of the Indians' relationship with white men.

"Broken Arrow" tells the story of the legendary Apache warrior chief, Cochise whose name spelled terror for pioneering white men, in the 1870's, in Arizona, and of a courageous young white man who saw blood spilt needlessly between the two peoples. Eventually, the white man, a champion of the Indians, induced Cochise to sign a peace pact, but the Indians were deceived by power-seeking whites and war broke out anew.

Through this actionful drama runs a beautiful love story involving the young white man and an Indian girl. They marry and it is through a great sacrifice on her part that peace is eventually effected.

In filming this colorful saga, Director Delmar Daves, aiming for semi-documentary treatment, took his troops to the actual scene where the story was originally unfolded—the desolate wastes of Arizona, not far from the White River Reservation where many of the Apaches, some direct descendants of Cochise, now live. Almost 1000 people, including 375 full-blooded Apaches, appear in "Broken Arrow".

James Stewart's role in the picture is his first portrayal of a Westerner in more than a decade, his last similar part having been in "Destry Rides Again", in which he was teamed with Marlene Dietrich. More recently Stewart has co-starred in "The Stratton Story", Debra Paget, who plays the Indian girl, will be remembered for her portrayals in "Cry Of The City" and "House Of Strangers". Producer Julian Blaustein, after a brief search, borrowed Jeff Chandler from Universal-International, to play Cochise.

Others in the cast include Basil Ruysdael, Raymond Bromley, Joyce Mackenzie, Will Greer, Robert Adler and Robert Griffin. Ernest Palmer, who has "shot" many of the screen's outstanding outdoor dramas, was the photographer for "Broken Arrow", for which Alfred Newman has written a musical score that is predicted by those who have viewed the picture to merit an Academy Award nomination for this year.

One of the year's more expensive productions, "Broken Arrow" was designed to be the outstanding dramatization of the Indians' plight and flight for survival during the white man's constantly expanding penetration of the great West. The U.S. Department of Interior co-operated with the studio not only in the research, preliminary to actual filming of the picture, but also in its "shooting". Headquarters for operations, involving one of the biggest movements of film personnel and equipment since the war, was Sedona, in the Coconino National Forest, 28 miles south of Flagstaff, Ariz.
Night And The City

For the first time in the history of screen entertainment, this company is dramatizing the night life of London in a thrilling melodrama entitled "Night And The City" entirely produced in the English metropolis. "Night And The City" has been given a semi-documentary treatment and is in the tempo and mood of "Naked City".

Produced by Samuel G. Engel and directed by Jules Dassin who, incidentally, megaphoned "Naked City", "Night And The City" exposes the international underworld, whose escapades at European playgrounds of the wealthy have made front-page headlines. Actually, this microscopic dramatization is a hard-hitting, suspenseful story of a London taut for a night club, his women and his shady acquaintances.

Jo Eisinger wrote the screenplay from Gerald Kersh's novel. The screenplay co-stars Richard Widmark, Gene Tierney, Googie Withers, Hugh Marlowe and Francis L. Sullivan. Widmark plays Harry Fabian, the gigl tout for the Silver Fox night-club, owned by Francis L. Sullivan. Harry is full of wild schemes he is convinced will make him "big time". Most patient and sympathetic listener to his never-ending dreams of fortune is Mary (Gene Tierney), a dance hostess at the Silver Fox. Also hopelessly in love with her is an altruistic sculptor, Adam Dunn, portrayed by Marlowe. While the latter patiently waits, with a protective eye on Mary, the night-club hanger-on is having an affair with the proprietor's wife (Googie Withers), who keeps him in funds.

The good-for-nothing finally hits on an idea and becomes involved in a crooked wrestling deal. Meanwhile, he has wreaked several homes, double-crossed everyone who has in any way befriended him, including Mary. How he pays for his misdeeds and how the girl finds true love add up to a sensational climax.

The city of London—night—furnishes "Night And The City" with a fascinating backdrop, for all of these sequences were actually filmed between 11 o'clock in the evening through 5 o'clock in the morning. It is a drama of the seamy side of London—its playboys and playgirls and the men who prey on them and on each other. It is a new slant on the triple-cross, and on a man who was as merciful as women as he was in cheating men deceived by his dreams. It exposes dishonest wrestling.

Others in the cast include Stanley Zbyszko, former world's heavyweight wrestling champion; Herbert Lom, Mike Mazurki, Charles Farrell, Ken Richmond, Ada Reeve, Maureen Delaney and James Hayter.

At the top of this page is a closeup of Hugh Marlowe who did so well in "Come To The Stable" and "12 O'Clock High", and Gene Tierney. Right, Widmark is pictured trying to escape from a wrestling promoter whom he has double-crossed. Below, Francis L. Sullivan as he tells his wife, Googie Withers, that he knows of her affair with Widmark.
The Gun-Fighter

"The Gun-Fighter", starring Gregory Peck in the titular role, departs from the usual formula of the Western screenplay to bring to moviegoers a suspenseful drama of the ill-fated effort of a man to break with his past. Actually, "The Gun-Fighter" more effectively proves the claim that "crime doesn’t pay" than any photoplay publicly exhibited to date, according to trade paper critics who have viewed it.

Gregory Peck portrays a notorious gunman, whose six-shooter is out with many notches, but who, at long last, comes to the realization that he has been on the wrong path. He makes a sincere effort to straighten out his life, but to no avail. In his sanguinary career he has created, as he soon discovers, a sort of Frankenstein monster — and the monster destroys its maker.

It is a character that is wholly new to the screen — a restless, courageous youngster who grew to a manhood that made him a hero in the eyes of many, but an outlaw who could never bring happiness to his family. In the early days when America’s most notorious outlaws terrorized the law-building pioneers and builders of a new empire, none was more feared, none was quicker on the draw than Jimmy Ringo, a character patterned after a real-life character, John Ringo, whose gun added its staccato chatter to the blood-stained epic of the old and wild West before the turn of the century.

The fast-moving, suspense-packed story, an original screenplay by William Bowers and William Sellers, has an 1890 setting, with the action taking place in a little crossroads town drenched in the West. One of the screen’s foremost directors, Henry King, chose to forego a long-planned vacation in order to mentor "The Gun-Fighter".

King had spent almost a year preparing and filming "The Prince Of Foxes" in Italy, and six additional months making "12 O’Clock High", starring Gregory Peck, when the new script came along.

Tall-tressed Jean Parker, absent from the screen for six years, is Molly, a bar-room entertainer. Millard Mitchell, rapidly becoming one of the screen’s most sought-after actors, again is teamed with Peck in the role of Marshal Mark Strett. In "12 O’Clock High", Mitchell played Peck’s commanding officer.

Others in the cast include Karl Malden, Skip Homier, Ellen Corby, Anthony Ross, Mae Marsh, Michael Branden, Dan White, Forest Matthews, Keneth Tobey, Jean Inness, Creddu Zujac, Hank Patterson, Cliff Clark, Angela Clark, Vema Felton, Eddie Ehrhart, Herman Nowlin, Kim Spalding, Anne Whitfield, and Marvin Smith. Arthur Miller was the Cameraman.

One trade paper critic said this picture “begins where ‘Yellow Sky’ left off”. The reader will recall that in “Yellow Sky” Peck was the leader of a gang of renegades, veterans of the Civil War, who terrorized the Southwest. However, “The Gun-Fighter” strikes an entirely different note, with the critics point out. There is no similarity whatsoever between Peck’s portrayals in “The Gun-Fighter” and “Yellow Sky”.

Pictured above are three of the leading players: Millard Mitchell as the marshall, Helen Westley and Peck. At the left a closeup of Jean Parker.
It Surpasses
"Jesse James"

Scheduled for domestic release early this summer, Nunnally Johnson's production of "The Gun-Fighter" already has been rated by U.S. motion picture theatre operators as a boxoffice attraction that dwarfs the very successful "Jesse James" and "Return of Frank James", both of which this company produced.

Like those two now famous hits, "The Gun-Fighter" dramatizes a desperado whose antics made headlines for eastern newspapers, but terrorized the old West in the '80's and '90's. But, the treatment is entirely different. So is the motif. In "The Gun-Fighter" a notorious killer sees the error of his ways and vainly seeks to join the ranks of law-abiding citizens. Patterned after a real-life character named John Ringo, "The Gun-Fighter" dramatizes the last day on earth of the most notorious killer of his day. The role is realistically played by Gregory Peck, ranking easily among his best portrayals. It is a role with more fire, more suspense-building than the one he characterized in "Yellow Sky" several years ago.

The entire action in "The Gun-Fighter" takes place over a period of two days. Jimmie Ringo, the outlaw, has lost his blood lust of yesteryear. This man who lived by his gun no longer looks for new quarry. Instead, he would like nothing so much as to forget his sanguinary past.

But, he learns that a reputation such as his is not one easily to be cast aside. He has been stamped "top-gun" in the West and wherever he turns there are embryo killers ready to challenge his distinction.

