

# D.O.A.



...the strangest entry ever made on a police  
the story of a man who sets out to avenge  
his own murder...

a **MOTION** picture  
**D.O.A.**  
EDMOND O'BRIEN  
PAMELA BRITTON  
LUTHER ADLER

THE TREMENDOUS IMPACT OF  
THIS NATIONAL ADVERTISING  
CAMPAIGN WILL BE FELT WHERE  
EVER THERE ARE MOVIEGOERS  
WHO YEARN FOR THE THRILL OF  
THROAT-GRIPPING SUSPENSE!

THE STRANGEST ENTRY EVER MADE  
ON A POLICE BLOTTER!

LOS ANGELES POLICE DEPARTMENT  
HOMICIDE REPORT

**D.O.A.**

An exciting story of a man who had 48 hours to avenge his own murder!

"I want to report a murder!"

"Who was murdered?"

"I was!"

HARRY M. POPKIN presents  
**"D.O.A."**  
A PICTURE AS EXCITINGLY DIFFERENT AS ITS TITLE!  
EDMOND O'BRIEN  
PAMELA BRITTON

REACHING **MOTION** PICTURE LOVERS  
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## FOR THE FIRST TIME IN THE HISTORY OF SUSPENSE DRAMA-

...YOU are given all the clues... exactly as the main character finds them!

...YOU meet the people he meets... share his dangers... his thrills... his loves!

...YOU hunt down the murderers... and are hunted with him!

...YOU will find this picture as excitingly different as its title!

HARRY M. POPKIN presents  
**"D.O.A."**  
EDMOND O'BRIEN  
PAMELA BRITTON  
LUTHER ADLER

Produced by LEO C. POPKIN. Screenplay by RUDY WOLF. Story and Screenplay by RUDY WOLF. Directed by RUDY WOLF. Music by RUDY WOLF. Edited by RUDY WOLF. Released by RUDY WOLF. Copyright 1949 by RUDY WOLF. All Rights Reserved.

## THE BILLING HARRY M. POPKIN presents "D. O. A."

starring  
**Edmond O'Brien**

and  
**PAMELA BRITTON**  
with  
**LUTHER ADLER**

**Beverly Campbell**      **Neville Brand**  
**Lynn Baggett**        **William Ching**  
**Henry Hart**          **Laurette Luez**

Produced by **LEO C. POPKIN**

Directed by **RUDY MATE**

Story and Screenplay by  
**RUSSELL ROUSE and CLARENCE GREENE**

Music Written and Directed by  
**DIMITRI TIOMKIN**

A **HARRY M. POPKIN PRODUCTION**  
RELEASED THRU UNITED ARTISTS

Running Time: 83 Minutes

## THE CAST

Frank Bigelow	Edmond O'Brien
Paula Gibson	Pamela Britton
Majak	Luther Adler
Miss Foster	Beverly Campbell
Mrs. Phillips	Lynn Baggett
Halliday	William Ching
Stanley Phillips	Henry Hart
Chester	Neville Brand
Maria Rakubian	Laurette Luez
Sam	Jay Kirkpatrick
Sue	Ces Forrester
Jeanie	Virginia Lee
Dave	Michael Ross

## THE CREDITS

Executive Producer, **Harry M. Popkin**; Producer, **Leo C. Popkin**; Associate Producer, **Joseph H. Nadel**; Story and Screenplay, **Russell Rouse and Clarence Greene**; Directed by **Rudolph Mate**; Music Written and Directed by **Dimitri Tiomkin**; Director of Photography, **Ernest Laszlo, A.S.C.**; Art Director, **Duncan Cramer**; Film Editor, **Arthur H. Nadel**; Set Decorations, **Al Orenbach**; Asst. Director, **Marty Moss**; Costumes by **Maria Donovan**; Makeup, **Irving Berns**; Sound, **Ben Winkler**, **Mac Dalglish**.

## SYNOPSIS

(Not for Publication)

Frank Bigelow (Edmond O'Brien) makes his way painfully to the Homicide Division of the Los Angeles Police Department. "I want to report a murder," Bigelow tells the Division chief. Whose murder? he is asked. "My own," Bigelow replies. Sudden attentiveness replaces routine indifference as Frank Bigelow tells his story.

Overworked at his tax business, he had gone to San Francisco for a vacation. At the St. Francis Hotel he had run into a gay crowd, on a convention, with whom he had made the round of the town's bars, including a Be-top joint called The Fisherman.

