Is the
SUB-RUN
Worth Saving?

"A rather firm conviction has grown in some film offices—and even among some exhibitors—that the little neighborhood and small town theatre no longer serve any good purpose for the industry at large . . . We question the wisdom of this thesis . . ."

Report on 1955 Production Plans
STUDIO SIZE-UPS
"I predict...

Irving Berlin’s
‘THERE’S NO BUSINESS LIKE SHOW BUSINESS’
will prove the biggest boxoffice musical in the history of Hollywood!"

—DREW PEARSON

“It’s a pleasure to do business with 20th!”
Is The Sub-Run Worth Saving?

A rather firm conviction has grown in some film offices—and even among some affluent exhibitors—that the little neighborhood and small town theatre no longer serve any good purpose for the industry at large, that they are doomed by economic factors beyond their control—and that they aren’t worth saving anyhow.

A strong enough case can be established on purely moral grounds to preserve the sub-runs. It could be argued with righteous fervor that many of the exhibitors operating small theatres are among the earliest pioneers of this industry. It could be claimed that fair play entitles them to every chance to exist and to prosper. Certainly, justice would be outraged if they were deliberately pushed into oblivion by a hard, dollar-inspired conception of our industry’s future course.

Fifteen months of swelling earnings statements has apparently fostered the conclusion in some circles that optimum film grosses can be extracted from a limited number of top pictures playing extended engagements solely in first-runs and selected neighborhood houses. The sub-run theatre, we hear, can contribute nothing to the future of the business as it seems to be heading.

We can question the wisdom of this thesis—and not on moral or sentimental grounds.

At the outset, let it be admitted that more than a few operators of sub-runs have themselves to blame for the “who needs them” attitude. By siphoning off all profits during the good years, they allowed their properties to deteriorate to a condition that made them unfit to withstand the onslaught of hard times. But wasn’t this also true of many a so-called deluxe operation? Only the adversity of recent years forced a large segment of the exhibition field to the realization that the public would patronize only modernized, attractive and comfortable houses. Everyone agrees that there is no room for poorly maintained, poorly operated theatres. That is not the issue.

The let-the-small-houses-fall theory is based primarily on the premise that a vast section of the masses, the lower-income element of the population, has been weaned away by television, and is permanently lost. This may be so; inexorable economic factors may ultimately militate against the survival of the neighborhood and small town sub-runs. Only time will tell.

The questions to which we seek an answer here are these: (1) Should the industry, by design, hasten the demise of the sub-runs? (2) Are they worth saving for the welfare of our industry as a whole?

The most basic objective of any industry is to cultivate and keep alive the consuming habit. Certainly this is every bit as applicable to our business as to any. By foreclosing on thousands of sub-run theatres over the nation, the advocates of limited exhibition outlets would hinder, not help, the perpetuation of an already reduced movie-going habit.

The neighborhood and small town theatres have long been an integral part of American community life. Folks go without dressing up. They encounter fewer parking problems and consume less time than a visit downtown would require. The very proximity of a nearby theatre is an incentive to many people. Elimination of conveniently located movie houses would deprive a large section of the population of exposure to the lure and the habit of going out to a film show.

Is this an argument detrimental to the welfare of the deluxe downtown theatres? Of course, not. People are creatures of habit, and if the appetite for movie-going is incubated in the sub-runs, it can do naught but redound to the benefit of the first-runs, not to mention the film companies.

Consider this factor, too. The existence of thousands of sub-runs provides outlets for many films that cannot garner sufficient revenue from the deluxe situations alone to show a profit. Loss of the sub-run bookings would hobble the production incentive among enterprising film-makers and lacking the funds to produce big pictures.

Lower-budget films have long served as the proving ground for talents in all phases of production—writing, acting, direction, music, photography. It has been the source of a steady stream of tested personnel to producers of class-A films.

The pattern—and the needs—of our industry is akin to organized baseball’s. Without a farm system (Continued on Page 18)
NOW THEY'LL BE ASKING FOR YOUR AUTOGRAPH, MR. EXHIBITOR!

In our national magazine ads and in countless outlets of publicity we're telling the public about M-G-M's 1955 MOTION PICTURE CELEBRATION. We're reminding them that when there's a community service to perform, the theatres have always been there. Soon you'll hear of many stunts, tours and promotions acquainting the public with the Celebration that salutes you! Press Book, Pocket-Size "How To Sell" and all accessories available FREE at your Branch. It's up to you, Mr. Exhibitor, to capitalize on M-G-M's nationwide ballyhoo!

CELEBRATION RELEASES!
Ask your Branch for other fine films available!

"BAD DAY AT BLACK ROCK" (January)
(CinemaScope — Color) • starring Spencer Tracy • Robert Ryan • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" (January)
(CinemaScope — Color) • starring Stewart Granger • Grace Kelly • Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" (February)
(CinemaScope — Color) • starring Robert Taylor • Eleanor Parker • with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" (February)
(CinemaScope — Color) • starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest

"HIT THE DECK" (March)
(CinemaScope — Color) • starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell

"interrupted MELODY" (March)
(CinemaScope — Color) • starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" (April)
(Color) • starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" (April)
(CinemaScope — Color) • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty • and Victor Francen

"THE PRODIGAL" (Date To Be Announced)
(CinemaScope — Color) • starring Lana Turner • Edmund Purdom • Louis Calhern • with Audrey Dalton • James Mitchell • Neville Brand • Walter Hampden • Taina Elg • Francis L. Sullivan • Joseph Wiseman • Sandra Descher
**“Vera Cruz”**

*Business Rating 3 3 3*

Roaring action show. Sock gasser, except for arty houses. Cooper and Lancaster provide marquee luster. Superscope and Technicolor another plus-factor.

The screen rumbles with action and violence as two of the leading action-men are pitted against each other. The effect, in wide-screen Superscope—which is very much like CinemaScope—is almost shattering in its fieriness. Thrill fans will love it; others will be fascinated. Plot is laid at time of popular reaction to Emperor Maximilian in 19th Century. Gary Cooper, a Southern gentleman, arrives below the border to fight on the more profitable side, and meets gunslinger Burt Lancaster, who has much the same idea. They decide to fight for Maximilian and make the trip to Vera Cruz for the purpose of getting arms, in company of a dashing Marquis (Cesar Romero) and a beautiful Countess (Denise Darcel). Complications abound, and end result is that Lancaster, infatuated with Darcel, reveals himself as a thoroughly ruthless opportunist and is killed by Cooper, who has decided to help the revolutionary cause. Picture effectively sets up opposition between two strong and fearless men, one without moral standards, the other at heart a gentleman. Interesting side-light is conflict between Darcel, playing both ends against the middle, and Lancaster, as they try to outwit each other and gain the upper hand. Newcomer Sarita Montiel adds fine local color as a revolutionary. Superscope is introduced in the filming of this picture and, in combination with Technicolor, reveals impressive shots of the broad Mexican landscape. Robert Aldrich’s direction keeps film moving from start to finish at a brisk pace.


**“Quest for A Lost City”**

*Business Rating 3 3 3*

Rating is for dual bill support. Engrossing documentary should serve well as second feature. Will appeal to general, as well as class, audiences. Technicolor heightens effect.

Sol Lesser’s presentation of the search by two explorers—Dana and Ginger Lamb—for a lost Mayan city in the depths of the Guatemalan jungle. In Technicolor, this documentary ably conveys the scenic wonders of territory largely unknown to us and creates excitement in portraying elements of nature beyond one’s usual conception. The hardness and endurance of the explorers under primitive conditions, their uncanny adjustment to the natural hardships of jungle life and travel, may strain the belief of urban dwellers, and is a somewhat less interesting feature of the film than their own well-photographed scenes of jungle environment and stunning natural sights. But what their adventures suggest—man’s adaptability to nature and his success in converting disorganized nature to his own use—is indeed enlightening and gratifying. The film is exciting because it reveals sights that are nowhere else to be seen. In an introduction, Tom Harmon, ex-football star and ex-pilot, tells the importance of the Lamb’s travels in suggesting a plan for adjustment to jungle life by shot-down military personnel.