Such is the case, once again, when Ringo, at the Gem saloon, diligently minding his own business and most certainly not seeking trouble, encounters the town's tough kid, a youngster not unlike himself when the outlaw was just beginning to build his reputation. The youngster has it figured out. If he can polish off Ringo, he will win fame. Deliberately, he sets out to antagonize Ringo who tries to ignore him. But, the youngster reaches for his gun, but is beaten to the draw by Ringo who shoots him through the heart.

Although clearly an act of self-defense, Ringo again finds he must flee, because, in this case, the victim has three brothers who aren't going to care who drew first. Ringo manages to escape them and makes his way to Cayenne, hoping there to effect a reconciliation with his wife, Peggy, who hid her true identity, is a school teacher. They and their son had been separated for eight years, because she sees no future, no peace, no happiness because of his career.

In Cayenne he meets Marshal Street, a one-time member of Ringo's gang who has reformed and is now working on the side of the law. Marshal warns him to leave town, but finally agrees to see if he can persuade Ringo's wife to meet him. She, still in love with him, says no good will come out of such a meeting and refuses to see him, but relenting later when Molly, an old friend, now a bar-room entertainer, appeals to her. Meantime, another local tough sets out deliberately to challenge Ringo. Man and wife agree to meet a year later—provided Ringo can prove he has reformed. But, late takes a hand and provides a memorable conclusion and a greater moral.
"Love That Brute" has been designed strictly for laughs. The comedy takes place in 1928, the era when "X" marked the spot where the coroner knelt and gave some of the rougher Chicago boys their last I.Q.'s. In fact, the entire story is laid in the Windy City when it was wide open, when law-abiding citizens were at the mercy of merciless racketeers and gunmen.

Central figure in "Love That Brute"—incidentally, the title was taken from a Life magazine article on Paul Douglas—is a rough, tough, loud-talking gang-leader, named "Big Ed" Hanley, played by Douglas. At the time he and his gang, headed by "Bugs" (Keenan Wynn), are at war with their rival mob, led by "Pretty Willie", portrayed by Cesar Romero. But, "Big Ed" falls in love with Jean Peters, a lovely and sophisticated young lady temporarily busying herself taking care of children, although aspiring for a career as a singer. She loathes gangsters. "Big Ed", to be near her, adopts a mean, uncompromising boy, Peter Price, so he may hire her as a governess.

To keep her from knowing he is a mob-chief, "Big Ed" brings into his home an assortment of characters, including Mamie (Joan Davis), Quentin (Arthur Treacher), a torpedo, and others to give his household respectability! But, she has her suspicions, so he plots his own murderous "ride". His plot is so successful even his rivals are convinced he has been "rubbed out". Then funny things begin to happen in gang-infested Chicago. In the end, "Big Ed" gets his girl.

Keenan Wynn was borrowed from MGM for the role of "Bugs" while Joan Davis took time off from her radio chores to enter the cast. Others in the cast of this Fred Kohlmair production directed by Al Hall include Jay C. Flippen, Edwin Max, Sid Tomack and Charles Lane.
Where The Sidewalk Ends

A hard-hitting, suspenseful drama about a young, fearless New York detective who believes in using his fists first and asking questions second, where hoodlums are concerned. "Where The Sidewalk Ends" tells an "inside story" of what went on inside a house with "two green eyes".

It is based on a novel by William L. Stuart, with Victor Trivas, Frank P. Rosenberg and Robert E. Kent collaborating on the adaptation, while Ben Hecht wrote the screenplay that Otto Preminger produced and directed with Frank P. Rosenberg as associate producer.

"Where The Sidewalk Ends" strikes a new note in realistic drama—the revealing story of a phase of big-city life that concerns every American. Most of the picture was filmed in and around New York, with the co-operation of the New York Police Department.

Dana Andrews and Gene Tierney are co-starred. Andrews plays Mark Dixon, a detective feared and intensely hated by the underworld, but the very thing that has made him feared is what stands in his way of advancement. In fact, when a promotion opens up, instead of getting it, his superior warns him that unless he starts using his brains instead of his fists, he may be demoted to traffic duty.

Mark gives his word that he will change his ways. Later, he and other detectives are summoned to the headquarters of Mark's most hated hoodlum, Scalise, gambler and underworld tycoon. There the police find that a Texas playboy has been apparently murdered.

From Scalise, the authorities hear that the victim had been lured to a crap game by a chap named Payne, who was accompanied by his beautiful model. The gambler adds that during the game the playboy tried to make love to the girl and that Payne killed him as the result. Mark is ordered to locate and apprehend Payne.

He finds the suspect who takes a poke at him when he learns his visitor is a detective. In defense, Mark lands a smashing and fatal blow. The detective, realizing that his reputation is against him and that this time his blows have brought death to a suspect entrusted to his care, is plain scared. He loses his head and plots to cover his crime by hiding the body and building up an alibi for himself.

Gene Tierney, wearing clothes designed by her husband-designer, Oleg Cassini, who plays himself in "Where The Sidewalk Ends", is the model. Gary Merrill of "12 O'Clock High" fame is Scalise.
The following telegram from Production Chief Darryl F. Zanuck to President Spyros P. Skouras gives the best appraisal of "Panic In The Streets", a revealing drama produced by Sol C. Siegel:

"I want to go on record now as saying that this is the hardest hitting melodrama of the year and (Elia) Kazan has once again done a phenomenal job of direction. Richard Widmark, Paul Douglas and Barbara Del Geddes are out of this world. It knocks you cold. It is fresh, original, and, in my opinion, is one of the really superb attractions of the year."

Wholly filmed in New Orleans by Director Kazan who will be recalled as the Academy Award winner for his "Gentlemen's Agreement", last year "Panic In The Streets" is a screenplay written by Richard Murphy from an adaptation by Daniel Fuchs of a story by Edna and Edward Anhalt. Given a semi-documentary treatment, it deals with the efforts of the police and the U.S. Public Health Service to run down a murderer infected with a virulent form of dread bubonic plague. The health of the entire city is menaced! How this is accomplished develops, perhaps, the most astounding drama cinematically constructed.

"Panic In The Streets", formerly titled "Outbreak" finds this studio crossing another barrier in the forward march of the screen.

Richard Widmark plays Dr. Reed, local head of the U.S. Public Health Service who discovers the plight of a big city's population and who embarks on the most extraordinary manhunt in the annals of crime and medicine. Paul Douglas is the two-fisted, co-operating and outraged local police captain. Barbara Del Geddes is Dr. Reed's wife.

Others in major roles are Walter (Jack) Palance as the small-time gangster, whose murder of a fellow Armenian brings about the startling discovery. Zero Mostel, recent star of "Inside U.S.A." and "Call Me Mister", makes his screen debut as a henchman. Others in the cast include Dan Riss, Alexi Minotis, Guy Thomajian, H.T. Tsiang, Tommy Cook, Edward Kennedy and many others.
The Black Rose

After three years of preparation and six months of filming, the eagerly-awaited picturization of Thomas B. Costain's best-selling novel, "The Black Rose", has been completed—at a cost approximating four-million dollars. More than 17,000 people on three continents will have had a hand in transferring this moving story to the screens of the world. It has been filmed entirely in Technicolor.

It was early in 1945 that the studio purchased screen rights to "The Black Rose"—from publisher's proofs. In September of that year it was selected "the book of the month" by the Literary Guild. Later it was published in a magazine. Subsequently millions read a condensed version of it.

"The Black Rose" is the company's most ambitious undertaking to date. It left nothing to chance either in preparation of the screenplay, nor in its casting. It sent crews of hundreds to numerous "locations" in North Africa and to England. The same diligent care Author Costain applied in research preparatory to writing his novel was devoted to its picturization by Producer Louis Lighton and Director Henry Hathaway.

"The Black Rose" tells the story of handsome, brave Walter of Gurnie. Scorned and hunted in England, Walter fought his way to the very heart of Kublai Khan's rich empire—only to find that even a Knight's solemn pledge to an English lady could not hold him from the allure of Maryam, the girl with the tang of black rose.

Tyrone Power (left) was chosen to play Walter. This was his second successive starring picturization of a universally best-selling novel filmed in its exact book locales. The first was Samuel Shellabarger's "The Prince Of Foxes" (pages 22 and 23).

The coveted title role of "The Black Rose" was won by 19-year-old Cecile Aubry who, in less than two years rose from a schoolroom to stardom in France. Cecile, a blonde, hazel-eyed with a 19-inch waist and just five feet tall, is the daughter of a French engineer. Last year she starred in the French-made picturization of "Manon". She scored such a pronounced personal triumph that she was besieged with offers from American producers. While casting "The Black Rose" in London and Paris, Director Hathaway made a screen test of Cecile for the part.