During his first day at the hotel, his secretary, Paula (Pamela Britton), who is in love with him, gets him on the phone to tell him that a Mr. Phillips has been urgently trying to reach him. But Bigelow is too busy carousing to pay any attention.

The following morning Bigelow awakens with a violent case of stomach cramps. He goes to a doctor, and a laboratory analysis reveals, without a doubt, that he has a rare iridium poison in his system which can only mean death very soon.

Desperately seeking a clue, Bigelow checks back on the Mr. Phillips who was so anxious to speak to him the day before. He learns that Mr. Phillips had died on that same day—a supposed suicide. Bigelow flies back to Los Angeles to investigate the Phillips' angle.

Bigelow interrogates Halliday (William Ching), Phillips' chief accountant, his secretary, Miss Foster (Beverly Campbell), his bearded widow (Lynn Baggett), his brother, Stanley (Henry Hart), but gets nowhere.

It is Paula who furnishes him with his first substantial clue. Bigelow's office records show that he had once notarized a bill of sale for Phillips, countersigned by a George Reynolds, involving a quantity of rare metal called iridium, which, events prove, was illegally obtained by Reynolds without Phillips knowing it.

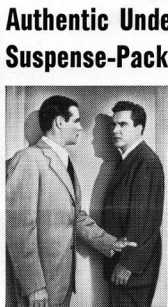
Bigelow's subsequent search for Reynolds leads him up against Majak (Luther Adler), a sinister underworld character, and straight into a maze of sensational situations. He learns that Reynolds has been dead for months. Farther clues point right at Phillips' accountant, Halliday, and his widow, who had killed Phillips and seized the illegal iridium deal as a plausible suicide motive for Phillips. Discovery of the paper notarized by Bigelow could have proved Phillips' lack of blame and thus spoiled the outside motive. Thus it was necessary to kill Bigelow, too, so he was the only one who could prove Phillips' innocence.

Bigelow finds that it was Halliday who had slipped the deadly poison dose into his drink at the Be-top joint in San Francisco. His mission near an end, Bigelow seeks out Halliday and kills him in a gun duel.

When he gets to this point in his story, Bigelow slumps over and the Homicide Captain has him booked as—"Dead on Arrival."



**Still HMP3-54**      **Mat (1C)**  
**REVENGE** . . . One of the most exciting moments in Harry M. Popkin's thriller, "D.O.A." occurs when Edmond O'Brien thinks he has found the man who has poisoned him. Pamela Britton shares starring honors with O'Brien in this provocative United Artists release which bows in at the . . . Theatre next week.



**Still HMP3-50**      **Mat (1D)**  
**HOLD ON** . . . Harry Hart tries to calm Edmond O'Brien, who is seeking a vicious murderer, in this tense scene from Harry M. Popkin's spine-tingler, "D.O.A." which arrives at the . . . through United Artists release.



**Still HMP3-59**      **Mat (1A)**  
**SYMPATHY** . . . Edmond O'Brien comforts Lynn Baggett in this scene from Harry M. Popkin's "D.O.A." a suspense-packed drama due on . . . Theatre through United Artists release.

## HARRY M. POPKIN'S "D. O. A." PROVES MOST PROVOCATIVE THRILLER OF YEAR

(Prepared Review)  
"D.O.A.", the Harry M. Popkin presentation which has probably aroused more curiosity and interest than any film of recent months because of its provocative title, arrived yesterday at the . . . Theatre. Released by United Artists and produced by Leo C. Popkin, the story has a strong element of novelty and surprise. Taken all together it is gripping entertainment, with the strangest murder ever filmed—providing the motivating thrust.

Edmond O'Brien has the most unique role of his dramatic film career in "D.O.A.", with lovely, blonde Pamela Britton playing the girl who loves him throughout the maze of intricate situations in which he becomes involved.  
The story concerns Frank Bigelow, played by O'Brien, a tax expert who has been working in the office of a government official in San Francisco, from his home in Los Angeles, for a rest and gets involved with a gay drinking

crowd staying at the same hotel on a convention. The next morning he wakes up ill and learns from two doctors that he is infected with a strange drug which will kill him before too long. Shaken and mystified, he retraces his life for the past few days and then suddenly hits upon a clue. This clue eventually leads him through a veritable labyrinth of adventures which lead up to the bold, horrible fact that he has been deliberately murdered—and that it is only a question of time before he shall die.