**“Prince of Players”**

*Business Rating 3 3 3*

Rating is primarily for class situations. Will require unique exploitation in general market. CinemaScope and color will help promote entertainment values.

A noteworthy attempt to dramatize the life and work of America’s great actor, Edwin Booth. While essentially a conversation piece, CinemaScope and the vivid Deluxe Color endow “Prince of Players” with plus-factors for the general audience. Moss Hart has provided a theatrical script, based on the Eleanor Ruggles’ biography, but the dialogue is somewhat below his usual standards. Stand-outs of the film are numerous readings from Shakespeare and a very fine performance by Richard Burton in the title role. Story deals with the decline of the elder Booth—Junius Brutus (Raymond Massey)—stricken with alcoholism and a touch of madness—and the emergence of his two sons, Edwin and John Wilkes, as actors. John, playing in the shadow of his brother’s greatness, suffers an increasing feeling of inferiority and turns to politics, defending the Southern cause. Film thus provides psychological explanation of the Lincoln murder. At the end, Burton upholds the acting profession, which is under fire as a result of the assassination. Maggie McNamara plays Edwin’s inspiring wife but her performance suffers from lack of appropriate style, a defect also present in John Derek’s Wilkes Booth. Raymond Massey is effective as Booth Sr., and is the key to an interesting (and exploitable) facet of the picture: its emphasis on the relation between genius and the taint of madness. Charles Bickford and stage veteran Eva Le Gallienne furnish competent support.


**“Underwater” (Superscope)**

*Business Rating 3 3 3*

Ballyhooed underwater spectacle, with pictorial splendor of Superscope and Technicolor, appealing for general market. Jane Russell name and visual assets, plus action and suspense should draw good grosses in most situations. Values less in class houses.

Exciting underwater adventures of diving for sunken treasure is considerably enhanced by brilliant photography. Good suspense, action, and romance is generated in film which describes in picturesque detail trials of aqua-lung equipped divers to find remains of treasure ship off coast of Cuba and transport gold to the water’s surface. Richard Egan, together with wife Jane Russell and friends Gilbert Roland and Lori Nelson, set out on their quest after previous investigation establishes existence of sunken hoard. Plot abounds in complications: Natural difficulties of salvaging treasure: presence of three native fishermen, equally interested in the gold; Egan’s avarice in exploiting the discovery, which threatens Roland’s life and his own marriage. Action highlights depict dynamiting of underwater obstacles in which striking upheaval of ocean bottom is viewed; Russell and Roland trapped in debris. Principals are well-cast, with Roland particularly convincing. Special mention to Lamar Boren for effective camera work. Roy Webb’s musical score a noteworthy asset.


Film BULLETIN January 10, 1955 Page 5
**The Americano**

**Business Rating ★ ★ ★**

**Aimed for the action market. Fast pace, good cast, interesting South American setting, Technicolor, are exploitables.**

Producer: Robert Stillman encountered many difficulties while making this film in Brazil, but it emerges as a satisfying outdoor melodrama. It has good pace, a well-balanced cast, and some exciting photography, in Technicolor, of the Brazilian jungle and its rivers infested with man-eating reptiles. Plot is fashioned after the American western, being concerned with plight of the small farmer, who is being pushed aside by native cattlemen who want his land for grazing. Glenn Ford, Texas cattlemann, comes to Brazil to deliver prize bulls and becomes embroiled in local problems. He finds himself fighting on side of Ursula Thiess, lovely overseer and protector of small farmers’ lands. Struggle ends in overthrow of wealthy Brazilian (Frank Lovejoy), who is usurping neighboring lands, and in bringing police authority to previously lawless land. Cesar Romero is cast as a heart-of-gold bandit, who always fights on the right side. Local color is provided by the Lating singing and dancing of Abbe Lane.

**Paramount** 103 Minutes. William Holden, Grace Kelly, Fredric March, Mickey Rooney, Perlberg-Seaton Production. Director Mark Robson.

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**Battle Taxi**

**Business Rating ★ ★ ★**

**Has obstacles to overcome—poor title, complete absence of romance, glamor. Should bring fair-to-good profits in action houses. Suitable as second feature in twin-bill houses.**

This United Artists’ release, dealing with the helicopter rescue crew in Korea, neatly integrates actual flying and battle scenes with the narrative line. Picture unfortunately invites comparison with the more elaborate and complex “Bridges at Tokyo-Ri,” but actually does well in its own simplicity. Plot concerns commander of Helicopter Element (Sterling Hayden) faced with problem of adjusting ex-jet-flyer (Arthur Franz) to life of a helicopter pilot. Franz rebels because he regards rescue crew as insignificant compared with his former work. Development of narrative centers about his gradual education and acceptance of his new assignment. At the end, shot down, he is rescued by Hayden, thereby gains true understanding of the rescue aspect of war. Film provides interesting examination of the helicopter detail and casts light on a little-known aspect of the Korean struggle. Franz, a rather sensitive young actor, contrasts effectively with Hayden’s more vigorous portrayal. They help translate this essentially descriptive vehicle into human terms and make it occasionally moving. The title will be no asset. Air Force cooperation provided air of authenticity to flight scenes.


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**Toko-Ri**

**Minutes.**

**GOO**

*“The Bridges at Toko-Ri”*  
**Business Rating ★ ★ ★**

Should appeal to all classes. Stirring drama, with plenty of good action shots, aerial bombing sequences, coupled with sensitive story and moral insights to please adult audiences. Cast of top-drawer stars lends marquee power.

A compelling, highly creditable, adult version of James A. Michener’s short novel about Navy fliers in action in Korea. Tragic aspects may deter younger element, perhaps, the fem trade. William Holden is cast in the leading role of Lt. Harry Brubaker, who has had to give up comfortable civilian life and questions the purpose of what seems an insignificant “police action.” Picture brings out the human side of the fliers. Holden-Grace Kelly marriage points up sacrifices to be made by those fighting and those then left behind. Interesting feature is relation of the Admiral, commander of Holden’s force, ably played by Fredric March, to the Lieutenant, whom he identifies with his own dead son. He provides rationale of warfare to both Holden and his wife. Mickey Rooney and Earl Holliman are helicopter pilots who rescue fliers who have had to “ditch” their planes. At the end they die, along with Holden, attempting to rescue him after his plane has been hit in a mission to destroy the bridges at Toko-Ri. The end is powerful and moving. Audience is led to anticipate the helicopter to make its rescue and the failure is all the more effective because it’s unforeseen. Principals give consistently fine performances, and Charles McGraw, as the determined but understanding flight commander, is also outstanding. Mark Robson’s direction is sensitive, skillfully synthesizing diverse elements in plot—action, love, comedy, personal awareness. Technicolor adds to effectiveness of air and sea action.


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**Tonight’s the Night**

**Business Rating ★ ★ ★**

Rating applies to art and class houses, and where Irish population is heavy. This gay, colorful Irish frolic can be exploited to good grosses wherever comedy clicks.