Actually "The Black Rose", with its spectacular backgrounds, is a love story—the story of Walter and the two women he loved, Engaine in England and Maryam, and of a motley collection of secondary characters who played their parts in the web of circumstances involving that trio: Tristram Griffin (played by Jack Hawkins), the archer who was Walter's best friend; Walter's parsimonious, but shrewd grand-father, his half-brother, the Norman woman who married his father, Joseph of the Merrytotter and his brood of grandchildren, and an assortment of Easterners who became important when the tale turned in the direction of the rising sun: Anthemus of Antioch, Bird-Who-Feathers-His-Nest Le Chang, Mahmoud, the colored servant; Father Theodore, the Nestorian priest, and others.

Co-starred with Tyrone Power and Cecile Aubry in "The Black Rose" is Orson Welles who portrays as colorful a role as he plays in "The Prince Of Foxes". In the Darryl F. Zanuck production of the best-seller, Welles plays the Mongolian General Bayan, he of "a hundred eyes", one of the really great generals of history and a chap of rare quality, wise, forward-looking, as humane as a Mongolian leader could be, and as colorful as a husy chameleon. He lived his life and fought his spectacular wars against the background of the never-never China of Kublai Khan.
Like the audience it will eventually reach, the Technicolor production of "The Black Rose" has been an international project. Almost entirely filmed in honest-to-goodness exteriors and interiors, its scenes range from the crenelated walls of Meknes to the Barber palaces of Marrakech, the Foreign Legion outposts in South Morocco, the Oases in Tinhir, a castle in Scotland and, finally, England.

Among the stars Tyrone Power as Walter of Gurnie and Orson Welles as the Mongolian General Bayan are American; Cecile Aubry, who has the title part, is French; Jack Hawkins as Walter's best friend is English; Alphonso Bedoya is Mexican; Herbert Sem, Czechoslovakian, and the thousands of extras and stand-ins Arab. All this haleb of citizeny took direction from Henry Hathaway. Heading the company Producer Louis Lughton used in technical capacities in Africa and the British Isle filming of this sprawling adventure-love story was cameraman Jack Cardiff, who won the Academy Award (in March) for his work on "Black Narcissus".

Casablanca, in French Morocco, Africa, was headquarters for "The Black Rose" company. However, an ocean-liner had to be chartered from England to transport the tons and tons of equipment needed for the sequences "shot" in Africa. One hundred and 10 technicians from 20th Century-Fox Studios had to be taken along. In the cavalcade across the desert sequence some 2000 camels were used. Forty-four Arab assistant directors herded the camels.

The battle scenes, filmed in Ouarzazate required 200 tons of equipment shipped from London, including lighting apparatus, reflectors, crepe hair, typewriters, make-up, costumes, sewing machines, props, 1,000 spears and lances, 12,000 arrows, shields, bows, 150 tons of cable, two large Technicolor cameras and several smaller cameras, several huge sound trucks, three generators and additional impedimenta picked up in Casablanca and Meknes.

Pictured on this page are: top (left), Tyrone Power and Orson Welles; left, 19-year-old Cecile Aubry, and below, Power washing Maryam's (Miss Aubry) back.

"The Black Rose" will be given special handling. Already it has won hundreds of pages of international publicity. Several world-famous newspapers, like the New York Times and several in London and Paris, sent special correspondents to Casablanca to write feature stories that were later given universal circulation. The first motion picture "shot" in Technicolor on African "location"- "The Black Rose" represents the largest investment made to date by an American producing organization in filming a story at its exact locales.
Reuniting the team that scored so triumphantly in "When My Baby Smiles At Me" and "Mother Wore Tights", the studio in September will turn over to exhibitors another musical romance, with color by Technicolor—"My Blue Heaven"—co-starring Betty Grable and Dan Dailey. From every standpoint preview reports indicate "My Blue Heaven" will, boxoffice-wise, compare favorably with the earnings of and audience reaction to this popular and dynamic singing-dancing-loving team's prior two successes.

"My Blue Heaven" has radio and television for its background. It follows the trials and tribulations of the radio team of Jack and Molly Moran, whose Hooper rating has risen astronomically. Although they have been married quite a few years, they are still passionately in love with each other and they have vainly sought to raise a family.

When an accident deprives Molly of motherhood, the Morans resort to adoption as a means of becoming parents. But, numerous obstacles are tossed in their path and even this means seems hopeless. Meantime, the couple have invaded television and have become sensational hits on that medium as singing and dancing stars. In the end, they find themselves foster parents of two children—with Molly, at long last, finding ecstasy in the fact that she is an expectant mother.

Produced by Sol Siegel and directed by Henry Koster, who megaphoned "Come To The Stable", "My Blue Heaven" presents Betty and Dan as the public likes them best. In addition they have the support of a brilliant cast headed by David Wayne, who personally scored in "Adam's Rib", and Jane Wyatt, Mitzi Gerber, Una Merkel, Louise Beavers, Laura Pierpont, Don Hicks, Beulah Parkington, Ann Burr, and many others.
The year's acknowledged No. 1 producer—Darryl F. Zanuck, 1949's screenplay and direction, and Milton Krasner, whose camera work was awarded the International Critics' Grand Prix at the Film Festival at Cannes, France, backed with their skills the histrionic abilities of Richard Widmark, Linda Darnell, Stephen McNally and others in the picturization of Lesser Samuels' and Mankiewicz's original story, "No Way Out".

Unquestionably one of the most significantly major undertakings of any producer, Mr. Zanuck's personal 1950 special strikes a new high in daring and enterprise in film annals. An inspired story, "No Way Out" is pre-destined to be a memorable drama and to earn its place among the screen's truly great entertainment achievements, Mankiewicz who won an Academy award for his screenplay, "A Letter To Three Wives", as well as for directing that comedy, is in line for a similar dual distinction for 1950, say those who have had the good fortune to see "No Way Out".

Messrs. Mankiewicz and Samuels succeed poignantly in capturing the abject fear of both the hated and the hateful, the violent and the passive, the ignorant and intelligent characters of their story—a drama that has its beginning in a hospital where a wounded gangster succumbs after an operation performed by a young Negro intern. It speeds suspensefully and dramatically through a race riot incited by the dead man's hoodlum-brother who believes murder has been committed, and triumphantly survives a series of events that give it the symmetry and rhythmic impact of reality.

"No Way Out" is, perhaps, the screen's most daring and frankest presentation of a problem and a condition that pose a monumental challenge to a democracy to which all modern civilization looks for leadership.
A Sensational Drama From Darryl Zanuck

Darryl F. Zanuck, who, more than any producer, has steeled the industry's creative backbone and increasingly exhorted the importance of the screen as a mirror of modern life's actualities again presents in "No Way Out," a vivid drama of unquestionably sensational proportions. Never has the screen so frankly explored a problem that for too long has been taboo. "No Way Out" is a revolutionary departure in movie-making, for it transforms the screen into an indispensably influential medium for the expose of hatred and ignorance.

Arrangements have been completed to give this important picture its world premiere at New York's Astor theatre in August, with its general domestic release scheduled for some time in the late Fall. But, even now the spotlight is on "No Way Out," for word is out that in impact of reality it stands alone as a cinematographic achievement certain of accelerating ticket-buying and becoming the year's most widely discussed and applauded screenplay.

Extraordinary care was utilized by Producer Zanuck and Director Joseph L. Mankiewicz in the selection of players. Richard Widmark plays a heartless, contemptibly mean and ignorant hoodlum who, believing his brother has been deliberately killed by a Negro interne, incites a race riot. Linda Darnell is the divorced but hard wife of the dead gangster torn between hate and mercy. Stephen McNally is the understanding chief resident doctor.

Sidney Poitier, a young Negro actor destined for major distinction in his field, is the unhappy interne on whose head falls with full violence the destructive weight of hate and ignorance. Others in the cast include Mildred Joanne Smith, Broadway star of "Mamba's Daughter," "St. Louis Woman," and others, as the wise, patient, sympathetic and hard-working wife of the interne; Harry Bellaver as the deaf mute brother; Stanley Ridges as the hospital director; Dots Johnson, the young Negro actor who drew critical plaudits for his performance as the G.I. in Rossellini's "Paisan"; Frederick O'Neal who distinguished himself as the jack-of-all-trades-and-master-of-none in "Pinky"; Ossie Davis who scored in the Broadway production of "Anna Lucasta"; Amanda Randolph, Bill Walker, Ruby Dee, Ken Richards, George Tyne, Bert Freed, Maude Simmons and many others.

Great secrecy marked preparations for filming of "No Way Out." The story was purchased in January 1949 and camera work did not start until last October. No one was allowed on the stage during its filming. The few who have viewed a rough-cut of "No Way Out," including production heads of several other studios, frankly state this Zanuck production will be the foremost contender for the Academy award to "The best motion picture of 1950."
The MUDLARK

Even though actual filming is not scheduled to begin until late May or early June, the picturization of Theodore Komett's best-selling novel, "The Mudlark", has already made international news. There is not a newspaper reader anywhere who has not read about the casting of Irene Dunne as Queen Victoria in this production.

