Darryl F. Zanuck presents

Dana Andrews

in

Boomerang!

With

Jane Wyatt • Lee J. Cobb

Cara Williams • Arthur Kennedy • Sam Levene • Taylor Holmes • Robert Keith • Ed Begley

Directed by Elia Kazan • Produced by Louis de Rochemont

Screen Play by Richard Murphy • Based Upon an Article by Anthony Abbot, Published in The Reader's Digest

20th Century-Fox
BOOMERANG! -- UNUSUAL! IN STORY AND

DANA ANDREWS

as the courageous State's attorney in "Boomerang!", gives the breath-stopping portrayal of his career! Life-like and realistic, his handling of the difficult role has been hailed as his finest work, ranking him at the top of his profession.

JANE WYATT

imparts charm and depth of understanding to her exacting role as the wife of the courageous prosecutor who braves the wrath of his town to see justice done.

LEE J. COBB

of "Anna and the King of Siam" fame, is the local police chief in "Boomerang!" His thorough, powerful performance adds to the dramatic intensity of this startling Darryl F. Zanuck presentation.

LOUIS DE ROCHEMONT

With "Boomerang!", the producer of "The House on 92nd Street" and "13 Rue Madeleine" again establishes himself as a vital force in Hollywood. His vision, foresight and planning resulted in many striking new technical and artistic improvements in "Boomerang!"

ELIA KAZAN

masterful director of "A Tree Grows in Brooklyn," achieved intense realism and mounting suspense with his superior work in the new 20th Century-Fox hit.
"The story is based on fact. In the interests of authenticity all scenes, both interior and exterior, have been photographed in the original locale and as many actual characters as possible have been used."

—from the Foreword of the Picture
FIVE-DAY
DANA ANDREWS
CONTEST!

Here's an unusual newspaper contest that is based on Dana Andrews' past boxoffice hits, yet sells "Boomerang!" in a big way! Clues to the roles Andrews played in five of his biggest hits are to be inserted in the Andrews picture as illustrated at right. All art is available on mat 2XP, 30c, at your local exchange. Contest can be used as a one-shot, or can be planted for five consecutive days!

PRIZES, FREE TICKETS IN NEW MOVIE CLUE CONTEST!

Star-Dispatch
Will Run Photo-
Clues Based on
Dana Andrews'
Movie Roles

You can be a screen detective and win prizes as well as tickets to the new 20th Century-Fox mystery hit, "Boomerang!", when it opens . . . at the . . . Theatre! It's easy to win in the new photo-clue contest based on Dana Andrews' past roles which this paper will run for the next four days!

Here are the simple rules — anyone can enter! Just clip each clue as it appears and identify the Dana Andrews role you think it refers to. When you have identified all five of his roles, send them to Contest Editor, this paper, along with a fifty-word letter stating "Why I think Dana Andrews rose to the top in Hollywood." All entries must be post-marked not later than (date) midnight. The . . . winning entries will receive (prizes) and tickets to the local premiere of "Boomerang!".

Dana Andrews is starred in "Boomerang!", the thrilling mystery which tells the story of one of the most vicious crimes ever brought to the screen. Jane Wyatt and Lee J. Cobb head the featured cast of the hit which was photographed in its entirety on the spot in Connecticut. The picture is based on a story which appeared in The Reader's Digest, and it purports to tell of a perfect crime which is still unsolved.

Winners of the photo-clue contest will be announced . . . and their names will be posted in the lobby of the . . . Theatre.

Enter today . . . and watch this space for the next four days for the rest of the clues!
WHAT HAPPENS IN "BOOMERANG!" 
COULD HAPPEN HERE—TO YOU!

In any town things do happen and the pool of life suddenly boils up. In a small Connecticut community, not so very long ago, a chain of events erupted with a violence that shook the lives of every man, woman and child... and particularly, one man.

In December, 1945, The Reader's Digest so stunned its millions of readers with this story that 20th Century-Fox hastened to bring it to the screen. The story is based on fact. In the interest of authenticity, all scenes have been photographed in the original locale and as many actual characters as possible have been used.

That story is "Boomerang!" And it could happen to you! (Follow up this lead with local story.)

2nd Day
Dana Andrews appeared as a cop in "State Fair." The destitute Tchernicoff mural about the Iowa State Fair.
ANSWER: Newspaper Reporter.

3rd Day
Dana Andrews appeared as a cop in "Lure." The story of a strange and passion-ridden private detective murder.
ANSWER: Detective.

4th Day
Dana Andrews appeared as a cop in "A Walk in the Sun." The heartbreaking story of the loneliness and heroism of the combat infantryman.
ANSWER: Combat Infantryman.

5th Day
Dana Andrews appeared as a cop in "Crash Dive." Staring man of America's fighting submarine. The first time a man of America's fighting submarine was heard of in "Crash Dive." The first Auspex Code.
ANSWER: Submarine Commander.

This contest is equally effective for heralds, programs, and lobby displays.