It would not be fair for this reviewer to divulge the exciting denouement of "D.O.A." It can be said, however, that the audience should be all set for a swift-paced and all hair-raising course that will excite the spine and cause those well-known goose pimples to crop up fast.

Others in the top drawer cast with Luther Adler, "Beverly Campbell, Neville Brand, Lynn Baggett, William Ching, Henry Hart and Laurette Luez.

## Authentic Underworld Settings Highlight Suspense-Packed Action Shots In "D. O. A."

(Advance Feature)  
You don't have to read your daily newspaper to have a ringside seat at the goings-on in the underworld this week. You just have to catch a performance of Harry M. Popkin's exciting drama, "D.O.A.", which opens tomorrow at the . . . Theatre. The picture which is being released by United Artists has a Los Angeles gangland setting. Playing co-starring roles are Edmond O'Brien and Pamela Britton.

"D.O.A." is based on an original story by Clarence Green and Russell Rouse, who practically wrote their script, so they say, from day-to-day headlines. When some gangsters get themselves shot up in a Sunset Boulevard bistro, the authors won't the same street and the exterior of the same nightclub into the story.

After convincing members of the Police Department's vice and homicide squads that "D.O.A." was a hunter and hunted

story which in no way would cast a reflection on any official arm, a newspaper investigator was assigned to the picture to help the writers out in establishing appropriate locales for their underworld scenes. It was a natural to set one of the important sequences in the Police Department Headquarters itself, and the picture opens and closes in the corridors of the Los Angeles P.D. There's an additional sequence which takes place in the office of the D.A.'s office, and then there's a scene in the famed Georgia Street Jail, where nightly shakedowns of know criminals take place in the routine checkup of the underworld.

The local color and flavor of the story was further enhanced when Director Rudy Mate took Edmond O'Brien and top featured player, Luther Adler, out to Beverly Hills, one of that community's most fashionable districts, for some swank exteriors.

## "D. O. A."—A SPINE-TINGLER STARRING EDMOND O'BRIEN, PAMELA BRITTON—DUE

(General Advance)

The current Harry M. Popkin presentation, "D.O.A." which is scheduled to open on the . . . Theatre through United Artists release, is based on an original story authored by Russell Rouse and Clarence Green, and relies on authentic settings both in San Francisco and Los Angeles for its exciting local color.

Edmond O'Brien turns in a terrific performance in the role of Frank Bigelow, who opens up this unusually effective drama by appearing at Police Headquarters to report a murder. "Whose murder?" he is asked. "My own," he replies.

With this thunderbolt he starts off as exciting and unusual a man hunt as has been seen on the screen in many a day.

In "D.O.A." O'Brien has his first motion picture starring role, achieved as a result of his brilliant performance in such films as "The Killers."

Pamela Britton is co-starred with O'Brien in "D.O.A.", with Luther Adler heading an impor-

tant featured cast which includes Beverly Campbell, Neville Brand, Lynn Baggett, William Ching, Henry Hart and Laurette Luez.

Leo C. Popkin produced the picture, with direction under the baton of Rudy Mate, whose thriller, "The Dark Past" was a recent Hollywood hit. The musical accompaniment for this strangely moving story was composed and directed by Dimitri Tiomkin. Ernest Laszlo, A.S.C., was behind the camera. Joseph H. Nadel served as associate producer.

Although a number of key scenes in the picture were photographed in San Francisco, the film has been called a regular Cook's Tour of Los Angeles and Hollywood gangland hangouts. Sequences in the picture include the L.A. Police Department Homicide Division, Main Street's Skid Row, the Sunset Strip, Beverly Hills' haunts of known criminal elements, Santa Anita, and the famous corner of Hollywood and Vine, all of which have been scenes of gangland violence.

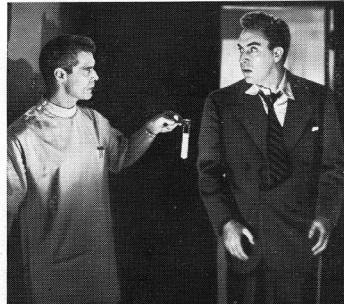




**Still HMP3-35** **Mat (2G)**  
**STRUGGLE . . .** Edmond O'Brien tries to force (right) Evelyn Baggett to come across with the evidence which will lead to the man who has made an attempt on his life. This taut scene is in Harry M. Popkin's thriller, "D.O.A." which comes to the . . . Theatre on . . . through United Artists release.