Not in years has a story fascinated the reading public as much as has "The Mudlark". Its readership runs into millions in the United States alone. It is also England's current best-seller. It has been translated into eight foreign languages.

"The Mudlark" is a delightful story of a London ragamuffin and the highly improper disturbance he caused in the reign of Queen Victoria. The astonishing series of events that followed and the amusing characters in and about Windsor Castle who became involved, (including the great Disraeli) is at once both charming and unconventional.

There will be no more colorful screenplay presented moviegoers of the world this year than "The Mudlark". Nunnally Johnson, who has adapted and produced many memorable picturizations of popular books, wrote the screenplay for "The Mudlark". He also will produce it. Jean Negulesco, who will be recalled for his directorial contribution to "Johnny Belinda" and "Three Came Home", will officiate megaphonically.

Irene Dunne, who is a free-lance was offered four roles in important projects of as many major studios. But, after reading the adaptation of "The Mudlark", she chose to play the part of Queen Victoria. This role is a far cry from Miss Dunne's role in "I Remember Mama", and in other notable motion pictures.

Just who will play little Wheeler, the lovable ragamuffin, has not yet been determined. Many candidates await screen tests there and in England. One thing is certain even before filming is started: the youngster who qualifies for the role is destined for international stardom.

But, he is one of many characters—most of whom shaped the world of the first half of the 20th Century—who appear in "The Mudlark".

The story begins in the 14th year of Queen Victoria's retirement. But, it remains for the enterprise of the ragamuffin to bring Victoria, grieving over the death of her prince-consort, Albert, out of that retirement. The youngster slips past the guards of Windsor Castle, falls through an open coal-hole and works his way through the labyrinthine passages to the elaborately appointed dining room of the queen.

There he is discovered by the skulley maid and hastily thrust behind the heavy crimson window hangings, only to be found shortly thereafter and taken in charge by a bibulous Scottish retainer of the late-lamented Albert.

All this happens on the very night Disraeli has dined with the queen in the hope of persuading her to emerge from retirement with the lure of a title Empress of India, a title which depended on the purchase of the Suez Canal, a loan of four million pounds from the famous Rothschilds, and the happiness of a certain Grenadier guard and Victoria's maid of honor.

Later that night Disraeli himself finds the ragamuffin and the irreverent retainer in the Throne Room. The little mudlark becomes a case nervously probed by Scotland Yard, vigorously discussed in the press and suspiciously regarded by Parliament. How Disraeli defended the youngster in a brilliant and adroit speech which changed the course of English history is one of the many memorable incidents in this delightfully ironic and witty story.

Miss Dunne's characterization of Queen Victoria promises to be one of the highlights of the film year of 1950. Her entire personal appearance is radically changed for the sake of realism. Those who have viewed screen tests of Miss Dunne as Victoria predict a thrilling experience for moviegoers.
During the 10 years ended last year, the Secret Service men of the United States Treasury Department alone and with the co-operation of police departments of various cities arrested and convicted 1385 persons on counterfeiting charges and seized $3,458,235 in spurious money. But, it took 10 years and a development in which they had no hand for them to run down the most remarkable counterfeiter of them all—"Old 880" as the Secret Service men called him.

Between 1938 and 1948 he was known only by the bills he passed and his name was derived from the number of the official file kept on him in Washington. He counterfeited only $1 bills! He passed no more 40 or 50 one-dollar bills a month, but he had kept that up for years—notwithstanding the fact that the Secret Service had set thousands of traps for him.

As long as he confined himself to the counterfeiting of $1 bills, using them as he needed them for the support of his dog and himself, this elderly widower was able to evade the authorities. But, then he met a girl—and to keep her in the clothes and style she insisted, "Old 880" began counterfeiting larger bills. That was his downfall!

At the time this report was going to press the studio was negotiating with a top-character star to play the title role in this picturization of Clair McKelway's New Yorker magazine. The late Walter Houston was originally scheduled to play the part. The all-star cast already includes Burt Lancaster, and Dorothy McGuire.

Lydia Bailey

Plans are progressing according to schedule for the filming later this year of a Technicolor picturization of Kenneth Roberts' best-seller, "Lydia Bailey". This picturization, which will deal with the liberation of Haiti during the Napoleonic era, will be produced in the West Indies.

Henry King is scheduled to direct "Lydia Bailey" while Sol C. Siegel will produce it. This novel caused a considerable furore at the time it was in circulation. Already scouts have explored Haiti for locations. For several years the studio has had experts doing research for "Lydia Bailey" is planned to be one of the bigger 1951 attractions to carry this company's trade mark.

Just who will play the title role has not yet been determined, but Mr. Zanuck plans featuring an all-star cast. The Haitian government has offered full co-operation. "Lydia Bailey" will be the first major motion picture almost wholly filmed in the West Indies. Interiors will be made at Movietone City, according to present plans.

It will be recalled that "Lydia Bailey" outsold "Northwest Passage", another Kenneth Roberts novel, according to an announcement made by the latter's publisher.
As a matter of fact in "I'll Get By", lovely June Haver again is a member of a sister dancing-and-singing act. This time her partner is versatile and beautiful Gloria de Haven. They fall in love with the shoe-stringers and it is largely because of the spirited fashion in which the girls introduce their songs that success comes to the promoters who had no scruples it meant they were in line to make "a fast buck".

The story starts in 1939 when the song plugger, backed by his frustrated secretary, Murph, goes into the music publishing business. But, he's an immediate flop! His money runs out and everything looks black when into his office walks a young Texan, who has written a song, "I'll Get By", and is willing to part with $500 to have it published. From then on the two are inseparable. What happens to them and what they do to the sister act would discourage a whole army, but this foursome carries on--to eventual success.

Pictured at the left are Gloria de Haven (left) and June Haver. Below, from left to right are: Harry James and his cornet, Miss de Haven, Dennis Day, Miss Haver and Bill Lundigan.

How a brassy song plugger, on a shoe-string, climbed to leadership of Tin Pan Alley is tunefullly pictured in "I'll Get By", a Technicolor special featuring an all-star cast of musical comedy favorites from the screen, radio and stage. Romantically headlined and entwined are June Haver, William Lundigan, Gloria de Haven and Dennis Day. Further contributing to the merriment of this gay, tuneful romantic drama of a pair of conniving young men who pyramid nickles earned from a so-so tune to an influential music publishing concern are Harry James and his band, Reginald Gardiner, Danny Davenport, Thelma Ritter, Steve Allen, Marion Marshall and others.

The element of speculation in transforming "I'll Get By" into a mass-appeal musical has been reduced to the absolute minimum by Producer William Perlberg and Director Richard Sale, for in this Screenplay written by the latter and Mary Anita Loos, there are specialties by Jeanne Crain, Dan Dailey and Clifton Webb. In a featured role is red-headed Helene Stanley, who has a lildegard voice, a pair of Ann Miller dancing feet and is an aerial acrobat, to boot.
Behind The Scenes Of Tin Pan Alley

William Perlberg, who has been associated with some of this company's most successful musicals, and director-writer Richard Sale have gone behind the scenes of 1939's Tin Pan Alley to tell their Story in "I'll Get By". But, that song which gives this musical romance its title is one of some dozen nostalgic and new tunes heard in this Technicolor special, scheduled for domestic release in November.

Even today Tin Pan Alley is a fabulous American institution, although no longer is it harbored on a single street. Today its talented and aspiring habitues operate from a number of buildings in the side streets of New York. Yet, fly-by-nighters, shoe-stringers or established publishing firms, Tin Pan Alley continues grinding out popular songs that set the musical and dancing pattern the world over.

William Lundigan is a fly-by-nighter with a stick-to-itiveness that brings him strange partners, backers and admirers. One is a young Texan who parts with his last dollar to have his song published—and finds himself in business. Two dancing-singing girls unwittingly find themselves in their scheming—and so does Harry James.

Dennis Day, singing headliner of the Jack Benny Show and star of his own radio network program, and Gloria de Haven are paired off in a turbulent romance, while June Haver, who has developed into one of the screen-musicals' most popular luminaries, finds fame-and-fortune-seeking Lundigan irresistible. Thelma Ritter, who did so well as Linda Darnell's mother in "A Letter To Three Wives", has another comedy part tailored to her distinctive talent.

Produced on the same scale as "The Dolly Sisters" and "Alexander's Ragtime Band", "Stella" has been custom-made for the year-end's holiday trade.
"Rawhide" is a lusty drama earmarked to be one of the entertainment highlights of 1950.

Co-starring Tyrone Power and Susan Hayward, "Rawhide" is based on a screenplay by Dudley Nichols who has been associated with some of the screen's most popular works, including "Stagecoach". Like the latter, "Rawhide" is an outdoor thriller concerning a brave, young man's encounter with bandits.