EXPLOIT THE SENSATIONAL STORY!

The story of the most sensational crime ever filmed, "Boomerang!" is based on fact stranger than fiction. It's a real opportunity to start the ball rolling with striking showmanship that will insure maximum attention for your playdate.

USE THE LOCAL ANGLE

Keyed to the story of "Boomerang!", you can focus your campaign on big local crime stories! Angle your approach towards "What Was Justice In This Case?" Local newspaper files can be used for the necessary data for a series on controversial trials, which will tie in with the picture's theme. Get local authorities to discuss cases they've participated in, and invite them to a special screening. Use their comments for "Boomerang!" follow-ups.

HEADLINES TELL THE STORY!

Try for a montage of sensational local news headlines for posters and lobby displays centered on "Boomerang!" If local trial cases aren't adaptable for this, use other sensational stories that more nearly approximate that of "Boomerang!"

INQUIRING REPORTER

Prime local vox pop reporters to quiz their participants on either "What Was Justice In This Case," referring to local trials, or "Is Truth Stranger Than Fiction?" In both cases, talk can be angled to "Boomerang!" theme in either advance or current build-up.

SUNDAY FEATURES

Bolster your campaign with a full-page feature based on famous trials of recent times which can be angled to the picture's theme. Obtain copies of the Dec. 1945 "Reader's Digest" in which Anthony Abbot's "The Perfect Case" appears for unusual angles on trial cases. Publicity section contains interesting, factual material which can be easily adapted.
Punch out the sensational story of "Boomerang!" and arouse your patrons' interest with this unique lobby panel! Here, in four powerful pictures, is the meat of the story—and the impression they will create will be the talk of the town!

**COOPERATIVE ADVERTISING**
The title can be worked into store displays and cooperative advertising with this copy:

- Don't let your purchases Boomerang . . .
- Be Sure . . . Buy at (store name)
- For exciting, different screen entertainment
- See Boomerang (playdate)

**TITLE TIPS**
Here are some of the many title tie-ins that can be developed for "Boomerang!" Coordinated well in advance, they'll appeal to all groups!

**MINIATURE BOOMERANGS**
Here's the angle the kids will go for—cardboard Boomerangs that actually work! Have them made up locally with this teaser copy:

"Boomerang!" will come back to you . . . again and again!  
(playedate)

**TEASER DISPLAY**
Eye-witness testimony is a key factor in "Boomerang!" You'll provoke plenty of comment with the illustrated teaser in papers, heralds and snipes as well as in your lobby.

Which is longer?  Are you sure? — eyes can deceive as they do in  
BOOMERANG!  
(playedate)
Would this jilted woman’s vengeance boomerang into a shocking miscarriage of justice?

Dare he speak... and risk everything a man holds dear! Yet dare he remain silent...?

R AUDIENCE...

BOOMERANG?

This lobby display stands by itself as an unusual treatment of an entirely different type of picture! For even wider interest, adapt it as a ballot contest by having the opinion cards (illustrated right) printed up. With the copy, “Can Justice Boomerang?”, big on the display and ballot boxes on either side, an easily arranged yet effective contest can be worked out. Suggested copy to go over the ballot boxes: “Free tickets to Boomerang!” for the best opinions submitted.” Run the contest well in advance of your opening, with enough time to publicize the winners and their statements. Stills illustrated above are Nos. 708-9, 11, 25, 96, available at your local 20th Century-Fox Exchange.

YOUR THEATRE
Anytown, N. Y.

President
County Criminal Courts
Bar Association
Anytown, N. Y.

Dear Sir:

I would like to bring to your attention the unusual powerful motion picture we are scheduling for... It's 20th Century-Fox's “Boomerang!”, starring Dana Andrews. The picture is based on an actual criminal case history — from an article that was published in The Reader's Digest for December, 1945.

We are scheduling a special preview on... and take this opportunity to invite all the members of your association to attend.

Cordially yours,

Manager

Can Justice BOOMERANG?

In My Opinion,

Signed.

Address

ANGLED FOR ATTORNEYS

“Boomerang!”, a powerful, dramatic story, based on fact, which tells of a courageous young State’s attorney, will be of interest to lawyers everywhere. The presentation of the trial is patterned after a famous case which is now required reading for attorneys in the U. S. Department of Justice, and law schools cite its message to future prosecutors. Capitalize on lawyers’ interest with special previews. Contact them early (see illustrated letter) with a view to setting up mutually beneficial publicity. Their views on the authenticity of the picture can be useful in your campaign. Build it up as a gala occasion all will remember—“Boomerang!” will assure the rest!
THEY WILL FIND "BOOMERANG!"
THE MOST UNUSUAL STORY
THE SCREEN HAS EVER TOLD...

Preview "Boomerang!"...
and start them talking!

The impact of "Boomerang!" is unlike anything ever seen on the screen! Work it to your advantage with a special preview for selected local personalities. Their raves will give you workable quotes for your lobby as well as for an unusual ad and promotion campaign that will stir up enthusiasm to the boiling point!