**Still HMP3-42** **Mat (2D)**  
**NO FOOLIN' . . .** In this threat-filled scene from Harry M. Popkin's mystery drama, "D.O.A.", Edmond O'Brien has convinced beautiful Evelyn Campbell that she'd better come across with the information he's seeking. A United Artists release, the film opened yesterday at the . . . Theatre.



**Still HMP3-12** **Mat (2F)**  
**POISON . . .** Doctor Frank Gerstle tells a disbelieving Edmond O'Brien that he has been the victim of a subtle poison plot in this tense scene from Harry M. Popkin's thriller, "D.O.A.", which opens on . . . at the . . . Theatre through United Artists release.

## Edmond O'Brien, Star of "D. O. A. ", Broke Some Rules Before He Achieved Success

(Interview)  
 Edmond O'Brien is a firm believer in the theory that at times it's wise to break a few rules. Over breakfast at the Beverly Hills Hotel, he told of one he'd broken, which added up in his favor.

You must remember O'Brien found "The Killers," or as the Air Force guy in "Winged Victory." He's never been starred in a new murder picture in which he has a unique role—the murderer. Harry M. Popkin, the big Los Angeles theatre man, produced the picture, which has the unusual title "D.O.A." Try to guess what it means, if you can. Anyway, it's opening on . . . at the . . .

Theatre and you can see for yourself. United Artists is releasing, and blonde Pamela Britton of the Broadway musical stage, plays opposite O'Brien.

The star became reminiscent over the ham and eggs. "After the war," he said, "I came back to Hollywood and found a lot of new guys around the lots. Nobody knew quite how to use me, and cared less. I had to keep going around, dressed up all the time, so that they would look at me and say 'There's our new leading man.' "But nothing happened. One day Ann Sheridan said, 'Why don't you go around and see Mark Hellinger?' So I went around and put my feet on his

desk and somehow he got the idea that I could play the quiet cop in 'The Killers.' "

"That did it. It was a great picture and I've been working ever since. You want to know why he thought I'd fit the part? I'll tell you. I had an old leather jacket and scuffed pants and heavy shoes. I got the job because I looked like a bum instead of being duded up."

Today O'Brien is a star in "D.O.A.", and they're rooting for him on an Academy Award.

Said O'Brien, thumping his chest significantly, "People like me and Montgomery Clift and Marlon Brando get their names in the papers for being badly dressed. It's the trend."



**Still HMP3-75** **Mat (2H)**  
**TRAPPED . . .** Edmond O'Brien finds himself at the mercy of killers Neville Brand and Michael Rose in this exciting scene from the United Artists' thriller, "D.O.A." now at the . . . Theatre.

## AUTHORS OF "D. O. A. " WORKED WITH DETECTIVES TO ABSORB LOCAL COLOR

(Special Feature)  
 Screen writers Clarence Greene and Russell Rouse, while working on the script of Harry M. Popkin's exciting "D.O.A.", the Edmond O'Brien-Pamela Britton costarring vehicle, spent several weeks with the Los Angeles Homicide Squad detail.

In order to observe and absorb local color, personalities, and criminal investigation procedures, the two writers traveled around with various detectives as observers, were in on several shakedowns and pinches, and were witnesses to an ambush for an alleged killer who was later shot up and apprehended. Their tour of duty included dropping in with detectives in pawnshops, skid row joints, and several haunts at

which known criminal elements hang around.

Shortly before they quit playing policemen to get down to the job of writing their screenplay, they sensed that the writers were being tailed. And, followed they were, right to Russell Rouse's Hollywood Strip apartment. The writers were together and both answered the knock on the door. The visitor, an uneasy, shifty-looking gentleman, identified himself as "Sam, a good friend of a good friend."

Rouse and Greene asked him what he wanted.

"Nuthin'!" Sam explained, "I see you guys are new to the force, and I just thought if you need some 'buggin' (wire-tapping) I got friends who could do a job on anybody cheap."

## The Word Is Poison!

(Feature)  
 For one of the taut, dramatic scenes in Harry M. Popkin's mystery thriller, "D.O.A.", which co-stars Edmond O'Brien and Pamela Britton, O'Brien has to speak a few lines of highly scientific dialogue.

To his horror he discovers that a friend has poisoned him because of certain information he has about a murderer. He goes to a doctor for a diagnosis of the poisoning, and discovers that it is a drug called iridium, which has a fancy chemical formula and an equally unpronounceable chemical name, Phlogeno-oxylin.

"Are you sure we can't sub-

stitute another word for that one?" Director Rudy Mate asked the chemical expert called in to verify the drug.