Not since "Jesse James" has Tyrone Power had such an adventurous American story as is disclosed in "Rawhide". But, this time he is in pursuit of outlaws instead of being one of them. The pioneering spirit of the men and women who penetrated the badlands and courageously met every challenge is thrillingly personified in the roles he and Miss Hayward enact.

"Rawhide" takes its name from a forlorn relay station on the route of the Overland Mail, the first stagecoach line to link America. Power is a young man from the East learning about the Overland route for his father. His path crosses that of a pretty traveler and her daughter—and he assumes a protective attitude toward them when a desperado, who has broken out of jail, and his three confederates overtake them.

Overpowered, the Easterner, girl and her daughter and others become prisoners of the desperadoes who force them to facilitate their plan to rob an eastbound stage transporting $100,000 in gold bars. Meantime, love develops between the Easterner and the girl. They are constantly lashing out at each other, filling the night with the fire of their passions as the impact of their personalities finally brings happiness out of several days of horror.

"Rawhide" is the second successive Tyrone Power co-starring vehicle directed by Henry Hathaway, for he made "The Black Rose" in Africa with that star. In "Rawhide", Power has a definite change of pace.

Another who undergoes a change in pace is Hugh Marlowe who plays the fugitive desperado. The reader will recall him as the song-writer in "Come To the Stable" and as a killer in "12 O'Clock High". Among his quartet of cutthroat is Academy Award winner, Dean Jagger as a potbellied man with a good-natured countenance. Jagger won his Academy for his performance in "12 O'Clock High".

Others in the cast are Edgar Buchanan as the stage driver, Norman Lloyd as a plump-faced outlaw with a loose grin; George Tobias as a bull-necked German killer; Jeff Corey, James Millican, Louis Jean Heydt, William Haade, Milton R. Corey, Jr. Ken Tobey, Max Terhune, Robert Adler, Judy Ann Dunn, Howard Negley, Vincent Neptune, Edith Evanson, Walter Sande and Dick Curtiz.

Much of "Rawhide" was filmed on location at Lone Pine. Cal. Lionel Newman and Bob Russell shot "A Rollin' Stone", which is introduced in this romantic outdoor drama, photographed by Milton Krasner.
What gives every promise of being the attraction that will this year match the boxoffice performances of "I Was A Male War Bride" of 1949, "Stella" is a comedy purposely measured to set a new high in cinematic hilarity. Based on Doris Miles Disney's 1949 book, "Family Skeleton", this comedy co-stars Ann Sheridan, Victor Mature and David Wayne. Produced by Sol C. Siegel, who also turned out "I Was A Male War Bride", "Stella" develops a succession of mirthful incidents involving one of the wackiest families yet brought to the screen. It has been directed by Claude Binyon.

The Bevans clan is in real trouble. It all starts when, at a family picnic, Uncle Joe, in a drunken rage at a nephew, Carl, falls headlong against a sharp rock and dies immediately. Fearing none would believe he did not kill his uncle, Carl and his family enter into a conspiracy, after burying the body in a sandy meadow. The family agrees to say that Uncle Joe has disappeared again, being notorious as a periodic suitor who was in the habit of going on prolonged "bats".

Back home, Stella, a niece who did not go on the picnic because she had to work as secretary at the small-town branch of an insurance company, asks about her uncle and believes the story about his disappearance. Meantime, a widow who was to have eloped with Uncle Joe that night, has her suspicions. Jeff, the insurance company's Home Office representative and a "wolf" at heart who has fallen head over heels in love with Stella, discovers that Joe carried a double indemnity policy about which the company knew nothing.

Several days later the family is told the body has been found and is asked to identify it. Eager to cash in on the policy, they quickly identify it only to have the widow dispute them, for Uncle Joe had false teeth whereas the corpse did not. Jeff's suspicions are aroused. By now Stella learns the truth. Things become further complicated when another body is found and identified—and again the identification is discredited. The family decides to exhume the body, but the corpse they dig up is that of an Indian woman! To their amazement the Bevans discover they buried poor Uncle Joe in an old Indian graveyard. Uncle Joe's body is nowhere to be found. Jeff learns the truth and in a hilarious climax the entire confusion is cleared up, romantically and otherwise.

In addition to Miss Sheridan, Mature and Wayne, the cast also includes Leif Erickson, Evelyn Varden, Hobart Cavanaugh, Lea Pennan, Randy Stuart, Frank Fontaine and Marion Marshall.

Below, six of the principals in the picturization of the book, "Family Skeleton" which will reach the screen as "Stella". Left to right: Marion Marshall, Ann Sheridan, Frank Fountain, David Wayne, Evelyn Varden and Randy Stuart. At right, a closeup of Victor Mature and Miss Sheridan.
All About Eve

For his satire on the lives of Broadway stage stars, their husbands and sweethearts, "All About Eve", Production Vice President Darryl F. Zanuck has mobilized one of the most distinguished all-star casts this company has featured in a major attraction.

Based on Mary Orr's Cosmopolitan story, "The Wisdom Of Eve", this satire is vibrant with characterizations requiring the services of seasoned troupers.

"All About Eve", adapted and directed by Joseph L. Mankiewicz, who last month won two Academy Awards—one for his screenplay for another for directing "A Letter To Three Wives"—concerns the destructiveness resultant from a trail left by a husband-stealing, scheming young woman determined to get on the stage, who hides a hard core of ruthless-ness beneath a cloak of shyness and innocence.

Eve, night after night, in good and bad weather, at the stage door of a Broadway theatre awaits an opportunity to talk to the reigning star of the White Way. Given her opportunity, she wins the star's sympathy by telling her she is a Norwegian, alone in this country and the widow of an American flier killed at Bougainville. The star and her husband, stirred by her story, employ her as secretary.

Once in the star's home she proceeds to ape her every gesture and eventually, after winning over the husband, succeeds in getting a hearing that results in an offer to her for a screen-test. She is besieged by reporters. She thought surely she was a star now—and proceeds to gloatingly tell the reporters how she had fooled New York's finest actress for months. She had never been out of Milwaukee where she was born! She had picked up the Norwegian accent from a waitress! Her father ran a restaurant! She had never been married! She had saved for months to come to New York and work out a campaign to meet the star and her husband—and use them to get on the stage.

But, Eve's screen-tests are kaput. She doesn't screen well. Hollywood doesn't want her. Neither do her erstwhile friends whom she made the laughing stock of Broadway. But, Eve insists they forgive her. How Eve gets her second chance and actually gets to Hollywood provides "All About Eve" with a sensational climax—for she alters her original campaign and this time actually steals the husband of another benefactor.

Even the foregoing brief resume of this glamorous satire gives ample evidence of the need of an all-star cast. Hence, the presence in the cast of Bette Davis as the glamorous and leading Broadway dramatic actress who is "taken in" by Anne Baxter as the coniving stage-struck girl, George Sanders, Hugh Marlowe, Celestic Holm, Thelma Ritter, Craig Hill, Gregory Ratoff and Barbara Bates.

The role of the glamorous and tempermental star, who befriends Eve, only to learn that the latter deliberately planned to dupe her and her husband as a means to an end, is tailor-made for Bette Davis. The latter, now a freelance, had four other roles offered her by three major studios, but, after reading all of the screenplays, she chose to head the cast in "All About Eve".

The voice of Addie, which will be long remembered by movielgoers who saw "A Letter To Three Wives", although her face was never on the screen, will add the same haunting quality to "All About Eve". The voice belonged to Celestic Holm, Academy Award winner and who won such superativie praise for her performance in "Come To The Stable". Her low, charming tones will again come over the screen in "All About Eve", but this time she will be very much in evidence. She enacts the wife of the playwright whom Eve actually "steals".

Four members of the all-star cast in "All About Eve" are pictured on this page. Top, left: Bette Davis. From left to right across bottom of page: George Sanders, Thelma Ritter and Gary Merrill.
Winners Of 10 Oscars Behind "Eve"

The winners of 10 "Oscars" are working together in the Darryl F. Zanuck production of "All About Eve". Zanuck himself has twice won the Irving Thalberg Award and twice carried away "Oscars" for his pictures, "How Green Was My Valley" and "Gentleman's Agreement". It was revealed last month that a poll to ascertain the year's No. 1 producer by directors of the American Academy of Motion Picture Arts And Sciences Mr. Zanuck won more votes than all other contenders, combined!

Bette Davis, who plays the stage star in "All About Eve" won the Academy's highest honors for "Jezebel" and "Dangerous". Anne Baxter walked away with an "Oscar" for her role in "The Razor's Edge", and Celeste Holm for her performance in "Gentleman's Agreement".

The director, Joseph L. Mankiewicz, last month captured two "Oscars", for his work as screen writer and director of "A Letter To Three Wives". In the last 20 years, Mankiewicz has either produced, directed or wrote 27 movies, and the 27 pictures have been given 24 Academy Award nominations and five "Oscars". But, not until he turned out "A Letter To Three Wives" did Mankiewicz get the recognition so long due him.