My Favorite "Boomerang!" Scene

Follow up on your screening with a personalized campaign using the quotes obtained in this fashion: "Judge....'s favorite 'Boomerang!' scene is ...." Illustrate with appropriate scene still.

Spot Features

Suggest a feature to your editors comparing the "Boomerang!" scenes picked by prominent localities. Use the quotes for column plants. Adapt favorite scenes for a contest based on: ".... (name) picked this as his favorite 'Boomerang!' scene—what's yours?" Offer tickets and prizes for best entries.

ORDER YOUR TRAILER FROM NATIONAL SCREEN SERVICE
The Film Story of A Crime That Came Back with a Vengeance

(ADVANCE)

Bringing to its fullest realization a revolutionary new motion picture technique, "Boomerang!", the new Twentieth Century-Fox hit presented by Darryl F. Zanuck, opens . . . at the . . . Theatre. With Dana Andrews as its star, the picture tells an astounding stranger-than-fiction story that for sheer drama and absorbing entertainment is said to be unrivalled among the year's screen offerings.

"Boomerang!" marks the third picture Producer Louis de Rochemont has filmed employing the unique creative formula that draws its power from an utterly naturalistic treatment of a real-life story. The first was "The House on 92nd Street," taken from the files of the F.B.I. The second, "13 Rue Madelaine," was a factual story about Americans who worked with the French under- ground before the invasion.

"Boomerang!" brings exciting screen life to the strangest case in American court history—the gripping story of a man, a State's attorney, who placed a higher value on the life of another man than on his own political ambitions. When, during the 1920's, the case reached its spectacular climax in the courtroom of a Connecticut city, its dramatic impact was felt throughout the length and breadth of the country. Today, wherever story-tellers gather, it is this story that is invariably submitted as "Exhibit A" by the truth-is-stranger-than-fiction advocates.

Dana Andrews has what is acknowledged to be the most challenging role of his career—that of the State's attorney, Jane Wyatt, as his wife, and Lee J. Cobb, as the tormented chief of police, head the featured cast of the film which was directed by Elia Kazan who is re- membered for his masterful handling of "A Tree Grows in Brooklyn." In order to tell the story realistically and with a feeling of complete authenticity, Twentieth Century-Fox sent the cast and crew to Stamford, Connecticut, where the picture was filmed. Stamford was chosen because it is a typical American town, where everything needed in "Boomerang!" was right at hand. Streets, homes, churches, banks, stores, restaurants, pool rooms, railroad stations and parks were all used as settings. Not only were the exteriors used, but also the interiors. Nothing was filmed at the studio.

Feeling that the only way to achieve complete authenticity, was with a minimum of acting and a maximum of naturalness and realism, de Rochemont and Kazan carried out this policy down to the most insignificant detail. The entire populace of Stamford, realizing the opportunity of having the city immortalized in celluloid, provided complete cooperation from the mayor and city's bank presidents, right on down the line. Citizens in all walks of life were recruited to play their true-life roles in many sequences of the film.

The difficulties in shooting a motion picture in the heart of a city, with everyday activities going on as usual, were many. But the crew was especially trained for this kind of shooting, having been kept together as a unit by Twentieth Century-Fox through "The House on 92nd Street" and "13 Rue Madeleine."

Cara Williams, Arthur Kennedy, Sam Levene, Robert Keith and Taylor Holmes are seen in important roles in the film, the screen play for which was written by Richard Murphy, based on a magazine article by Anthony Abbot.

ON-THE-SPOT FILMING BRINGS CRISIS!

Louis de Rochemont's practice of filming his pictures thousands of miles away from Hollywood always pays off in unusual authenticity and realism.

Yet, the producer says that using real places rather than studio sets has given him many a headache, and that to solve some of the problems that usually arise, he has often wished he possessed the patience of a Job and the wisdom of a Solomon.

De Rochemont's most recent on-the-spot locale problems occurred during the filming of Twentieth Century-Fox's "Boomerang!" in Stamford, Conn., where Dana Andrews, Jane Wyatt, Lee J. Cobb and Sam Levene performed before the cameras with hundreds of non-professional townspeople who were acting for the first time. The picture, presented by Darryl F. Zanuck, opens . . . at the . . . Theatre.

During the shooting of one sequence, the camera was within range of a department store window in which there were three mannequins, one of them wearing a complete wedding outfit.

When the company returned the next evening to complete the shooting, the dummy bride was gone. De Rochemont hurriedly phoned the merchant to ask him to place the wax bride back in the window, only to learn that the outfit had been sold, and that it was the only one in stock.

The shooting disclosed started a frantic search for the customer who purchased the wedding gown. By process of elimination, and after checking with the county courthouse and the vital statistics column of the local newspaper, she was finally located. But, as might be expected, the bride wasn't too eager to let her precious wedding gown out of sight, especially since it was even then being altered to fit her.