“Tonight’s the Night” is a rollicking Irish comedy, rich in the simple humor of the Hibernian village and the sophisticated humor of David Niven. The story has an offbeat quality that is rewarding and, at its best, delightful. It opens with the arrival of the new squire (Niven) at the ancestral estate in the small Irish town of Rathbarney, which he has inherited. The villagers, who regarded the former squire as drinking companion and provider of entertainment, find Niven ruthless, out to “squeeze the lemon dry.” He generally makes their lives miserable. The townsfolk make humrous attempts to kill him. They fail, of course, but a new will is discovered which strips the young opportunist of his inheritance. The quality of the film is occasionally marred by the romantic complications, involving Yvonne DeCarlo, and by some obvious situations—i.e., villagers dressing as the ghost of the manor and frightening each other—but most of it is far above such cliches. The scenes in the pub are genuine, high-level comedy, in which Barry Fitzgerald, A. E. Matthews, and other character actors shine. Niven is his usual suave self and provides fine contrast with the shrewd antics of the rustics. Technicolor brings out the beauty of the Irish landscape, which is a beauty to behold. Brightness is the film’s main virtue. This ought to please everyone who enjoys good, imaginative fun, and particularly bubbling Irish spirit.

*Allied Artists.* 85 Minutes. David Niven, Yvonne de Carlo, Barry Fitzgerald, Producer-Director Mario Zampi.

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**Film Bulletin** January 10, 1955

Page 6
— and of course
January is the
month for Columbia's
'The
Violent Men'!
THE STORY OF MOVIE STOCKS, 1954, can best be
told in figures—cold, black and white statistics. These
little things are often imbued with more simple drama
than thousands of written words. And never more so
than in the breakdowns to follow. Study them well.
They serve as graphically as any criteria—boxoffice
grosses, attendance figures, company earnings or what
have you—to chronicle the sweep of industry history
through amazing 1954, filmdom’s Year of Recovery.
Let’s first examine the chart below for a month by
month review of stock movements.

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues.

Compare the first and last bars in each grouping, Film
Companies and Theatre Companies. Between the two
is the range from December 31, 1953 to December 31,
1954. Quite impressive! Here’s how the figures read:

<table>
<thead>
<tr>
<th>Close</th>
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<th>Net</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953</td>
<td>1954</td>
<td>Change</td>
<td>Change</td>
</tr>
<tr>
<td>Film Companies</td>
<td>111 ½</td>
<td>178 ½</td>
<td>+66 ½</td>
</tr>
<tr>
<td>Theatre Companies</td>
<td>22 ¼</td>
<td>40 ½</td>
<td>+17 ½</td>
</tr>
</tbody>
</table>

The Cinema Aggregate really staged a calendar per-
formance: started the year (first ’54 trading date, Jan.
4) at its 12 month low point, finished at its high. In fact
four companies, Columbia, Loew’s, Paramount and
RKO Pictures, sizzled to their year-long peaks on De-
cember 31. A few others, 20th-Fox, National and RKO
Theatres, were but fractions away. Because of this last
day buying pressure, the collective cinema slate was
never higher than at 3:30 PM, the shut-down hour, New
Year’s Eve.

Although the film company category showed a wal-
loping 66 ½ point overall gain, it chose several selected
months for its major outbursts. May brought the first
big uprising; up 167%. November and December were
lulus too, showing 17 ½ and 17 ½ advances respectively.

A profit of 34 ½ points is quite a play for two month’s
trading. But the loftiest rise of all was reserved for
August (22 ½), a month given to doldrums and narrow
fluctuations in general market activity.

For an illustration of genuine dynamic growth, ob-
serve the exhibition chart. With but one exception—
October—a small and solid gain was registered in every
month in chronological sequence. Finally at year’s end,
it actually outprinted the more sensational film com-
panies shares in terms of overall percentage gain—
77% to 60%.

How did the individual companies fare and who
showed the most zip? Let’s look them over in terms of
net change in market price as well as net percentage of
change:

<table>
<thead>
<tr>
<th>FILM COMPANIES</th>
<th>Close 1953</th>
<th>Close 1954</th>
<th>Net Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied Artists</td>
<td>5½</td>
<td>5¾</td>
<td>+½</td>
</tr>
<tr>
<td>Columbia</td>
<td>20¼</td>
<td>34½</td>
<td>+13¼</td>
</tr>
<tr>
<td>Loew’s</td>
<td>13</td>
<td>21½</td>
<td>+8%</td>
</tr>
<tr>
<td>Paramount</td>
<td>26½</td>
<td>40½</td>
<td>+13%</td>
</tr>
<tr>
<td>RKO Pictures</td>
<td>3</td>
<td>8½</td>
<td>+5½</td>
</tr>
<tr>
<td>Republic</td>
<td>3¼</td>
<td>6½</td>
<td>+3%</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>20½</td>
<td>29¼</td>
<td>+9¼</td>
</tr>
<tr>
<td>Universal</td>
<td>19¼</td>
<td>31</td>
<td>+11½</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>13¼</td>
<td>20¼</td>
<td>+6%</td>
</tr>
</tbody>
</table>

| THEATRE COMPANIES             |            |            |            |
| ABC-Paramount                 | 14½        | 25         | +10½       |
| National                      | 6¼         | 10¼        | +3¼        |
| RKO                           | 4¼         | 9¼         | +5¼        |
| Stanley-Warner                | 11¼        | 20         | +8%        |

| SPECIALITIES                  |            |            |            |
| Technicolor                   | 14         | 15½        | +1½        |
| W. Disney                     | 8          | 24         | +16        |

What’s ahead in movie securities? Listen to H. Hentz
& Co. in its Annual Review and Forecast: “Amusement
issues are still in a favored position. Certain of the
motion picture production shares still have room for further
advance, since price-earnings ratios are reasonably con-
servative, profits point higher and most leading com-
panies are operating on a relatively efficient basis.”

But, as stated in recent Financial Bulletins, 1955 will
be the year in which movie stocks will follow more
closely the general pattern of stocks at large. Our
theory: as the market goes, so also will go the fortunes
of industry shares. Watch out for sharp sell-offs. Cin-
ema issues may not show the resistance to these outside
forces as in ’54.
Studio Size-ups

INSIDE STORY OF PRODUCTION

By JAY ALLEN

The production report in this issue is an attempt to provide a comprehensive survey of the product picture for 1955. In so far as possible, the plans of each studio, as well as those of independent producers, have been carefully examined. Details on specific features, those in work and those in the planning stage, include an up-to-the-minute report on types of stories, casts, directors, and producers. Big projects will continue to dominate the efforts of major studios—and even the lesser ones.

In regard to volume, the general trend—if one is apparent—is in the direction of a slight increase, which is encouraging news for the product hungry exhibition field. On the basis of blueprints drawn by the established studios, however, it is evident that theatremen, who are clamoring for at least 75 to 100 extra pictures during the year, will have to look to independent production units for relief. Hence, major inde groups will play an ever increasing role in the distribution segment of the industry during 1955.

ALLIED ARTISTS

AA Slates 32 for '55

Big Names Big Question

ALLIED ARTISTS IS SCHEDULED to produce 32 pictures during the 1955 calendar year—an increase of four over the previous 12-month period. From an overall standpoint, it will be the most impressive program ever undertaken by the company, with far less emphasis on the low-budget product which AA has concentrated on in the past.

Whether it will reach the heights indicated a few months ago, however, seems somewhat doubtful. Despite all of the ballyhoo, William Wyler nor Billy Wilder have not actually signed the participation production pacts which were slated to go into effect this year. Nor will John Huston be able to get his unit operating on the lot as early as had been anticipated, due to the repeated delays on his current Warner Brothers' release, "Moby Dick", and his other commitments.

AA execs have taken a very cagey stand in discussing the Wyler and Wilder deals, still staunchly maintaining that the contracts will be signed, but hesitant to predict any dates for the start of their productions. Nevertheless, the program that has been set offers much for exhibitors to be thankful for. Within the first two months of the new year, two high-budget CinemaScope-Technicolor features will roll, along with a half dozen less important projects.

President Steve Broidy, commenting on the 1955 plans, tells Film BULLETIN: "The exhibitors have asked for a new major source of product, and we are ready to deliver it. We have the utmost faith in the industry and in ourselves, and it is this faith which enables the company to undertake what must be considered its most ambitious program, to date."