In fact, he has rounded up most of the staff that helped him make "A Letter To Three Wives" for the production of "All About Eve". He has Max Golden as associate production manager; Robert Snody as unit manager; Gaston Glass and Hal Klein as assistant directors; Weslie Jones, script; Florence O'Neil, dialogue coach; Milton Krasner, cinematographer; Barbara McLean, film editor; Lyle Wheeler and George Davis, art directors; Fred Simpson, properties, and Walter Scott, set director.

Designing stint for this picture has been divided. Edith Head has created the costumes worn by Miss Davis. Charles Le Maire, 20th Century-Fox studio wardrobe director, has designed the clothes worn by co-stars Anne Baxter and Celeste Holm.

Here are four more players in the cast featured in "All About Eve". Top, right, beauteous Anne Baxter in the most important role of her career. At bottom of page, left to right; Hugh Marlowe, Craig Hill and the versatile and lovely Academy Award winner, Celeste Holm. Gregory Ratoff has an important comedy role.
In the Philippine Islands today is a troupe of several scores of technicians and players from the 20th Century-Fox studios—busy transferring into a screenplay one of the most widely-discussed novels of the decade—"American Guerrilla In The Philippines".

This true story, about a naval lieutenant who lived four years behind the Japanese lines with Philippine guerrillas, is being produced on a lavish scale—and in Technicolor. It is another true-life story, for this American became a one-man army who fell desperately in love with a courageous French girl.

The story, written by Ira Wolfert, a Pulitzer Prize winner, is about Lieut. I. D. Richardson, USNR, of jungle life during war; about people who, in their own fumbling, human, tired and timid way, proved invincible.

For five years the studio has been preparing to picture this amazing drama. Now with the co-operation of the U.S. and Philippine Islands governments, it is filming "American Guerrilla In The Philippines" exactly where the story took place. Lamar Trotti not only adapted the best-selling novel, but also is producing the screenplay that Fritz Lang is directing.

Present plans call for "American Guerrilla In The Philippines" being one of the major screen events of 1951. Several months will be consumed in filming this production.

"American Guerrilla In The Philippines" is the first motion picture to be shot in its entirety on an actual battle locale. The picture will be photographed on the far-flung Luzon islands. Elsewhere in this issue is published an on-the-scene report from Manila, P.I., of the vast material transported to the Philippines aboard the S. S. President Harrison, and other facts of interest to showmen anent production of this important picture.

Filipino guerrilla leaders, including Col. Rupert Kangleon; now Philippine Islands' Secretary of National Defense, are serving as technical advisors on details of the dramatic episode. The national and local Governments are co-operating. Facilities of Manila's six major film studios have been placed at the disposal of Director Lang.

It is estimated that some 1100 extras will be pressed into service. In fact, specialists from Movietone City have been ferrying between Manila and the studios for the past eight months completing various arrangements in the Philippines. The Manila Hotel has been set up as company headquarters.

Harry Jackson, one of Hollywood's able cinematographers, is photographing "American Guerrilla In The Philippines". In addition to Powers and Miss Prelle, other principals include Tom Ewell, Jack Elam and Tommy Cook. However, there are some 52 principal parts in this dramatic story that is expected to take a little more than two months to film in Luzon.

With "Rawhide" and "The Black Rose" completed, Tyrone Power currently is working in a picturization of another best-selling novel, "American Guerrilla In The Philippines". Power plays the fascinating role of Lieut. I. David Richardson, who did murderous odd chores around Bataan, Corregidor, Cebu and Mindanao, striking against Jap warships, transports and landing barges—and for otherwise fighting the Japs behind the lines with Philippine guerrillas—and finding time to fall in love with the daughter of Leyte's first families, a French girl. Micheline Prelle, famed for her performance in "Devil In The Flesh" and who more recently appeared opposite John Garfield in "Under My Skin", is co-starred as the brave French girl with whom the American one-man army falls in love.
On The Riviera

Scheduled for production this Summer is the first musical an American studio will have filmed abroad with an internationally all-star cast and produced by American experts. It is titled "On The Riviera" and will be filmed entirely at the world-famous resorts on the French and Italian Riviera. Moreover, it will have color by Technicolor.

None other than Danny Kaye (right) has been signed to star in "On The Riviera" which will be directed by Walter Lang who megaphoned "Cheaper By The Dozen", "When My Baby Smiles At Me" and other major boxoffice hits. Among those mentioned for featured roles in "On The Riviera", which William Perlberg will produce, are Micheline Presle, Cecil Aubry (who makes her debut in an American-made film in "The Black Rose", opposite Tyrone Power) and many others. "On The Riviera" will definitely be this company's most elaborate venture in the musical field, which means this attraction is pre-destined to compare favorably with such hits as "Alexander's Ragtime Band", "The Dolly Sisters", and "State Fair". "On The Riviera" is based on the story "Moulin Rouge".

Later this year Betty Grable and Dan Dailey will start work on another co-starring musical comedy in Technicolor, "Call Me Mister". This Fred Kohlmar production will be a combination of music from the Broadway hit, "Call Me Mister", and a story titled "CATS", which deals with a group of performers who saw wartime and post-war service, entertaining GI's in Japan and Europe.

Half An Angel

In preparation as follow-through on the campaign to give fact to the slogan, "Movies Are Better Than Ever", are no less than two scores of important stories. Among them are "Half An Angel" and Clare Boothe Luce's original story, "A Spark In The Night". Both are major attractions planned for 1951 release.

In announcing these two properties, Production Chief Darryl F. Zanuck pointed out that "Half An Angel" is the story of a woman with a split-personality, written by Robert and Everett Riskin. They had originally planned to produce the picture themselves, with Loretta Young in the starring role. Miss Young is the "half-angel". It was a package deal and the services of Miss Young went with it. Julian Blaustein will produce this comedy that Jules Dassin will direct. "A Spark In The Night" by the authoress of "Come To The Stable" will be produced by Sam Engel who also made the latter. It is the story of a Congressman who does a great service for his country.

As this journal was going to press no announcement had been made as to whom the studio contemplated will cast in "A Spark In The Night" or who would direct it. However, obviously, any creation of Miss Luce would occupy a conspicuous position on any list of entertainments.
Call It Treason

Within the next year this company plans sending companies to virtually every continent for the production of major attractions with story locales abroad.

For example: Frank McCarthy and Anatole Litvak have been busy for months preparing to shoot "Call It Treason", based on a novel by George Howe which treats an anti-Nazi German war prisoner who became a spy for the Allied forces. "Call It Treason" will be filmed in its entirety in Germany and France. Peter Viertel wrote the screenplay that Mr. Litvak will direct this Fall.

Right now the studio has a company in the Philippines filming "American Guerrilla In The Philippines". Arrangements are being made to film, in Technicolor, in Australia, a drama tentatively titled "The Australian Story". Elia Kazan, who recently completed "Panic In The Streets", is scheduled to shoot "Zapata", a story about the Mexican revolutionist, in Mexico. "No Highway", for which Robert Sheriff has written the screenplay, will be filmed in England. "Sense Of Guilt" will be made at the studio and in Canada.

Meantime, preparations are progressing for the filming of "I'd Climb The Highest Mountain", a story about a city girl who marries a minister who is sent to work with the mountain people in the Ozarks. This story of two young people, who after finding the going tough and rough, earn the faith and friendship of their flock, will be made in the Ozarks, and re-unite, in the leading roles, Jeanne Crain and William Lundigan who acquitted themselves so admirably in "Pinky". Lamar Trotti will produce his own screenplay that Henry King will direct.

Otto Preminger, who recently completed "Where The Sidewalk Ends", will return to New York to produce and direct "The Second Oldest Profession", from a story by Robert Sylvester of The New York Daily News, about a reporter's conflict between career and family. Gregory Peck will be starred. This will be the second time that Peck will have played a newspaper man, his previous appearance in such a role being in the memorable "Gentleman's Agreement".

Sy Bartlett, who collaborated on "12 O'Clock High", is writing the screenplay for "The Deserter" about an American deserter. This picture, which Samuel L. Engel will produce, will be made with the co-operation of the U.S. Office of Judge Advocate and the provost marshal.

In preparation, too, is the picturization of "Lydia Bailey" in Haiti and England. Mr. Zanuck plans to film "The Desert Fox" in Africa. This is the story of Erwin Rommel, famed Nazi general. Mr. Zanuck and Producer-Playwright Nunnally Johnson will meet in Africa this Summer to make arrangements for filming of "The Desert Fox".
Trumpet To The Morn

The number of productions with Technicolor that this company will release during the next year will increase somewhat over 33 percent, according to the schedule of pictures slated to be filmed in that period.

Three are currently being prepared for filming this Summer and early next Fall.

One of them is "Trumpet To The Morn", based on a story by Frank Nugent and Curtis Kenyon. Casey Robinson will produce. Robert Wise has been named director, with the cast announced including Cornel Wilde, Linda Darnell, Joseph Cotton and Jeff Chandler.