"Don't worry about it," countered O'Brien smoothly. "In my last picture, 'White Heat,' I knocked off Jimmy Cagney, and he was the world's most desperate killer. If I could knock him off, I can certainly knock off a little word like Phlogeno-oxylin."

And so he did, without a hitch, much to the astonishment of the staff and cast.

"D.O.A." is being released by United Artists. It will arrive next . . . at the . . . Theatre.

## Director Rudy Mate Once Was Ace Lensman

(Biography)  
 Although Hollywood screen directors have come from the ranks of writers, actors and the most celebrated of them has long been recognized as a top cinematographer in the motion picture industry. He is Rudy Mate, whose latest directorial effort is "D.O.A.", a Harry M. Popkin production which co-stars Edmond O'Brien and Pamela Britton. The film, a United Artists release, is opening on . . . at the . . . Theatre.

Mate was originally a newsreel cameraman in his native Poland, and later a cameraman at the front during World War I. After the war he met up with Harry Lachman, a noted artist and film director. When Lachman went to Hollywood to work with 20th Century-Fox, Mate remained in Europe where he photographed various top-flight motion pictures, including "Variety," "The Last Laugh," "The Passion of Joan of Arc," "Lilium" and "Aren't We All."

In 1933 Mate also visited Hollywood, where he soon linked up again with his friend Lachman, the latter directing and Mate handling the camera.

Mate often maintained that he was satisfied that as a cameraman he had been nominated five times for Academy "Oscars."

But finally he gave in and agreed to co-direct "It Had To Be You," and later to produce the comedy, "The Return of October." He made his directorial bow with "The Dark Past."

In "D.O.A." Mate demonstrates his unusual talent in directing a swift-paced, subtly planned murder mystery that holds audience interest in spine-tingling fashion. The expert photographer has now become an expert director.

## Skid Row Unwashed

The Los Angeles Street Cleaning Department avoided the city's famed Skid Row one morning during the filming of "D.O.A.", the new Harry M. Popkin's mystery thriller released through United Artists.

The reason: For the Skid Row sequences in "D.O.A.", director Rudy Mate needed to get the full flavor of the street at 5 o'clock in the morning, unawakened and unwashed.

## HOMETOWNS

Edmond O'Brien . . . New York  
 Pamela Britton . . . Milwaukee  
 Paul Adler . . . New York  
 Evelyn Campbell . . . Santa Cruz, Cal.

## Be-Bop Makes Debut In Taut Mystery Film

(Sunday Feature)  
Be-bop, some people insist, is music. And when they say it's music they say "it's charm," which is the bop terminology for music. Be-bopologists have a cozy language of their own, which has no direct relationship to anything known to man or beast.

Some of this be-bop speech was written into the motion picture script of Harry M. Popkin's "D.O.A.," which co-stars Edmond O'Brien and Pamela Britton, and can be seen next at the Theatre through United Artists release. This is the first time that a be-bop session has been registered in a film.

### A Typical Session

One of the sequences in this exciting picture was filmed in a San Francisco be-bop joint called "The Fisherman," the bar of which serves as the dramatic setting for one of the most unusual murders ever consummated. Naturally, "Jadie" Carson, the band leader in this joint, gave with the be-bop, and even Edmond O'Brien, the star, had a line of be-bop which goes: "Slam the sticks and hit the seat," which means to let the horns bark and beat the drums. And "Jadie," of course, wore a short Van Dyke beard, in the bad tradition of be-bop, just like the leader of the cult, "Diz" Gillespie. Anthropologists, linguists and etymologists would have roared sledding with a be-boper and his "bride" or girl friend.

### Here's How It Goes

For example, a "turkey" is a fool or person who doesn't like be-bop. To be "cool" is to be in the musical groove. Yet "cooling" means to be unemployed. "The Zoo," as a further illustration of incongruity, is a sad-eyed girl or offensive person. On the other hand, "Zoo-a-do" means that you're hitting the musical instruments in satisfactory fashion.

"To sing" means to display one's emotions. "Throat-throats" means to sing. "Turn on" for some strange reason means cigarettes. And, for an even stranger reason, "turn off" means to take a shower.

But, to get back to a few of the explicable terms, "Her future" means her legs. "Her Hollywood future" means her attractive legs.

Capital Records has published what it calls a "Bictionary" with a glossary of terms.

If you like this sort of thing, by the way, you're groovy; and if you think it is pre-nordic, well, you're up-de-ds, or way off the beam!