All seemed lost, until Jane Wyatt and Dana Andrews drew the girl aside and spoke soothingly to her for a few minutes. A short time later, the bridal outfit was back in the window.

Word that the entire affair was settled with the promise of an autographed photo of Dana Andrews cannot at this moment be confirmed.
Hollywood Main Street takes over

do’s. When friends and neighbors would turn on their radios to hear who was being called.

All in all, several thousand of Stamford’s residents were employed in the motion picture industry, including Mayor Charles E. Moore, one of its most ardent supporters. To overcome possible suspicions of the natives, who at first didn’t quite trust the Hollywood newcomers, Mayor Moore appeared on the set every day, chatted with everyone and was photographed with the company, even going so far as to ride in a car with star Dana Andrews for a scene in the picture.

In Stamford, the citizens completely revolutionized their sleeping schedules to see how motion pictures are made. Producer Louis de Rochemont and Director Kazan decided to shoot scenes featuring the city’s main street after midnight when they hoped vehicular traffic would be light. But when the residents heard of the plan, they at once up and went to sleep and then reported to the scene of activity a moment before shooting was scheduled to start.

This was the first time a motion picture company had ever taken over the entire main street of a city for a scene in a picture, and the natives didn’t want to be bothered. Merchants agreed to close their stores long before midnight, while their clerks cooperated by remaining in the establishments for the casting fee of $10 daily.

In the background was one department store which had several dummies in its windows. One wore a dress, the second a dark green suit, while the third was decorated in a complete wedding outfit. That was during the first night’s shooting. The second night, though, the dummy bride was gone and in her place was a wax figure wearing a child’s costume. Because this sudden change in a three-minute scene would have puzzled audiences, something had to be done about it.

De Rochemont asked the merchant to put the bridal outfit back in the window, but was told it had been sold and it was the only one in stock. This started a frantic search for the customer. A short time later it was back in the window.

One of Stamford’s citizens provoked both excitement and expense when he stood on his rights as a taxpayer and refused to budge from the center of a cleared area. In all fairness to the man, who was more than slightly inebriated, Director Kazan refused to have the police move him. Instead he waited forty-five minutes until the chap’s wife hurried into the scene, collared her spouse and tugged him away.

These were only a few of the experiences the Twentieth Century-Fox company ran into. But Kazan didn’t object. “At least,” he said, “we have real people in our picture. Aside from Andrews, Janie Wyatt, Lee J. Cobb, Cara Williams, Sam Levene, some of the other cast members from Hollywood and some New York stage actors, we used Stamford’s police, firemen, newspapermen and even a dog who accidentally gave us an extra touch of realism by getting into a sequence. And for other scenes we used the city room of the Stamford Advocate, including the regular staff which writes, edits and gets out the daily.”

Practically the whole town of Stamford, Conn., turned out at midnight to witness filming of the murder scene in Darryl F. Zanuck’s presentation “Boom.change!” Many of the town’s citizens played extras in the Twentieth Century-Fox picture which stars Dana Andrews.

(Mat 3PB, 45c. Still No. 708/B/36X)

Dana Andrews is greeted by Stamford Mayor Charles E. Moore. Mayor later played bit part in a scene with Andrews.

(Mat 2PC, 30c. Still No. 708/B/47)

Extras line up in the yard of St. Luke’s Chapel for pay at standard rates.

(Mat 2PB, 30c. Still No. 708/42X)

Several scenes between Andrews and Jane Wyatt were shot in palatial home of Frank Alsbuhl, retired president of international banking firm of Lazar Freres.

(Mat 2PD, 30c. Still No. 708/118)
ANDREWS' ONE-TRACK MIND TAKES FORMIDABLE ROLES IN STRIDE!

Dana Andrews believes that having a one-track mind may be a wonderful asset, despite the incomplimentary sense in which the expression is usually used. He turned the phrase into an instrument for gaining fame and fortune, and says the system, as far as he is concerned, is surefire.

Andrews candidly places the credit for his success entirely on his ability to concentrate on one thing at a time, to the exclusion of everything else. As an example, he points to the eleven-page speech which he delivers as a young State's Attorney in Twentieth Century-Fox's "Boomerang!" "If it weren't for my one-track mind," he explains, "I could never have memorized the necessary oratory in one evening."

In the Darryl F. Zanuck presentation which opens . . . at the . . . Theatre, Andrews stars as the prosecuting attorney who defends an accused suspect simply because he places justice before his career. Andrews portrays a man who now, actually, is recognized as one of America's leading political figures.

The speech he delivers was adapted from the actual one used in the case on which the film is based. When it was delivered to a Connecticut jury twenty-two years ago, it lasted over three hours. Even in its shortened form, telescoped for the screen, it is one of the longest ever filmed.

"I had to learn it in such a short time," the star explains, "because the courtroom scene came up almost a week before it was expected."

"And inasmuch as holding up production is an unpardonable sin, I merely locked myself in my room and memorized it."