"Trumpet To The Morn" is a story about the Indian wars when two feudists—young officers in the Union and Confederate armies in the War of The States—merge their forces to defeat a common enemy. It will be shot at Taos, New Mexico.

Another Technicolor production, on which the studio has been working for several years and scheduled to go into production this Summer, is "Halls Of Montezuma", from an original story by Harry Kleiner and Sy Bartlett. It will be produced in its entirety at Camp Pendleton by Robert Bassler, with Lewis Milestone directing. It is the story about a company of U.S. Marines and U.S. Army nurses on Saipan in 1944. The U.S. Marine Corps is co-operating.

The cast announced for "Halls Of Montezuma" includes Richard Widmark, Richard Conte, Robert Patton, Reginald Gardiner and, in all probability, Paul Douglas.

In the Fall "Jackpot" is expected to go before the cameras. This is a comedy drama about a young man and his wife who suddenly obtain tremendous wealth via a radio quiz show. How this wealth radically alters the lives of these two erstwhile happy people makes an unusual tale. James Stewart is being considered for the male co-starring part. Walter Lang will direct this Sam Engel production from a John McNulty story.

Frank McCarthy and Anatole Litvak are busy with not only "Call It Treason", but also with a picturization of Peggy Goodwin's story, "Take Care Of My Little Girl", which deals with problems created by college fraternities and sororities. Julius J. and Philip G. Epstein have been working on the screenplay that Mr. Litvak will direct.

Other story properties earmarked for future production and producers assigned to them include Charlotte Armstrong's "Mischief", a Good Housekeeping magazine serial about a mentally deranged baby sitter and a child (Julian Blaustein); the plucky little golfer's story known as "The Ben Hogan Story" (San Enzel); "It's Only Human" (George Jessel); "The Man On The Ledge" (Sol C. Siegel); "Man Who Sank The Navy" (Julian Blaustein), and others.

Just as this edition was going to press a despatch from Movietone City announced the acquisition of screen rights to "Convict Lake", an original story by Jack Pollexfen and Anne Hunger. It is intended as a co-starring vehicle for Linda Darnell and Dana Andrews. "Convict Lake" will be producer Frank Rosenberg's first picture for this company. The story is now in the hands of writers for treatment.

Halls Of Montezuma
Queen of Sheba

Mr. Zanuck has announced that one of this company's top pictures on the 1950-51 program will be none other than the story of the Queen of Sheba and King Solomon. The script is being prepared by Harold Lamb, noted author. "Queen Of Sheba" will be filmed in authentic African and Near East locations. No indication of who will appear in this spectacular production has been given, however. It will be in color.

Meantime, a number of other screenplays are nearing actual filming. Prominent among them are "My Mother-In-Law, Miriam" which will star Claudette Colbert (right). This is a comedy in which a daughter-in-law acts as matchmaker for her husband's pretty mother. Robert Bassler will produce it from a screenplay by F. Hugh Herbert, author of "Sitting Pretty".

Preparations are also progressing for the filming of "Modesta", based on a 1929 novel by G.B. Stern. Aileen Leslie is writing the screenplay whose cast, it has been announced by the studio, will include Linda Darnell (left), Valentina Cortesa (bottom, right), Paul Douglas and others.

Co-producers Frank McCarthy and Anatole Litvak are preparing for filming a college story by Peggy Goodin, titled "Take Care Of My Little Girl". The novel on which it is based is scheduled to be on the stands this spring. Mr. Litvak, who megaphoned "The Snake Pit", will direct.
APRIL (1950)


MAY (1950)


JUNE (1950)


THE GUNFIGHTER. Outdoor drama. Screenplay by William Bowers and William Sellers from a story by Mr. Bowers and Andre de Toth. A Durango, Colorado, in the middle of a war between a stagecoach line and a narrow-gauge railroad is the West’s most notorious killer, who tried to reform only to be provoked into more killings, even though they are in self-defense. A man’s desperate struggle for his identity is his true story. Directed by Andre de Toth with Henry Hull, Kenneth Tobey, and several others. Produced in his effort to change over to the ranks of law and order. Starring Gregory Peck as the West’s famous outlaw, Jim Ringo, with Helen Westcott, Millard Mitchell, Jean Parker, Karl Malden, Skip Homeier, Anthony Ross, Verna Felton, Ellen Corby, Richard Jaeckel, Alan Hale, Jr., David Clarke, John Pickard, B.G. Norman, Angela Clarke, Cliff Clark, Jean Innes, Eddie Ehrhart, Albert Morin, Kenneth Tobey, Michael Branden, Eddie Parker, Ferris Taylor, Hank Worden, Robert Stack, Audie Murphy and many others. Produced by Nunnally Johnson. Directed by Henry King.

JULY (1950)

WHERE THE SIDEWALK ENDS. Drama of the New York police and underworld. Film is an adaptation from a novel by Victor Trivas, Frank P. Rosenberg and Robert E. Kent. Directed by William L. Stuart. Suspenseful drama of a young New York detective who wins fame because of his punishment of criminals, who substitutes brazen for brain in his work. Fate involves him in an investigation of a murder in which a gambler he despises is connected. But, in a determination to get a confession from a suspect he befriends to death — and then, frightened, plots to hide his crime only to turn the finger of suspicion to the father of the girl he loves. Co-starring Dana Andrews and Gene Tierney and featuring Gary Merrill, with Bert Freed, Tom Tully, Karl Malden, Ruth Donnelly, Craig Stevens, Robert Simon, Harry von Zell, Don Appell, Neville Brand, Grace Mills, Lou Kragman, David McMahon, David Wolfe, Phil Tully, Ian MacDonald, John Close, John McGuire, Lou Nalbandian, Ralph Helmuth, Lee Shapare, Chili Williams, Robert Foulk, Eda Reis Marain, Mark Williams, Clancy Cooper, Bob Evans and others. Produced and directed by Otto Preminger.

LIKE THAT BRUTE. A satire, formerly titled “Turned Up Trousers”. Written by Karl Tunberg, Darrell Ware and John Lee Mahan. The turbulent romance of a leader of a Chicago gang of racketeers in the 1920’s, who falls in love with a girl who detests mobsters. The miraculous adventures of a devoted woman who accepts an orphan so he can hire the girl to work as governess in his home and who plots his own “murder” when the young woman discovers his true identity. Co-starring Paul Douglas as the mob chief, John Peters, Cesar Romero, Keenan Wynn, Joan Davis, Arthur Treacher and 12-year-old Peter Price, with Jay C. Flippen, Barry Kelley, Leon Belasco, Edwin Max, Sid Tomack, Phil Tully, Clara Blandick, Jimmy Hawkins, Judith Ann Vroom, Grayson Hampton, Billy Chaney, Dan Ross, Charles Lane, Marion Marshall, Charles Evans, Lyle Tuckerson, Murry Hugo, Stan Johnson, Frank (Billy) Mitchell, and others. Produced by Fred Kohlmair. Directed by Alexander Hall.

BROKEN ARROW. Color by Technicolor. One of this year’s more important motion pictures. Characterized by Will Rogers, Jr., as “the greatest motion picture ever produced about Indians’ relations with white men”. Screenplay by Michael Blankfort. Based on the novel, “Blood Brother”, by Elliott Arnold. A romantic drama of an idealist, but courageous young white man who joins an Apache tribe to fight his own race which he believes is needlessly exterminating the Indians. To prove that both people can live in peace and understanding together, he has joined the Indians, falls in love with and marries an Indian girl, only to be condemned as a traitor and an outcast, but eventually proving the practicability of his theory through a sacrifice by his beautiful wife. Starring James Stewart, with Delmar Fearing, in the part of Chief Arnot, and Will De der, Joyce MacKenzie, Arthur Hunniett, Raymond Bramley, Jay Silverheels, Argentina Brunetti, Jack Lee, Robert Adler, Harry Carter, Robert Griffin, Billy Halop, Paul Hartman, Nyla Carlisle, John L. Blystone, John Williams, William Foulk, John W. Bird, Howard Saint, Irving Eagle, Iron Eyes Cody, Charles Soldan, Robert Foster Dover, John Martin, Edwin Rand and John Doucett. Produced by Julian Blaustein. Directed by Delmer Daves.

AUGUST (1950)


"1950 Business Will Be Good For Those Who Make It Good"
SEPTEMBER (1950)
MY BLUE HEAVEN. Color by Technicolor. Romantic drama with music. An original story by S.K. Laurence titled "The Stork Doesn't Bring Babies". A famed performer and an artful singer pair on radio, but they have failed to satisfy their major ambition: to raise a family. A mishap prevents the girl from giving birth to a baby at the scene of their marriage. They marry, but when the baby dies, they are left with a baby daughter. On TV they are an even greater success than they were on radio and they decide to adopt a child, only to learn that "red-tape" burdens their task. After surviving a succession of disappointments, they give up—only to experience a surprise ending that no one could have foreseen. Co-starring "The Mother Wore Tights" and "When My Baby Smiles At Me" costars—Betty Grable and Dan Dailey, with David Wayne, Janette Wyoming, and others. Directed by Elia Kazan, who won an Academy Award for direction of last year’s "Gentleman’s Agreement."