Five pictures will go before the cameras during January: "Wichita" (Joel McCrea, Vera Miles, CinemaScope & Technicolor—executive producer Walter Mirisch personally producing, Jacques Tourneur directing); "Dark Venture" (still being cast)—Lindsley Parsons producing, Harold Schuster directing; William F. Broidy's "Neon's Rainbow" and "Women's Reformatory," both of which are in the process of being cast; and "Royal Rogue" (Leo Gorcey, Huntz Hall)—Ben Schwalb producer, the director to be announced in a few days.

In February, the second CinemaScope & Technicolor production, "Gunpoint" (Fred MacMurray) is scheduled to get underway, along with Bill Broidy's "Swamp Fury" (Carole Mathews).

Others definitely slated for 1955 filming are: "Hold Back the Night" (Richard Basehart, Neville Brand), Hayes Goetz producer; "Body Snatchers," Walter Wanger's next production, based on a Collier's magazine story, Don Seigel director; Samuel Bischoff's first ide for AA release, "Phenix City," in Technicolor, and probably CinemaScope; "Massacre at Dragoon Wells" (Barry Sullivan)—Lindsley Parsons production; "The Hijackers"—John H. Burrows associate producer, Harold Schuster director; "Son of Jack Slade"—Lindsley Parsons producer; and "The Desperate Women," also to be produced by Parsons.

When questioned as to the possible starting dates on some of the big pictures to be turned out in '55 by Wilder, Wyler and Huston, a high source at the studio indicated that none of the Huston properties will be set until his return from Europe in the spring. If the Wilder contract is signed, as the studio still insists it will be, there is a possibility that his first picture may roll in early summer—depending on when Warner Brothers schedule "The Spirit of St. Louis," which he is scheduled to direct.

COLUMBIA

Story & Process Diversity, New Faces Keynote '55 Plans

OUTSTANDING STORY PROPERTIES and new faces will keynote Columbia's 1955 production program, which is shaping up as the most ambitious slate ever undertaken by the Gower Street studio.

Jerry Wald, vice president and executive producer, in outlining the new year's program for Film BULLETIN, declared: "It will be our aim in 1955, to bring forth a diversification of fine entertainment based on solid story values, plus a gallery of fresh, appealing, youthful talent." Elaborating on

(Continued on Page 12)
Topping its unprecedented product for '54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON

NOW IN PRODUCTION

FACT# 7

ALEXANDER THE GREAT

in Color, Widescreen
Starring Richard Burton
Written, Produced and Directed by
Robert Rossen

FACT# 8

SUMMERTIME

(Based on the Broadway hit, "The Time of the Cuckoo")
Color by Technicolor
Starring Katharine Hepburn • Rossano Brazzi
Produced by Ilya Lopert • Directed by
David Lean • A Lopert Films Presentation

FACT# 9

THE NIGHT OF THE HUNTER

Starring Robert Mitchum • Shelley Winters • Lillian Gish
Based on the best-seller by Davis Grubb
Produced by Paul Gregory
Directed by Charles Laughton
the need for new faces, Wald continued: "If there has been one spot where the major studios have lost a bet during the past few years, it has been in developing a promising crop of newcomers to step into the shoes of the old, established stars. At Columbia, however, we are doing something about it."

Wald pointed out that the studio has under contract, at the present time, some 16 new names—or, at least names which were new until a few months ago. Included in the list are nine players who have already won their spurs and received star billing, as a result of key roles they have played for the studio, opposite big name stars. In this category are: Phil Carey, Dianne Foster, Robert Francis, Brian Keith, Jack Lemmon, Kim Novak, Betsy Palmer, Aldo Ray and May Wynn. Others being groomed to follow suit are: Adelle Augusti, Vince Edwards, Kathryn Grant, Lucy Marlow, Jana Mason, Kerwin Mathews, Connie Towers.

Although Wald indicated that CinemaScope will play an important role in this year's slate, he made it clear that no one system will predominate. "Now that most of the tumult and shooting have died down," he said, "Columbia, along with most other companies, is settling down to the conclusion that the story itself should determine the method of shooting it—as ought to have been obvious from the start."

Neither Wald nor anyone else in authority at Columbia will hazard a guess as to the total number of pictures to be produced by the company, or any of its independent units this year. However, it seems certain that there will be a slight increase over 1954. Re- leases also will be increased during the year, with 39 films either completed, before the cameras or definitely planned for production.

A sizeable contribution can be expected from such independent units as Sam Katz- man's Clever productions, which will make 15 pictures in '55; William Goetz' new unit; Andrew Stone's company, and the Tyrone Power-Ted Richmond's Copa Productions unit.

Among the big productions scheduled for filming this year are: "Joseph and His Brethren," listed as the most expensive project in this studio's history, with Rita Hay- worth slated to make her first starring appear- ance since returning to the company under a new two-picture pact; "The Wheel," based on the life of Mahatma Gandhi, to be filmed in India by Otto Preminger; "Battle Stations," described as Bryan Foy's most ambitious production to date; "The Eddy Duchin Story," Moss Hart's story of the famed pianist and orchestra leader, to be per- formed by Jerry Wald and directed by George Sidney; "Captain Calico," Technicolor drama of the Barbary Coast's hey- day, starring Clark Gable, which William Goetz will produce.


At present there is one feature now film- ing, "Deadlock" (Jean Simmons, Stewart Granger)—a Mike Frankovich production, Maxwell Setton producing, Arthur Lubin directing.

META-GOLDWYN-MAYER

Coming of Indie Units

To Mark Big Change Here

1955 WILL BE A YEAR OF GREAT changes for MGM. Some policies which have governed the company since its inception are about to be discarded in favor of a more streamlined basis of operation.

One of the most important changes in the wind is the incorporation of independent production units into the studio's framework. For years, Metro has been the sole hold-out against the indies, preferring to rely entirely on its own organization. Changes in the general production situation, however, is forcing this company to change its course.

Talent controls Hollywood today, more than ever before, and manpower cannot be held fast under contract anymore.

Within the past month, one independent contract has been signed with Lucille Ball and Desi Arnaz; another is near the inking stage with David O. Selznick. And now that the time has been broken, still others are expected to follow.

Dore Schary, who has been ordered to bed for three weeks with an ulcer condition, could not be reached for comment on this trend. However, studio sources close to him, tell Film BULLETIN that the M-G-M man- agement is resolved to adopt the idea of indie units to augment the studio's own output.

Although terms of the deal with Selznick are being closely guarded, it is understood that Metro would participate in the financing of a limited number of pictures, beginning with "War and Peace," which Selznick hopes to place before the cameras within a matter of weeks.

To what extent these new deals will in- crease Metro's release, is uncertain, but Hollywood, generally, is of the opinion that the output will be above that of last year. No definite number of pictures has been set for 1955 filming, although it was announced at the beginning of the new fiscal year, in Sep- tember, that releases would be upped from 25 to 27. The increase may be greater, we believe.

The company holds upwards of 50 proper- ties, at the turn of the new year, of which at least 20 seem definite for '55 filming. In this group is the Life of Gautama Buddha, which Dore Schary has described as "the most im- portant international picture in Metro his- tory." Included also are several current out- standing Broadway stage hits: "Kismet" (Ann Blyth, Howard Keel, Dolores Gray) to be filmed in CinemaScope and color; "Tea and Sympathy"; "Teahouse of the August Moon"; and "The Tender Trap."

Others on the '55 program: "Mary Anne," a best-selling novel; "Quentin Durward" (Robert Taylor, Grace Kelly); "The Fe- male" (Ava Gardner), another top-ranking novel; "Charlemagne"; "Ben Hur," sched- uled to be the most costly picture ever mad- e by the studio; "Digby" (Spencer Tracy) "Bhovani Junction" (Ava Gardner, Stewart Granger); "Lost Planet," Metro's initial science-fiction picture; "The Power and th
Studio Size-ups

Prize," still high on the best-selling novel lists; "My Most Intimate Friend" (Lana Turner, Ava Gardner); "Green Mansions" (Fer Angiel).