Andrews applies the technique to his nonprofessional pursuits as well as to his career. When he took up photography, he confesses he wasted a couple of days finding out all he could about cameras. But after that, he shot three rolls of film each day until he had mastered the art. "And now," he says, "I do pretty well. In fact, a popular magazine has offered to buy a layout of pictures I've made."

About the only thing on which Andrews doesn't concentrate is spending money. This flaw in his more or less constant one-track mind system resulted in a shocking surprise for a newswoman—to be exact, four dollars and ninety-five cents interest on a nickel.

One evening, driving home from work after completing a sequence with Lee J. Cobb, Jane Wyatt and Sam Levene—all prominently featured in the picture—the car unexpectedly blew a gasket. The affable young star went into the drug store to telephone for a cab, where he discovered, to his chagrin, he was absolutely without funds. The druggist scowled so unpleasantly while Andrews rummaged through his empty pockets, he didn't dare ask for a nickel.

Outside, the star spotted the newswoman and asked him for it. The boy obviously didn't recognize Andrews and, after a lecture about people who had to borrow from strangers, gave him the nickel.

The star finally got a cab which drove him home. The next evening on his way home, Dana stopped at the newstand and gave the amased boy a five-dollar bill.

BOOMERANG!" OFFERS NEW FILM OPPORTUNITIES TO JANE WYATT

Lovely Jane Wyatt, who plays the wife of State's Attorney Dana Andrews in Twentieth Century-Fox's dramatic hit, "Boomerang!", which opens . . . at the . . . Theatre, has been alternating her affections for the stage and screen for some time now.

After establishing herself on the Broadway stage, she made her Hollywood debut in 1934, and her first movie contract with Carl Laemmle, Jr., specified that she be permitted to make stage appearances for at least six months of each year. Since then, she has scored smash successes in such Broadway hits as "Stage Door," "Romeo and Juliet" and "Biography," and in such outstanding films as "The Kansan," "None But the Lonely Heart," and now in Darryl F. Zanuck's presentation of "Boomerang."

But while her role in the latter, a news-drama concerning an actual staying of a clergyman twenty-two years ago, is a short one, it nevertheless holds an important place for Miss Wyatt. For one thing, it has given her an opportunity of working under the direction of Elia Kazan, and as she points out, "it is good experience for any actress."

And equally important, she laughs, "Now that I'm a mother of two, I want to play more mature parts, and this was my first real opportunity to see what I could do with such a role."

A dramatic moment from the Darryl F. Zanuck presentation of "Boomerang!", the new Twentieth Century-Fox hit opening . . . at the . . . Theatre, as Dana Andrews (left) assists the aid of a court attendant and a murder weapon to prove his case.

(MAT 239, 30c, Still No. 708/60)

MAYOR SCORES ELECTION SWEEP UNDER GLARE OF KLEIG LIGHTS!

Mayor Charles E. Moore, of Stamford, Connecticut, will never forget his election night victory in November, 1946, and neither will the citizens of the quiet New England city.

It was the first time in the history of Stamford that a motion picture company had ever recorded on film the excitement of a political celebration which was added to by a full-blown torchlight parade using enough arc lights to make the city's main street look like a Hollywood premiere.

It all happened when Twentieth Century-Fox was in Stamford filming the Darryl F. Zanuck presentation of "Boomerang!", which opens . . . at the . . . Theatre. Despite the fact that Mayor Moore was in the midst of an election contest in which his political career was at stake, he appeared on the set every day, discussed the picture with Director Elia Kazan, with the crew, with Dana Andrews, the film's star, Jane Wyatt, Lee J. Cobb, Sam Levene and other players.

Mayor Moore was with the movie company so frequently, he was referred to as the film's unofficial director. He even got experience before the cameras when he consented to ride in a car with Andrews for a needed sequence.

When the company left Stamford, the official received, as a token of appreciation for his kind acts, the motion picture of his victory night which was made by camera and sound crews.
Cobb Skipped Juvenile Roles by a Hair — or Two!

Lee J. Cobb, the young character actor who has portrayed only old men on the stage and screen, believes there is a good reason for his being typed — he grew bald at the age of 21.

Cobb’s interest in playing roles for elderly men was originally aroused through the usual medium of school plays, but by the time he was 18, he was making rounds of managers’ offices with a conspicuous lack of success. Everyone told him he was too young.

However, only two years later, when he felt he could convincingly sell agents and producers that he was nearing 30, he promptly began to lay the groundwork for his Broadway reputation.

The result was that by the time he reached voting age, he found himself well established as a portraitist of elderly men both in Hollywood and New York.

As the Connecticut chief of police in Darryl F. Zanuck’s presentation of “Boomerang!”, the Twentieth-Century-Fox picture which stars Dana Andrews and opens . . . at the . . . . Theatre, Cobb is only in his late fifties. Even that is rather young, he laughs.

“I usually am around 70 years old. My old-man hobbling, when I was a kid, was so realistic I’ve never really been able to get the impression erased from the minds of the casting experts,” he confesses.