## Was It Magic?

Houdini, the master magician, who accomplished many a feat of legferdom during his career, lived across the street from Edmond O'Brien when Edmond, still a kid, began to feel the urge to become an actor. One day, Edmond asked Houdini "Can you make people disappear the way they say you do?"

"It's this way," Houdini explained, "if you want to be an actor, and if you ever give a bad performance, Houdini will make you disappear forever." Edmond evidently heeded the threat, for he never gave a bad performance in his life. His current film, Harry M. Popkin's "D.O.A.," is now running at the Theatre through United Artists release.

## THREE LOVELIES WHO MADE HIT IN "OKLAHOMA"



Mat (34)

The pulchritudinous ladies above are alumnae of the famous Broadway musical hit, "Oklahoma." Miss Hatcher, at left, played the romantic ingenue role; Celeste Holm, in center, made the character Ado Annie a by-word all over the world; and Pamela Britton, at right, played Ado Annie in the road show. Pamela can now be seen in a straight dramatic role in Harry M. Popkin's thriller, "D.O.A.," which is coming to the Theatre on through United Artists release.

## THREE HOLLYWOOD FEMME STARS WON THE LIMELIGHT IN HIT "OKLAHOMA"

### (Sunday Feature)

Besides being distinguished as the longest run musical show ever to play Broadway, "Oklahoma" is also noted for its gift to Hollywood of several of her most attractive stars. The most recent recruit from this sensational musical, which is as American as apple pie, is lovely, blonde Pamela Britton who can be seen in a co-starring role at the Theatre next week opposite Edmond O'Brien in the thrilling motion picture, "D.O.A." Harry M. Popkin produced "D.O.A." with United Artists releasing.

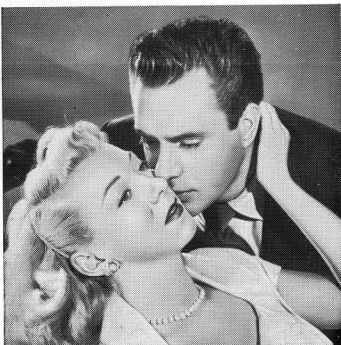
Pamela had a featured role in the Broadway production of "Oklahoma," and, when the Theatre Guild sent a company on the road, she was cast in the important role of Ado Annie, the part made famous by Celeste Holm in the New York version, singing the much-talked about "I'm Just a Girl Who Can't Say No," and other catchy songs, all over the country. It was her assignment in "Oklahoma" that led to a Metro-Goldwyn-Mayer contract and her first screen role in "Anchors Aweigh," opposite Frank Sinatra. Since her debut in the cinema, Pamela has appeared in "A Letter for Evie," "Key to the City" and now "D.O.A.," which is an unusual murder mystery set in Los Angeles and San Francisco.

As for beatutueous Celeste Holm, the original Ado Annie who, during the run of "Oklahoma," became the toast of Broadway, as soon as she was free, Hollywood drafted her for "Two Little Girls in Blue," a 20th Century-Fox musical. She did one more musical for 20th Century before she was cast in a strategic role in the controversial "Gentleman's Agreement," which brought her the coveted Academy Award for the best female supporting role of the year.

Since then the gifted actress has appeared in such hits as "The Snake Pit," "Come to the Stable," "Everybody Does It" and the coming United Artists release, "Caesar," in which she appears opposite Ronald Colman. But she will always be fondly remembered for her lovely Ado Annie in "Oklahoma."

Marry Hatcher, now appearing as the star of the Broadway musical, "Texas L'il Darling," is the latest star who made good in Hollywood after she appeared in "Oklahoma." Mary, the ingenue type, played the romantic role of Laurey in the international hit. She joined the touring "Oklahoma" troupe in Philadelphia and traveled with it until it had completed its west coast run a year later. Recently Marry appeared opposite Mickey Rooney in United Artists' "The Big Wheel."

Other prominent players who owe their early prominence to "Oklahoma" are Alfred Drake and Joan McCracken.



Still HMP3-S-34

ROMANCE . . . Co-stars Pamela Britton and Edmond O'Brien in "D.O.A." at the Theatre through United Artists release.



Still HMP3-81

MURDER . . . Edmond O'Brien creates a sensation in "D.O.A.," when he reports his own murder at the police station. This United Artists release can be caught at the Theatre.

## BE-BOP HAS LANGUAGE OF ITS OWN

### (Short Feature)

It takes four beards and one "pinch top" to make a crowd. What's this, you say?