"In Missouri" (Gene Kelly), based on the Mark Twain "Huckleberry Finn" classic; "Jeremy Rodeck" (Spencer Tracy); "The Long, Dark Day," "Mail Order Bride" (Robert Taylor); "Diane" (Lana Turner); "St. Louis Woman" (Frank Sinatra, Ava Gardner, Sammy Davis, Jr.); "Robin Hood (Howard Keel, Jane Powell), a CinemaScope musical, and "Bannon" (Spencer Tracy, Montgomery Clift), a drama of American labor union movements.

The following three are already before the cameras; "King's Thief" (Ann Blyth, Edmund Purdom, David Niven, George Sanders)—Edwin H. Knopf producing and Hugo Fregonese directing, in CinemaScope & Eastman Color; "The Cobweb" (Richard Widmark, Lauren Bacall, Gloria Grahame, Charles Boyer), CinemaScope & Eastman Color—John Houseman producer, Vincente Minnelli director, and "Love Me or Leave Me" (Doris Day, James Cagney, Cameron Mitchell), CinemaScope & Eastman Color—Joe Pasternak producer, Charles Vidor director.

No definite decision has been made on the total number of productions to be lensed in CinemaScope, but one executive of the company has estimated that it will be approximately 50 per cent of the year's slate.

PARAMOUNT

Hartman Sees No Revenue Ceiling for Quality Product

ACCORDING TO EXECUTIVE PRODUCER Don Hartman, Paramount will make only big pictures in 1955—and then, only when the right combination of story, cast and production talent can be assembled. This means, of necessity, a limited output.

In attempting to justify this policy in the face of an over-all product shortage throughout the industry, Hartman argues that only the big pictures will pay off in the current market, and that any attempt to pad the release slate with run-of-the-mill product is a losing proposition not only for the production company, but for the exhibitor as well.

"It only stands to reason that what is good for Paramount is good for the exhibitor," he declared, "and, after all, we are in the business to make money."

Although no definite ceiling has been placed on the number of pictures to be filmed during the coming year, it is expected to run somewhere in the neighborhood of 22. This figure, according to Paramount executives, does not constitute any cutback, inasmuch as the total output for any of the past five years has not exceeded 26. Releases during 1955 will total only 20.

In a statement summing up the general prospects for the coming 12 months, Hartman said: "Without presuming to be an oracle, I venture to say that business in 1955 will be as good as the pictures themselves. "All economic factors in the free world point to promising conditions. Given good pictures, it remains only for the intelligent showmanship effort of exhibitors to make 1955 a record year.

"Our policy is to select only the best possible ingredients for every production, and to make each picture honestly, on the well-founded premise that there is no revenue ceiling for quality."

In carrying out the 1955 production program, Paramount will be aided and abetted by the seven independent producing units which operate on the lot. Actually, there are more independents committed for Paramount release than in 1954, despite the fact that Pine-Thomas has just severed its relationship. Those which will be producing at the studio this year are: C. B. DeMille, Hal Wallis, Denia Productions (Norman Panama-Mervyn Frank-Danny Kaye), Frederick Brisson, Scribe Productions (Jack Rose-Melville Shavelson), Bob Hope Enterprises and Sol C. Siegel.

Among the pictures definitely scheduled for 1955 filming are: "Anything Goes" (Bing Crosby, Donald O'Connor, Jeanne Crain—Robert Emmett Dolan to produce); a remake of "The Covered Wagon" (Alan Ladd)—Irving Ascher producer, Michael Curtis director; "Artists and Models" (Martin and Lewis)—Hal Wallis producer, Frank Tashlin director; "The Mavricks," from the best-selling novel—Irving Ascher producer; "The Ten Commandments" (Charlton Heston, Anne Baxter, Yul Brynner, Yvonne DeCarlo, Edward G. Robinson)—Cecil B. DeMille producer-director; "The Magnificent Devils" (William Holden, Deborah Kerr)—a Perlberg-Seton production; "The Loves of Omar Khayam"—Frank Freeman, Jr., producer; "Intermission" (Danny Kaye)—Paul Jones producer; "The Mountain" (Spencer Tracy), from the best-seller; a remake of Eugene O'Neill's "Desire Under the Elms."

The following five carry over from late 1954 starts: "The Vagabond King" (Kathryn Grayson, Oreste Kirkop)—Pat Duggan producer, Michael Curtiz director; "The Girl Rush" (Rosalind Russell, Fernando Lamas)—Frederick Brisson producer, Robert Prosh director; "The Court Jester" (Danny Kaye, Gloria Johns, Paul Douglas)—Norman Panama and Mervyn Frank producing and directing; "The Rose Tattoo" (Burt Lancaster, Anna Magnani)—Hal Wallis producer, Daniel Mann director, and "The Desperate Hours" (Humphrey Bogart, Fredric March, Matha Scott)—William Wyler producer-director.

REPUBLIC

Plan Sharp Increase in Quality Films—Yates

AFTER THE SLOWEST PRODUCTION year in Republic history, president Herbert J. Yates is forecasting brighter prospects for 1955—not so much in volume as in quality.

The number of features to be made during the new year is expected to total around 20. Although this represents a small increase over the '54 output, Yates contends that the number of high-budget productions on the slate will be much higher than last year, when most of the pictures were in the low price range.

In a cautiously worded message to Film BULLETIN readers, Mr. Yates said: "With boxoffice grosses mounting and exhibitors demanding more pictures, every indication is that 1955 will be a year of opportunity for Republic as well as the other Hollywood production companies."

"Republic, in line with the current trend, is discontinuing the production of low-budget pictures and increasing our quality product about 300 per cent. It follows, however, that the constantly increasing costs of deluxe pictures, the boxoffice returns must continue to advance."

"In 1955, Republic will try to produce the type of pictures exhibitors believe their patrons wish to see. It has always been our policy to have our field men advise us of exhibitor needs knowing that they are directly in contact with the fans."

"The current back-to-the-theatre movement is certainly an optimistic signpost. Coupled with all-out selling campaigns especially conceived and executed to stimulate the public's interest in our new and improved product, this could mean a happy new year for the entire film industry."

Yates has signed Anna Marie Alberghetti to a term contract. Her first picture will be "The Unconquered Territory," a story of the Alamo which rolls in February—Frank Lloyd producer-director. The 18-year-old Italian born star will sing only one song in the picture, having decided to turn dramatic actress as the result of extensive tests made at Republic. Yates has instructed his story department to be on the look-out for additional properties in which she can be starred.

Other productions slated for the year are: "Man From Texas" (John Payne, Mona Freeman), to be lensed in Trucolor—Joe Kane associate producer-director; "Rebel Island," also in Trucolor—Edward Ludwig (Continued on Page 11)
Studio Size-ups

(Continued from Page 13)
to serve as the associate producer and director; “The Gunman” (Ray Milland), in which the star will make his debut as a director; "The Long Watch,” a sea story to be filmed in color—Robert Mirvisch producer; Zane Grey’s “The Maverick Queen,” which was first published only four years ago by Harper; “Annie Jordan,” a story of Seattle’s skid row, taken from the Mary Brinker Post novel of the same name; “Smoketjoumper,” a story of air-borne firefighters in the national forrests—to be filmed on location in Montana; “Jaguar” (Sabu), to be produced for Republic release by Mickey Rooney’s inde-

Pendent company; “Lay That Rifle Down” (Judry Canova)—Sidney Picker associate producer, and one other Rooney Enterprise’s feature, “Something That Happened At Our House” (Mickey Rooney, Laraine Day), based on a published short story—Rooney also directing.