The 32-year-old actor hasn’t had a single young man’s role to his credit anywhere in the crowded repertoire of his professional career. The youngest man he ever played was only 45 years old.

LONG WAY AROUND!

Flying six thousand miles for a job may seem unusual, but Sam Levene took it in his stride when he was asked to report to work in Darryl F. Zanuck’s presentation of “Boomerang!” the Twentieth-Century-Fox picture which stars Dana Andrews and opens . . . at the . . . . Theatre.

Sam was engaged for the role in New York and was asked to report for work two days later. Naturally assuming the picture would be made in Hollywood, he flew to the film capital, only to discover that “Boomerang!” was being filmed in Stamford, Connecticut — twenty-two miles away from his starting point.

Levene hurriedly secured reservations for a return flight the following day, so that he could be on hand when filming began. Sam never did discover who was to blame for the mix-up.

Motion picture murders which are usually served up with pat cliches, with the guilty man getting what he deserves either in a gas chamber, a hanging, at the end of a rope, or in an electric chair, aren’t considered uncommon by discriminating movie fans among movie audiences.

So producer Louis de Rochemont, noted for his graphic, news-drama films, deciding to offer a new technique, had research specialists come up with an actual unsolved murder, one in which a Bridgeport, Conn., clergyman was killed, Dec. 15, 1924, as the story for Twentieth-Century-Fox’s “Boomerang!” which opens . . . at the . . . . Theatre. The new wrinkle used in the climax of the Darryl F. Zanuck presentation promises to be more of an innovation than the wild offer made up to now, in that, for a change, movie audiences won’t be confronted with a cinematic killer.

The picture stars Dana Andrews, with Jane Wyatt, Lee J. Cobb and Sam Levene, plus a host of nonprofessionals from Stamford, where the picture was filmed. Andrews is a young State’s attorney who refuses to convict an alleged killer because he does not believe the man is guilty, much to the distress of local politicians who want a conviction.

“Some of these cases of unsolved murder are fantastic,” de Rochemont claims, explaining that he is in the process of putting them on the screen. “During their search, Twentieth-Century-Fox specialists came up with enough unsolved cases to fill an infinite number of scripts. Instead, we decided to concentrate on the murder of a pastor in a Connecticut city, and a story evolved from there.”

Here are a few of the cases the researchers came across during their research for unsolved murders:

Way back in 1841, Mary Rogers, a young girl in her twenties who helped her mother run a boarding house in New York City, was found floating in the Hudson River. When her body was recovered, it was learned she did not die of drowning but of strangulation. No one ever brought to trial for the murder, and the case remains unsolved to this day. Edgar Allan Poe used the mysterious death as the basis for his detective story, “The Mystery of Marie Rogêt.”

Arnold Rothstein, one-time big-time gambler, frequently called king of the New York underworld, lost a reported $30,000,000 in a poker game during the early part of November in 1928. He never paid off. A few nights later, while Rothstein was eating in a

Broadway cafe with a friend, he received a message requesting him to go to a nearby hotel. He was shot there, in the same room where he lost at cards, and although he lived a couple of days longer, he never revealed the name of his murderers.

A number of years ago, Elizabeth Borden, then living with her father and stepmother in Fall River, Mass., was suspected of the brutal murder of both her parents. The case against the girl was so strong she was put on trial. However, the jury was unable to reach a verdict, and the double killings were marked down among the list of mysterious unsolved murders.

One of the oddest unsolved murder cases on record is that of Agnes Tufverson, who had married an international gigolo, famed for swindling women. A short time after her marriage, Agnes, while on an ocean cruise with her husband, disappeared. Police built a perfect murder case against the man and could easily have convicted him, except for one thing — Agnes’ body was never found. Since murder cannot be proven without a corpus delicti, the gigolo couldn’t be brought to trial.

In still another case, in 1929, a man named Will Purvis was arrested for a murder in Mississippi. The chief witnesses against him were two bloodhounds who followed a trail to the Purvis home, where Will was arrested and convicted. He would have been hanged if the rope placed around his neck hadn’t come untied. Spectators were so appalled by the hangman’s carelessness they refused to let him try a second time and Purvis’ sentence was commuted to life imprisonment. Purvis served twenty-four years before police learned he wasn’t guilty of the crime.

“These cases,” de Rochemont explains, “prove that the courts and police are not infallible, and that the public should be patient rather than insist that a scapegoat be produced and quickly convicted.”

“As the State’s attorney in ‘Boomerang’ insists, it is more important to see that only the guilty shall suffer. This is what we wanted to show in the film, both realistically and excitingly.”

The State’s attorney actually involved in the case on which the film is based, later rose to a high position in the nation’s capital.

Challenge to Justice Highlighted by Film Drama of Famed Unsolved Murder

Lee J. Cobb is the troubled chief of police in Darryl F. Zanuck’s presentation of “Boomerang!”, the Twentieth-Century-Fox starring Dana Andrews, which opens . . . at the . . . . Theatre.