Why, this is an elementary lesson in "be-bopology," the science of knowing what "be-bop" means.

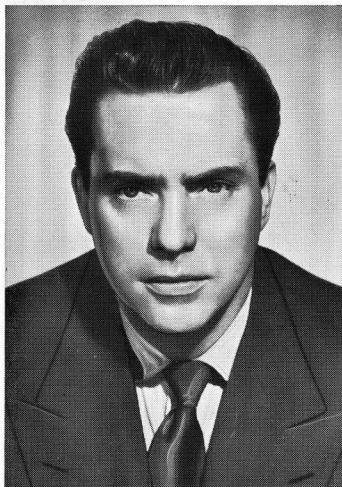
And what does it mean? It's a musical style inaugurated by some unorthodox musicians, headed by "Diz" Gillespie, the dean of the be-bop cult.

All this crops up just now because a "crowd" was necessary for one of the dramatic scenes in Harry M. Popkin's spine-tingler, "D.O.A.," co-starring Edmond O'Brien and Pamela Britton, which opens on the Theatre through United Artists release. In this scene O'Brien drops in casually at a be-bop dive in San Francisco known as "The Fisherman."

For the purpose of authenticity, Producer Leo Popkin hired "Hotlicks" Howard, a specialist in this musical craze, before this particular scene was shot at The Fisherman. Howard explained that be-bop isn't be-bop unless a crowd of enthusiasts included at least four males with beards, after the fashion of their Hight Priest, "Diz" Gillespie, and one male with a smart beard, which, in be-bop, is a "pinch top"—as if you didn't know!

The Harry M. Popkin Production "D.O.A.," which co-stars Edmond O'Brien and Pamela Britton, has turned out to be a regular Cook's Tour of Los Angeles gangland hangouts.

Los Angeles, Beverly Hills and Hollywood location jaunts for sequences involving principals include the L. A. Police Department Homicide Division, Main Street's Skid Row, The Sunset Strip, Beverly Hills haunts of known criminal elements, Santa Anita, and the corner of Hollywood and Vine, all scenes of gangland violence. The film opens on the Theatre through United Artists release.



## EDMOND O'BRIEN HAD IMPRESSIVE STAGE CAREER BEFORE STARTING IN PICTURES

(Biography)

Edmond O'Brien, whose performance in Harry M. Popkin's "D.O.A." is being hailed as an outstanding screen triumph, decided at the age of ten that he was going to become an actor. An impressive list of stage and screen credits bear adequate proof that he stuck to his decision. "D.O.A.", his current film success, can be caught now at the ..... Theatre. It is being released by United Artists. In the supporting cast are Pamela Britton and Luther Adler, both of whom have also taken many bows on the Broadway stage.

Eddie was born on September 10, 1915, in New York, and was educated in the public schools there. During his high-

school days he spent his summers in Westport, Conn., where he frequented a little theatre on the "straw hat" circuit. By doing favors for the players he managed to wheedle himself a walk-on role.

He enrolled at Fordham University, but quit after a year to join the Columbia Laboratory Players and to act downtown at the same time with the progressive theatre group at the Neighborhood Playhouse.

After a summer of stock, he landed his first Broadway role in "Daughters of Atrous." His performance in this brought him to the attention of Guthrie McClintic, who engaged him for the role of the second gravedigger in "Hamlet." From this part he went on tour with

"Parnell," and then did important roles in "Julius Caesar," a dress-up version put on by Orson Welles, and "Henry IV." It was while he was in the latter play that Pandro Berman signed him for the screen remake of "The Hunchback of Notre Dame." He returned to New York to play Mercutio in the Laurence Olivier production of "Romeo and Juliet."

By this time "The Hunchback" had been released and Hollywood producers started bidding for O'Brien's services. So he returned to the West Coast where he worked in such pictures as "A Girl, A Guy and A Gob," "Obliging Young Lady" and "The Amazing Mrs. Holliday."

Following his release from the Army, O'Brien returned to Hollywood where he appeared in "The Killers," "The Web," "A Double Life," "Another Part of the Forest," "Fighter Squadron," "Backfire" and "White Heat."

**VITAL STATISTICS:** O'Brien was married to Olga San Juan, talented singer and dancer, in 1948. He lives in Brentwood. He is five feet eleven inches tall and weighs 170 pounds. His eyes are blue-green, his hair brown.