OCTOBER (1950)
STELLA. Based on the book, "Family Skeleton," a comedy-drama of a goofy family. At a picnic a drunk is so heavily bashed while trying to be a nephew. Fearing the police will not believe them, the family buries the uncle and then circulates the story that he is on another of his periodic "freakouts." They stick to the story until they learn he had taken out a double indemnity insurance policy. They identify several bodies, only to be found wrong. In the end they are found out, but in a sidesplitting climax the entire mystery is solved by a young insurance man who had fallen in love with one of the uncle's nieces, Co-starring James Cagney in the titular role, Leif Erickson, Marion Marshall, Hobart Cavanaugh and others. Produced by Sol C. Siegel. Directed by Claude Binyon.

OLD 980. Based on St. Clair McKelvey’s article in the New Yorker magazine. A tale of a conman, who convinces himself to the manufacture of a few one-dollar bills per month as he needed them. He becomes a thorn in the side of the Secret Service of the U.S. Treasury Department for 10 years. They stick to the story until they learn he had taken out a double indemnity insurance policy. They identify several bodies, only to be found wrong. In the end they are found out, but in a sidesplitting climax the entire mystery is solved by a young insurance man who had fallen in love with one of the uncle’s nieces, Co-starring James Cagney in the titular role, Leif Erickson, Marion Marshall, Hobart Cavanaugh and others. Produced by Sol C. Siegel. Directed by Claude Binyon.

NOVEMBER (1950)
I’LL GET BY. Color by Technicolor. Romantic comedy, with nostalgic and new songs. How a "shoo-stringer" wormed his way into the heart of a member of a headline sister-act to build a song-publishing business, in the 1930’s. The story of the recording business, the rise of the "big band," the make-up of the "blue note"—all are an integral part of the telling of this story. A hit, with Richard Widmark, Paul Douglas and Barbara Bel Geddes, with Walter (Jack) Palance, Zero Mostel, Dan Riss, Alexis Minotis, Guy Thomajan, Tommy Cook, Edward Kemper, Victor Jory, Charles C. Muller, Susan Rettig, Lenka Petricek, Pat Walshe, Paul Hostetler, George Emmig, Leo Zinser, Beverly C. Brown, William A. Dean, Val Winter, Ruth Moore, and others. Entirely filmed in and around New Orleans, La. Produced by S. A. S. Co. Directed by Michael Curtiz, who won an Academy Award for direction of last year’s "Gentleman’s Agreement."

DECEMBER (1950)
RAWHIDE. Outdoor drama. From a story by Dudley Nichols who wrote "Sagebrush" and many other outstanding motion pictures. Drama of a young easterner and a young widow who find themselves at the mercy of a bandit gang in the early days of the West. Co-starring Tyrone Power, Susan Hayward and Hugh Marlowe, and featuring Dean Jagger who won the 1950 Academy Award for Best performance by a supporting actor. The cast, in addition to the above, is led by George Tobias, Jeff Corey, James Mulligan, Louis Jean Heydt, William Haade, Milton R. Corey, Sr., Ken Tobey, Dan White, Max Terkine, Robert Adler, Howard Freeman, Jr., Ann Dunn and others. Produced by Samuel C. Engel. Directed by Henry Hathaway.

ALL ABOUT EVE. Drama. Screenplay by Joseph L. Mankiewicz from Mary Orr’s Cosmopolitan story, "The Wisdom Of Eve." Formerly titled "Best Performance." The story of a journalist (Lauren Bacall) and a talented girl who preys on Broadway’s outstanding actresses and, after winning her sympathy and entering her employ, steals her benefactor’s role, flirts with her husband, exposes his gritty side, and finally is within his grip and then, again ingratiating herself, sets a film critic—and her playwright-husband of another who was instrumental in giving her a second chance. Featuring an all-star cast headed by Bette Davis, Anne Baxter, Celeste Holm and George Sanders, with Gary Merrill, Hugh Marlowe, Thelma Ritter, Barbara Bates, Craig Hill, Gregory Ratoff and others. Directed by Joseph L. Mankiewicz.

JANUARY (1951)
FOR HEAVEN’S SAKE. Comedy. Screenplay by George A. Seaton from a story entitled "May We Come In?." A fantasy story of an angel who revisits his friends on earth. Written and filmed in the same mood of "Miracle On 34th Street" and scripted, produced and directed by the same team that made the latter memorable success. Starring Clifton Webb in a role entirely unlike any other of his seven characterizations to date. Cast is now being completed. Produced by William Perlberg. Directed by Mr. Seaton.

SHADES OF GUILT. A mystery drama based on a French story. Will feature an important cast and be scheduled to be produced this summer at locations in the province of Quebec in Canada and at the world-famous luxury resort, Sun Valley (Idaho). Written and directed by Maxwell Shane. Directed by Caleb Buech. 

TRUMPET OF THE MORN. Color by Technicolor. Based on a novel by Frank Nugent and Curtis Kenyon. Drama of the West during the latter part of the War Of The States. For the purpose of quelling an uprising of the Apache Indians who are slaughtering the whites, Union and Confederate soldiers combine their forces, but differences arise with surprising consequences. Picture being filmed in Taos, New Mexico. Co-starring Dana Andrews, Linda Darnell, Joseph Cotten and Jeff Chandler, with Dale Robertson and others. Produced by Joseph Losey. Directed by Robert Wise.

FEBRUARY (1951)

MARCH (1951)
HALF AN ANGEL. Comedy. Story about a split personality. An original play by Robert and Edna Cohn. Starring would be one of the top attractions of 1951, with the star of "Come To The Stable" and "Mother Is A Freshman" in her most fascinating role. To be produced at the Ambassadors next fall.

CALL ME MISTER. Romantic comedy with music. Color by Technicolor. What happened to a troupe of actors and actresses who saw service on both sides of the lines in the Russian Revolution? It’s a picture with music. This is a picture of the combination from the Broadway musical comedy hit, "Call Me Mister", and "CATS", the story about the civilian performers. Co-starring Betty Grable and Dan Dailey. To be produced by Fred Kohlmar.

I’D CLIMB THE HIGHEST MOUNTAIN. Dramatic story about a city girl who marries a Methodist minister. A message about the mountain people. The story takes place in the Ozark mountains in 1900. The young couple finds it tough going, but earn the faith and friendship of their folk. Based on an original story by the late Charles Jeanne Crain and William Lundigan who scored so well as a romantic team in "Finky," Henry King is scheduled to direct. Mr. Trotti, producer.
The Fireball

Dynamic Mickey Rooney and Pat O'Brien are teamed in a swift moving drama of a disillusioned mite who becomes the mightiest of young athletes in the Thor Production, "The Fireball", co-starring Beverly Tyler.

Directed by Tay Garnett, who co-produced with Bert Friedlob from a screen-play by the former and Horace McCoy, the idea for the human story told in "The Fireball" was conceived by none other than the late great showman, Sid Grauman.

Formerly titled "The Challenge", this story deals with the adventures and rise of an under-sized orphan, reared in a Catholic Home For Boys superintended by Father O'Hara, who is portrayed by O'Brien. Mickey Rooney plays Johnny Casar, the waif who is fast developing a dangerous inferiority complex because of his inability to compete in athletics with larger boys. Frustrated, he is brought to task by Father O'Brien who brings in a psychiatrist to interview him. But, Johnny, in anger, runs away from the orphanage.

On his own for the first time in his life, Johnny steals a pair of roller skates, planning to sell them and buy food. But, the appearance of a policeman forces him to pretend the skates are his. Carrying out his deception, Johnny puts on the skates and precariously rolls away, suffering many falls, but finding out he likes skating and suddenly hit by the idea that one does not have to be a six-footer to roller skate.

Johnny, getting a job as a dish-washer, follows through and eventually feels he is as good as any on roller skates. At the skating rink he meets a professional and skating champion and takes an instant dislike to him. But, it is through an insult he hurlis at the champ, that Johnny gets his first chance—and makes good. He develops into a sensational boxoffice star. He proves one of the roughest, toughest and dirtiest competitors of all. What he lacks in stature, he soon makes up in ego. That ego almost loses him the love of a pretty skating instructor.

But, soon an accident puts Johnny out of the picture. His career is blasted by an attack of polio, but, through the girl's help, he recovers the use of his limb and, in a surprising climax, wins the biggest race of his life.

Supporting Rooney, O'Brien and Miss Tyler in the cast are Ralph Dumke, Glenn Corbett, Milburn Stone and others, including some of today's foremost roller skating stars.
20th
CENTURY-FOX STUDIOS
CENTURY HILLS, CALIF.
BEVERLY HILLS, CALIF.