(Matt 3P/C, 1Sc, Still No. 708/53)
“BOOMERANG!” STARS DANA ANDREWS; ELECTRIFIES WITH DRAMATIC IMPACT OF MOST UNUSUAL STORY EVER FILMED

(Review)

From out of the strangest case in American court history — from out of the high drama of the story of a murder — was forced to face the challenge of weighing in the balance the life of a man against his own political ambitions, Darryl F. Zanuck’s presentation of “Boomerang!”, starring Dana Andrews, comes to the screen with qualities so outstanding as to mark it as the year’s most exciting motion picture.

By this time, most discriminating movie-goers have become aware that Twentieth Century-Fox, who made “The House on 92nd Street” and “13 Rue Madeleine” have some- thing thrillingly new to offer in the way of screen technique and fare. “Boomerang!”, which stars Dana Andrews and opened yesterday at the . . . Theatre, is a spectacular re-affirmation of that fact. It is easily one of the most remarkable pictures ever filmed, and it is only through the courageous use of a revolutionary new technique involving stranger-than-fiction material, based on fact and unvisualized realism in its transference to the screen, that makes this so.

Let there be no mistake about it: “Boomerang!” draws its drama not from an incident dragged from the dim, distant past, but from an actual happening in our own lives and time. The story of this case has been filmed with a stark, head-on realism that enhances its startling stranger-than-fiction character.

To insure this realism, it was daringly decided to allow the actual convenience of the make-believe sets of a motion picture studio to be the actual picture on location. The entire film was shot in Connecticut and New York not far from the scene of the actual occurrence. In fact, many of the extras were recruited right from the streets of Stamford, and the inclusion of these fresh faces enhances the effect of authenticity.

DRAMA STALKS COURT

One of the most widely-known courtrooms in the United States was used by Twentieth Century-Fox, recently, in filming of “Boomerang!”, which stars Dana Andrews, and opens . . .

It is the same Westchester County courtroom, located in White Plains, N. Y., in which Harry K. Thaw was tried for the murder of Stanford White in 1910. This probably stands as the most celebrated murder case of the early Twentieth Century.

Thaw, well-known in both European and American society, shot and killed White, a noted architect, in the famous old Madison Square Garden, where Thaw indulged undue attention to his wife, Evelyn Nesbit, a former Broadway actress. Thaw was adjudged insane, and sent to an institution.

Producer Louis de Rochemont used the White Plains courtroom to re-create the climax of another famous case. The story of “Boomerang!” is based on an actual murder case, the outcome of which created a national sensation, and brought to the fore a state’s attorney who placed greater value on the life of a man than he did on his own political career. Dana Andrews portrays the State’s attorney who later rose to a high position in the national government.

Others appearing in the cast of the Darryl F. Zanuck’s presentation of “Boomerang!” are, in alphabetical order: Dana Andrews, Karen Allen, Lena Barba, Carole Copeland, Lee Cobb, Cara Williams, Dorothy Greenway, Arthur Kennedy, Sam Levene, Robert Keith and Taylor Holmes.

Under the forceful, yet sensitive, direction of Elia Kazan of “A Tree Grows in Brooklyn” renown, and through the superlative portrayals of Dana Andrews, Jane Wyatt, Lee J. Cobb and the others in the cast, the picture, produced by Louis de Rochemont, builds up a terrific momentum of dramatic pitch that will hold you absorbed right through to the tremendous impact of its startling climax. Just a word about the climax: we hesitate to call it an “ending” for, as the picture’s title suggests, it will come back to you again and again long after you think you’ve seen it. There is a surprise climax of a very special kind, and you’d be doing your friends a disservice to reveal how he did it. That had an opportunity of thrilling itself to them.

In what is the finest role of his career, Dana Andrews comes through with a performance that is easily one of the best of the year. His is the role of the State’s attorney who is plagued by doubts and tormented by the necessity of making a decision that would hurt those closest to him, and his portrayal is both forceful and moving to a superlative degree. It is a performance you’ll long remember. Jane Wyatt, as Andrews’ wife, and Lee J. Cobb, as the intransigent but baffled chief of police, are superb, as are Cara Williams, Arthur Kennedy, Sam Levene, Robert Keith and Taylor Holmes in other important roles. Richard Murphy has written a truly gripping and exciting screenplay based on a magazine article by Anthony Abbot.

BURNING MEMORY

Bobby-soxers are known to literally have torn souvenirs from the backs of their idols (Frank Sinatra once lost a jacket sleeve to one of his admirers), but rarely do they exhibit the ingenuity and daring of one Dana Andrews fan in Stamford, Conn.

Andrews, along with the rest of the Twentieth Century-Fox company, came to Stamford to film Darryl F. Zanuck’s presentation of “Boomerang!”, which opens . . . at the . . . Theatre. In town, a crowd followed Andrews wherever he went and he didn’t dare throw away even a burnt match, because it would start a mad scramble among souvenir hunters. One girl, however, managed to snare a prize — a whole book of matches with Dana’s name imprinted on it.