RKO
Program of 25 Features
Scheduled, All from Indies

IT’S SAD BUT TRUE, THAT THE beginning of 1955 finds the future of RKO as indefinite as it has been for the last year. Rumors of new offers to buy out Howard Hughes controlling interests continue to spread through the trade, although well-informed leaders of the industry doubt that a transfer will be effected. And through it all, the tremendous operational facilities of the plant—so badly needed as a source of product for theatres—remain comparatively idle.

During the past year, the company released 16 new films, 17 reissues. A tentative slate of 25 has been set this year. That slate will be comprised almost entirely of features which the company will release for independent producers, among them Edmund Grainger, Benedict Bogeaus, David Butler, Nat Holt, Sol Lesser and the King Brothers.

Not one single RKO production is definitely slated for filming this year, although a limited number of properties which have been held by the studio for almost a year are still discussed in vague terms.

As reported a few weeks ago, the only bright spot on the immediate horizon is the impending pick up in indie production, slated to get underway this month. A minimum of seven, and possibly as many as 12 features were forecast for January and February production. Only seven of the films were enumerated in the announcement, however. Nor has there been a single new one slated since then.

There is another encouraging note, too, in the signing, a few days ago, a new deal between Hughes and Jane Russell. The contract, which has been in the hands of lawyers for over two months, calls for Miss Russell to make a series of six pictures over that many years. It is understood she will receive $50,000 a year in $1,000 weekly payments over a period of 20 years as compensation for the half-dozen films.

The independent productions which are definitely scheduled, include: two Technicolor and Superscope features from Edmund Grainger Productions: “Oh Promised Land” (Alan Ladd), from the James Street novel, and “The Treasure of Pancho Villa,” to be lensed on location in Mexico; King Bros.’ “The Boy and the Bull” (now being cast), to roll in Madrid on February 15—Maurice King to produce, Irving Rapper to direct; David Butler’s “Miracle At Santa Anita” (not cast)—Butler to produce and direct; a Benedict Bogeaus film, as yet untitled, with Barbara Stanwyck starred; and one each from Nat Holt and Sol Lesser.

20TH CENTURY-FOX
Top Novels, Broadway Hits
Backbone of Fox Product Plans

20TH CENTURY-FOX WILL INCREASE its film output by approximately one-third in 1955, with a program to be made up almost entirely of pictures based on past-selling novels and Broadway stage hits.

During 1954, production for the company dropped to a low of only 14 pictures—due largely to the transition to an all-Cinema-Scope program. 1955 will see as many as 20 to 22 features, and possibly even higher, if independent producers come up with suitable packages for studio financing and releasing.

Releases, however, will be about the same as for the previous 12 months, when 30 pictures were distributed—17 in CinemaScope and 13 in the old standard ratio. This year, there will be only a limited number of features in the standard process—all contributed by independents.

Darryl F. Zanuck summed up the new year's plans as follows:

"After evaluating the business being done by CinemaScope in its first year, we have decided that it is to the best interests of all concerned to limit our output to 20 to 22 films. By so doing, we will be able to insure that every production will be important in content, story and entertainment value. We can assure exhibitors and the public that the 1955 program will comprise the largest aggregate of star names as well as the best-selling stories and stage hits in studio history."

To back up his statement, Zanuck listed 19 properties already scheduled for '55 filming—practically every one a familiar literary or theatrical work. Among the popular novels to be filmed are: "Katherine," to be produced by Philip Dunne; "The Left Hand of God" (Humphrey Bogart, Gene Tierney)—Buddy Adler producer, Edward Dmytryk director; "The Tall Men" (Clark Gable)—William Beacher and William Hawks to produce and direct; "Sir Walter Raleigh" (Bette Davis, Richard Todd)—Charles Brackett producer, Henry Koster director; "Tigero," a re-make of "The Raines Came"—to be produced by Frank Ross; "The View From Pompey’s Head"—Philip Dunne producer; "Good Morning, Miss Dove;" Zanuck’s personal production of Fulton Ousler’s "The Greatest Story Ever Told;" "The Girl In the Red Velvet Swing"—Charles Brackett producer; "A Many Splendorde Thing", and "Lord Vanity" (Clifton Webb, Robert Wagner)—Brackett producer.

Other properties on the year’s slate are: the Rogers and Hammerson Broadway musical hit, "The King And I," for which Yul Brynner is tentatively set for the starring role; "India," the story of Alexander the Great—Frank Ross producer; "How To Be Very, Very Popular" (Marilyn Monroe)—Nunnally Johnson writer, producer and director; "Pink Tights" (Dan Dailey, Sheree North, Johnnie Ray)—Samuel Engel producer, Henry Levin director; "House of Bamboo" (Robert Stack, Robert Ryan)—Buddy Adler producer, Samuel Fuller director; "The Wandering Jew," and "The Gau and the Cross."

Realizing the shortage of good story material, which has necessitated so many remakes in Hollywood during the past year, Fox is taking the initiative in the development of a new crop of screen writers. During the new year, the company plans to (Continued on Page 16)
Universal's
"SIGN OF THE PAGAN"

is doing top business

... in Los Angeles, Boston,
Washington, Salt Lake City,
Buffalo, Phoenix, Tampa...

any size city... "Pagan" is

BIG!...BIG!...BIG!

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Directed by DOUGLAS SIK — Screenplay by OSCAR BROONEY and BArRE LYNDON
Story by Oscar Brodney — Produced by ALBERT J. COHEN • A UNIVERSAL-INTERNATIONAL PICTURE
**Studio Size-ups**

(Continued from Page 14)

**UNITED ARTISTS**

Will Lead in Output

Again; Expect 60 Films

UNITED ARTISTS, WHICH SHOWED

the greatest volume of releases during 1954, again will lead the field in 1955. Tentatively

slated for release this year are 47 properties

from a number of independent producers. Al-

though this is four less than in 1954, it is ex-

pected that the program actually will sur-

pass last year's slate as new releases are

acquired.

Production during the year is expected to

hit a new peak of 60 or more films. These

will be contributed by such independent

companies as Hecht-Lancaster, Stanley Kram-

er, Paul Gregory, J. Arthur Rank, Samuel

Goldwyn, Jr., Robert Jacks and Robert Gold-

stein, Ilya Lopert, Bryna Productions (Kirk

Douglas'), Green-Rouse, Herbert Wilcox,

Audrey Schenck, Robert Bassler, Robert Al-

drich, Russ-FIELD-Voyager Productions (Jane

Russell-Robert Waterfield), Robert Rossen,

Samuel Bischoff-David Diamond, Richard

Sale, and Edward Small.

To help promote indie production and thus

bolster its own releasing slate, UA will utilize

a $30,000,000 revolving fund.

The latest production unit to be acquired by

United Artists is Bryna Productions, origi-

nally organized by Kirk Douglas several

years ago. Under the terms of a deal con-

summated about a week ago the actor will

produce six films for United Artists release, 

with both parties participating in financing

and profits. Douglas is to star in two pro-

ductions, "Viking Raiders" and "Van Gogh."

It is difficult to project a complete years' 

program for this company, since production

plans are in constant state of flux. Howev-

er, following is a tentative list of features slated 

for release during '55. Several are completed

and some have release dates set.

Hecht-Lancaster Productions will deliver 

"The Kentuckian" (Burt Lancaster, Dianne

Foster), CinemaScope and Technicolor, 

based on novel "The Gabriel Horn" by Felix

Holt; "Marty" (Ernest Borgnine), based on

prize winning TV play by Paddy Chayefsky;

"Trapeze" (Burt Lancaster).

Leonard Goldstein Productions, now being

operated by Robert Goldstein and Robert L.

Jacks, will have a program of at least five 

films, including: "Black Tuesday" (Edward G.