Still HMP3-S-25 Mat (2B)  
EDMOND O'BRIEN is starred in the United Artists release "D.O.A." at the ..... Theatre.



Still HMP3-S-19 Mat (2E)  
Featured player Lynn Baggett and star Edmond O'Brien in the terrific mystery drama, "D.O.A." now at the ..... Theatre through United Artists release.

## FEMME STAR OF "D. O. A." EARNED MANY KUDOS AS MUSICAL COMEDY COMEDIENNE

(Biography)

Pamela Britton, who carved out quite a career for herself as a night club entertainer in New York, was cast for the highly dramatic role of Paula Gibson opposite Edmond O'Brien in the Harry M. Popkin production, "D.O.A.", which arrives at the ..... Theatre on ..... through United Artists release.

Pamela was born Armilde Jane Owen in Milwaukee, Wisconsin, on March 19th. Her father, Raymond G. Owen, was a doctor, and her mother was, and still is, an actress named Ethel Waite. Deciding to follow in her mother's footsteps, at an early age she changed her first name from Armilde to Pamela, thinking it more glamorous. It wasn't until she went to New York some years later that she changed the Owen to Britton.

Following her graduation from high school, Pamela joined a stock company, appearing in Milwaukee and other midwestern cities.

It wasn't long before she moved on to New York and started making the usual rounds of theatrical casting agents. Not having any luck, she was about to return to Milwaukee

when she attended a party one night and was asked to sing a comedy song. Kay Thompson, well known night club and radio singer, was present. Much impressed with the newcomer's comic delivery of a song, she took her on as a pupil. It wasn't long before Pamela landed a job singing with Don McGrane's orchestra.

Later, while she was singing at New York's Latin Quarter an agent obtained an audition for her to do the role Ado Annie in the road company of "Okla-homa." It was that assignment that led to a MGM contract and the important role of Frank Sinatra's girl friend in the hit musical, "Anchors Aweigh," and a role in "A Letter For Evie."

She returned to Broadway to play the comedy lead in the musical, "Brigadoon," then returned to Hollywood, where she has since appeared in "Key to the City" and the current "D.O.A."

**VITAL STATISTICS:** Pamela is married to Arthur Steele of Waukegan, Ill. They have one child, a daughter, Kathy, born in 1946. Pamela is 5 feet five inches tall and weighs 115 pounds. Her hair is blonde, her eyes blue.

## BROADWAY STAR LUTHER ADLER IS IN "D. O. A."

(Biography)

Luther Adler, if he had his way, would be in back and in front of the camera at the same time. He has an interest in any and all phases of the entertainment world—film, stage, television—and is one of the most talented and active performers on Broadway, as well as in Hollywood. Currently he can be seen in the vital character role of Majak, head of an illegal iridium transaction, in the tense and highly dramatic film, "D.O.A.", which opens next week at the ..... Theatre through United Artists release, with Edmond O'Brien and Pamela Britton in starring roles.

On Broadway, Adler is known widely for his many faceted talents and interests. He directed the comedy, "They Should Have Stood in Bed," several seasons back and also taught drama classes at the New School with such students as Shelley Winters and Marion Brando.

Adler was one of the early members of the famous Group Theatre in New York.

With the Group he starred in such variations as "A Wake and Sing," "Rocket to the Moon" and "Golden Boy."



Still HMP3-S-9 Mat (1B)  
LUTHER ADLER

## BEVERLY CAMPBELL IS FEATURED

Dorothy Lamour worked her way up—in an elevator—and now Beverly Campbell, featured player in Harry M. Popkin's subtle murder mystery, "D.O.A.," claims to have done the same thing.

Dorothy worked in the Chicago store of Marshall Field, whereas Beverly did her elevator hopping in the Phoenix store of Sears Roebuck & Company before getting her first real chance for a screen career in "D.O.A.", a United Artists release which co-stars Edmond O'Brien and Pamela Britton. The picture which opens on ..... at the ..... Theatre portrays Beverly in the role of a beautiful "menace."

Beverly was born Beverly Fessenden in Santa Cruz, California, the descendant of a family famous in American history. Ancestors include a senator from Maine, Lincoln's Secretary of the Treasury, and a United States general on the side of the Federals in the Civil War. At the age of 8 Beverly won a beauty contest, and from then on she had the acting bug. When she was 8 she started being tutored by dramatic coach Anita Arliss, sister of the celebrated actor, George Arliss. She was appearing in stock company plays for several years when Rudy Mate discovered her and signed her to her first screen role in "D.O.A."