It happened one afternoon, when five thousand people were watching a scene being filmed on the streets. Dana put his book of matches on the sidewalk to mark his position in the scene.

No sooner had he put it down, when a bobby-soxed miss darted from the crowd, eluding at least a half dozen policemen and grabbed the matches. Then, without waiting to be ejected, she ran back into the mob.

Her exploit won her the biggest hand of the afternoon.


Typed in side pocket!

Scenarist Richard Murphy, who wrote the screenplay for Darryl F. Zanuck’s presentation of “Boomerang!”, the dramatic story of a young State’s attorney who placed justice before his career in a celebrated Connecticut murder case, has always had a yen to see himself on the screen.

So, when he was assigned to accompany the Twentieth Century-Fox troop to Stamford, Connecticut, where most of the picture, which opens . . . at the Theatre, was filmed, he looked like a good opportunity to satisfy his ambition.

For two weeks he hung around the set, hoping his big chance would come. One morning, while the company was filming a scene in a pool room, Director Elia Kazan suddenly told the writer he could be one of the onlookers.

“But I don’t want to be a pool room bum,” Murphy protested.

“A type in mind?” Kazan’s straight-faced reply, “and I can only use you where you’ll fit.

Murphy’s screenplay is based on an actual case which, well-known to the legal fraternity, had been given relatively little publicity until recently when an article covering it appeared in The New York Times. The great was the response to an unusual article that Murphy wrote, suggesting pre-paring it for the screen. The entire picture was filmed close to the actual scene of the true drama.
SYNOPSIS

(Not for Publication)

Fairport, hitherto a quiet, typical Connecticut city, finds itself suddenly catapulted to the nation's headlines with the brutal murder of Father Lambert (Wyrley Birch), pastor of St. Christopher's Protestant Episcopal Church, who, out for an evening stroll, was shot down in cold blood.

Witnesses to the crime were unsuccessful in catching the murderer and investigation reveals practically nothing in the way of clues. Of all the clergyman's recent callers, only two, both extremely nervous, offer speculation: James Crossman (Philip Coolidge), whom Father Lambert had advised to take mental treatment or he's see that the day and John Waldron (Arthur Kennedy), a jobless ex-soldier who had called on the pastor and been angered with his reception.

Using the murder as a political football, the opposition party to the city government begins a vociferous condemnation through its controlled radio and press of the inefficiency of its police and the young State's Attorney, Henry L. Harvey (Dana Andrews), to solve the case. Even under pressure, Harvey remains adamant in his refusal to call in outside help, and in this his wife (Jane Wyatt), only, remains a loyal backer. The storm of public disapproval raised by the flaming editorials of Dave Woods (Sam Levene), finally drives the chief of police, Robinson (Lee J. Cobb), to submit his resignation. Harvey, however, promises him to stay when he exhibits a composite drawing of the murderer built on the descriptions of seven witnesses to the crime.

The picture is circulated, and finally a call comes from Ohio: police there had picked up Waldron. Found carrying a thirty-two revolver, he had admitted being in Fairport when the incident occurred there where the town is for sale.

The witnesses unanimously identify Waldron as the murderer, and a waitress (Cara Williams), whom Waldron had given the brush-off, claims he passed her restaurant window, a block from the scene of the crime, less than five minutes before the murder. Waldron denies everything, holding that he was in a movie at the time. Then, a psychiatrist finds Waldron mentally unstable and quite capable of murder.

After 40 hours of questioning, Waldron confesses. The case against him seems absolutely airtight; the harried city administration is jubilant; Robinson appears satisfied. But Harvey is still not convinced of the man's guilt, and continues to test the evidence.

At the preliminary hearing, Harvey states the case against Waldron, then stuns the courtroom by contending it is as much his job to protect the innocent as it is to prosecute the guilty. After investigating the evidence, his conclusion is that Waldron is innocent. Party pressure is brought on him later to get a conviction.

One distraught politician, who would be ruined financially if the administration is swept out, threatens Harvey with the exposure of his wife on the basis of a transaction into which she had innocently entered, if Harvey doesn't come through with a conviction. But Harvey coldly asserts the case concerns a man's life, and justice is more important than politics.

At the next session, Harvey asks to reserve his plea until later, then proceeds to discredit the testimony of the witnesses, summing up with demonstrated proof that Waldron's gun has a faulty mechanism which makes it impossible for it to fire in the position claimed by the witnesses.

The judge holds the evidence against the prisoner inconclusive and dismisses the case.

In the aftermath, the opposition leaders disappear until the next election is over, realizing it is impossible to defeat a completely honest man; and in the paper, there's a story stating that Crossman was killed while evading the police. Fairport resumes the pursuit of its normal activities.

Dana Andrews and Jane Wyatt are currently seen in Darryl F. Zanuck's production of "Boomerang!", the Twentieth Century-Fox film released at the . . . . . . Theatre.
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