Robinson, Jean Parker), for January re-

lease; "Stranger on Horseback" (Joel Mc-

Crea, Miroslav), in Pathè-Color produced by 

Robert Goldstein; "Robbers Rookt" (George

Montgomery), based on the Zane Grey novel;

"The Killer Is Loose"; "A Kiss Before Dyin"; 

J. Arthur Rank will present "The Beach-

comber" (Glynis Johns, Robert Newton), 

from the W, Somerset Maugham novel, and 

"The Purple Plain" (Gregory Peck). Both

are in Technicolor.

Audrey Schenck will have "Big House,

USA" (Brodieck Crawford, Ralph Meeker),

and "The Swamp Fox", which he will pro-

duce in collaboration with Howard W. Coeh.

The latter will produce "Desert Sands" 

(Ralph Meeker), CinemaScope and DeLuxe 

Color.

Paul Gregory has already completed "Night 

of the Hunter" (Robert Mitchum, Shelley

Winters), directed by Charles Laughton. An-

other important project already completed

is "Gentlemen Marry Brunettes" (Jane Rus-

sell, Jeanne Crain, Alan Young), produced

by Robert Bassler and Richard Sale.

Samuel Goldwyn. Jr. plans to start within 

two months on "Sharkfighters", an original

based on an incident of Naval heroism in 

World War II. This will be followed later

in the year by two more Goldwyn produc-

tions, "L'INNEET MOORE", and "The Dancing

Detective".

One of the important '55 releases will be 

Stanley Kramer's "Not As A Stranger"

(Howie DeHaviland, Robert Mitchum, 

Frank Sinatra, Gloria Grahame), based on 

Morton Thompson's famous novel. This

marks Kramer's first directorial effort.

Ilya Lopert will deliver "Summertime"

(Katherine Hepburn, Rossano Brazzi), from 

Arthur Laurents' stage hit "Time of the

Cuckoo". The Sam Bischoff-David Diamond

program will include "The Kill" (Edward G.

Robinson, George Raft, Audrey Totter).

Nassour Brothers will have "Beast of Hol-

low Mountain" (Guy Madison, Patricia Me-

dana), CinemaScope and Eastmancolor.

**UNIVERSAL-INTERNATIONAL**

To Continue Successful 

Policy; Stars The Problem

A SLIGHT INCREASE IN THE NUM-

ber of films to be produced, and a steering

away from the "shaky A" type of feature

through purchase of quality story properties,

highlight the 1955 production policy of Uni-

versal-International. The general plan is to

continue its successful policy of turning out

a program made up of Technicolor westerns

and adventure films, "spiced" with specials

made with top-flight stars.

During the past year, the company turned

out 30 films, whereas in 1955 that figure will

serve as the absolute minimum. Reliable

sources at the studio confidently predict the 

total output will reach 33 or 34. It is ex-

pected that there will be 32 films distributed 

during the new year, as compared with 28 

in 1954.

As reported last issue, the overall budget 

for 1955 production will exceed $40,000,000

— the highest ever approved in the company's 

12-year history.

Among properties being readied for '55 

production are 13 best-selling novels and one

Broadway musical hit. Edward H. Muhl, 

vice-president in charge of production, as-

sures Film BULLETIN that the most potent 

list of star names ever assembled by the 

company, will head up the casts on these 

properties. Part of the stellar talent will be 

brought in on single picture, straight salary 

deals, while others will be handed percent-

ages. Clark Gable and Alan Ladd are two of 

the stars discussing percentage propositions, 

at the present time. However, U-I is going 

to find the competition for top-drawer stars 

stiffer that ever. And this factor poses the 

studio's most serious problem.

A limited number of productions on the 

1955 slate will be lensed in CinemaScope, al-

though it is possible that other of the new 

systems may be employed, also. Alfred E.

Daff, executive vice-president of the com-

pany, stresses the point that neither he nor 

any of the other top executives, is com-

mitted to one system.

"We will produce in any system the exhibi-

tor and public demands," Daff says. "Our 

primary concern is to give the public the 

best we can in subject matter, performance 

and production value, because we believe 

the motion picture audience buys its entertain-

ment on the basis of these three vital factors:

—and they (the public) are influenced in the 

order indicated."

Summing up the year's outlook, in gen-

eral, Daff concluded: "General economic 

conditions throughout the world give every 

indication of maintaining the upbeat trend 

the industry experienced in 1954. The am-

bitious program we have planned for the 

coming year will provide the exhibitor with 

the product he requires to take full ad-

vantage of the improved market conditions.
Studio Size-ups

Of the 30-odd properties to be filmed during the year, the following 22 are already in various stages of pre-production planning: "Raw Edge," an original story set in the Oregon Territory during the 1950's; "Away All Boats," a best-selling Kenneth Dobson novel; "New Heaven, New Earth," a novel by Arthemise Goetz; "1011 Fifth Avenue" (Rock Hudson, Julie Adams), a musical remake of the William Powell-Carole Lombard comedy hit, "My Man Godfrey:" "All That Heaven Allows" (Jane Wyman, Rock Hudson), a best-selling novel by Edna and Harry Lee.

Also, "There's Always Tomorrow" (Barbara Stanwyck, Fred MacMurray, Joan Bennett); "The Galileans" (Jeff Chandler), the popular Biblical novel of a few months ago, written by Frank G. Slaughter; "The White King," also based on a book, by Samuel B. Harrison; "The Benny Goodman Story;" "The Outer Darkness," a W. R. Burnett novel; "Dolly Hessian," written by Macklay Kantor; Rex Beach's classic, "The Spillers" (Anne Baxter); "The Rawhide Years," by Norman Fox; "So This Is Rio" (Tony Curtis, Gene Nelson), a musical follow-up to "So This Is Paris;" "The Life of Charles Russell," based on the life of the West's most famous cowboy artist; "Song of Norway," the hit Broadway musical of a few seasons past; "Law Man," by Lee Leighton; "The Private War of Major Benson" (Charlton Heston); "Dead Man Pass," by Peter Lawson, and "The Navy Gets Francis" (Donald O'Connor).

In addition, the following productions, which started last month, have carried over into the new year: "Female on the Beach" (Joan Crawford, Jeff Chandler, Jan Sterling)—Albert Zugsmith producer, Joseph H. Lewis director; and "Ain't Misbehavin'" (Rory Calhoun, Piper Laurie, Jack Carson), in Technicolor—Sam Marx producer, Eddie Buzzell director.

WARNER BROTHERS '55 Schedule Looks Good

Indes Loom Large In Program

1954 WAS NOT A WHOLLY SUCCESSFUL year for Warner Brothers, as the company sought to re-establish itself as one of the foremost producers of top-flight entertainment. 1955 looms brighter for this studio. That's our view, based on the number of important properties scheduled to be filmed during the year. WB will bear watching, for '55 is a rather crucial year here.

As in 1954, independent producers, who are partially or wholly financed by the studio, will play an important role in the overall production program. It appears that approximately one-fourth of the big pictures to be turned out this year will be contributed by these inde units.

Whether there will be any increase in the output, however, is a matter of speculation, even among top executives of the company. Jack L. Warner repeatedly has maintained that the slate will remain flexible, so that more productions can be added when, and if, the right kind of properties become available.

In a New Year's statement to Film BULLETIN, Warner declared: "It has been, and will continue to be, the Warner Brothers policy to refuse to bind ourselves to any definite number of pictures. We will commit ourselves to only one standard, and that is the standard of quality. We have pioneered, true to the company's tradition, in the development of this elastic production schedule, which has permitted us the utmost freedom to seek out the best story properties and bring them to the screen when they are vital and timely, with the best talent the show world has to offer. We will continue this policy in 1955, and thereafter, because we have found it the most satisfactory answer to the demands of the public and the needs of the exhibitors."

Last year, 18 pictures were made, either by Warner's or by the independent units releasing through the company. Thus far, 15 properties definitely scheduled for filming in 1955 are: George Stevens' "The Giant," from the Edna Ferber best-seller—Rock Hudson is set for one of the top starring roles; Jack Webb's next production, "Pete Kelly's Blues," "I Died A Thousand Deaths," an original prison story, to be produced by David Weisbart and directed by Walter Doniger; Batjac's "Blood Alley" (Robert Mitchum, Lauren Bacall)—William Wellman to direct for producer Robert Fellows.

Also, Louis Hayward's "The Spirit of St. Louis," a biopic of Charles Lindbergh; "Prince Walt," a best-selling novel with a Hollywood background—David Weisbart to produce; "Sincerely Yours" (Liberase); an Irwin Allen documentary, "Animal World;" Milton Sperling's "Daniel Boone;" "Rebel Without A Cause," a story of juvenile delinquency—David Weisbart producer, Nicholas Ray director; "The Jagged Edge" (Jack Palance); "Adam and Eve;" "Serenade," the James Cain novel, which will mark Mario Lanza's return to the screen; "The Lion's Share," with Clark Gable almost definitely for the starring spot, and the currently filming "The McConnell Story" (June Allyson, Alan Ladd)—Henry Blanke producer, Gordon Douglas, director.

Almost the entire slate will be in Cinemascope and WarnerColor.

INDEPENDENTS

Large Inde Output Needed To Crack Product Drought

ALTHOUGH MOST MAJOR PRODUCTION companies are planning increases in their output for 1955, the increases will be so slight—as indicated in the foregoing columns—that it is evident that the exhibitors, who are clamoring for at least 75 to 100 extra pictures during the year, will have to look to the indies to help them out of the product pinch.

To what extent independent production will be boosted this year, cannot be definitely ascertained at this early date. In recent months, more independent companies have been formed than at any time in motion picture history, but there are many difficult hurdles to be cleared before they can actually get into operation.

First and foremost problem, of course, is the matter of financing. Although banking sources are definitely more receptive to movie loans than they have been for several years, they are demanding that completed packages be assembled before considering any financing deals. And it is here that the independents are facing a serious problem.

Due to the drain which television is making on all types of creative talent—not to mention actual film-making quarters—it is almost impossible to assemble packages for in advance. Owners of inde producers have told Film BULLETIN that they could get into operation within a matter of weeks, if they could only pry loose the casts, and production crews from previous commitments.

Nevertheless, there are hopeful signs developing via new independent distribution setups which are beginning to come to the fore—many of them with slates already blueprinted. The Makelman Plan, backed by exhibitors, may be one major source of new product this year, although it is slow getting off the ground. Another, is Fred Schwartz' Distributor's Corporation of America, which has fine top properties lined up—almost all of them boasting stellar names.

One important inde, who asked that his name be withheld, estimated that independent production will increase by as much as 25 per cent during the year, in spite of the foregoing problems. Although the Independents' Producers Association could not supply an accurate figure on the number of inde films made in 1954, the total is believed to have been between 75 and 100.

As soon as the many properties held by independents are scheduled for production, Film BULLETIN will keep its readers informed, so that they may know to what extent this branch of production can be expected to alleviate the product shortage.
to develop future talent, and minor league ball parks to perform in, the major league system would be shattered. Which teams win pennants? The ones with solid farm system support, of course. And, more to the point, fans for big league baseball are nurtured in the minor league parks scattered from one end of this lovely land to the other. That's why baseball has earned the honored title, "America's National Game".

One more point.

Showmanship is a cumulative thing. The public's response to film-dom's attractions does not derive from one film or one theatre, no matter how impressive they may be. Rather, it grows from, and is kept alert by, continuing impressions—the sum of the efforts put forth day after day by thousands of showmen—in the big cities, in the neighborhoods, in "the sticks". Absence of theatres close to the pulse of community life will leave gaps in the chain of movie-consciousness.

And movie-consciousness is fundamental to the perpetuation of this industry as America's most popular entertainment.

**Goldman's**

**P. R. Project**

In an industry where long-range public relations projects oft-times take a back seat to the immediate problems of selling pictures, it is most stimulating to find an outstanding institutional promotion nearing completion in Philadelphia.

A reconstructed Nickelodeon, designed as a shrine to the motion picture business, will be dedicated at the Franklin Institute, co-sponsored by the Institute and the Motion Picture Associates of Philadelphia, on January 18. The dedication cere-

(Continued on Page 19)

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**Viewpoints**

*(Continued from Page 3)*

**COULTER COLUMN**

Needed: Press Goodwill

I am one of the unfortunates who last year spent the best part of a month haunting the corridors of the Central Criminal Courts building in New York trying to pick up scraps of information about the notorious Jelke trial. In common with other reporters, I had been barred from the court by Judge Valente. He considered the Jelke case, in which a number of high-heeled beauties gave testimony, too indecile for newspaper publication.

* * *

Now Jelke is to be given another—and a public—trial, and the newspapers promise this time to tell all, including the names of the well-known Hollywood personalities who figured in the "little black books" of certain sought-after young ladies.

* * *

Those names are already well-known to the Press. By means it would be unwise to disclose, we learned them all during our nefarious prowlings on Center Street last year. We didn't print them then because we hadn't actually heard them mentioned during the proceedings. Legally therefore, they were dynamite.

* * *

I can tell you this, however: there is only one Hollywood name of any consequence among them. As far as I can recall, there's one actor who in recent years has declined at the boxoffice so far that the only work he can get now is on television. There's another, who was technically a "producer", but has been out of the business for a long, long time.

* * *

While the motion picture industry may rest easily, in the knowledge that none of its top brass will be involved in the fruity disclosures about to be made in the interests of justice, it is a pitiful thing to find the more sensational newsmen--so willing to blacken Hollywood by associating it, on the film史上最 possible pretext, with one of the filthiest cases of recent years.

It is even more pitiful to realize that this might never have been possible had our industry had a properly planned, properly executed public relations policy.

* * *

As a newspaperman, I shudder at the weaknesses of our present public relations program, and at its consequences.

I find, on investigation, for instance, that the leading magazine editors of this country today rank films far behind television as a "must" on their editorial schedules.

* * *

Why is this? The newspapers and magazines are engaged in a cut-throat war for circulation. The magazines, particularly, are playing "footsie" with TV interests. By giving editorial plugs to TV shows and TV personalities, they can usually get a free advertisement over the air for a particular issue of their magazine. Many newspaper publishers own TV stations, and they lose no opportunity to exploit the medium. Thus, television tends to monopolize that portion of newspaper and magazine editorial space devoted to entertainment interests. Movies, being unable to offer the circulation manager a suitable quid pro quo, naturally are relegated to second place.

* * *

This is one aspect of movie public relations which needs correction—and it could be corrected if the combined genius of our own publicity experts could be harnessed, and if we were to spend some money on advertising. The newspapers and magazines should be fed an abundance of interesting publicity stories. And, to be bluntly realistic, advertising can buy an awful lot of publisher goodwill.

Heaven knows, we need that goodwill today, with movies beginning to boom, and with public interest in them mounting to a new high pitch. Now is the time to cash-in, to restore the balance of sanity in the publishing world, and to persuade the Fourth Estate that, both from a reader point of view, and a revenue-producing point of view for the publisher, Movies Are More Interesting Than Ever.

—Coulter
Viewpoints

(Continued from Page 18)

monies will be highlighted that evening by a banquet honoring several Quaker City movie pioneers. This is a project worthy of the best offered by American industry.

Guiding light behind the event, and contributor of the replica, is veteran exhibitor William Goldman, an astute showman who views the film industry as an integral part of the American way of life. He could have chosen no better way to perpetuate the legends of our industry than by bringing to life again the stars of the early movie era, in a setting of the time when movies first flickered.

Franklin Institute is a crossroad for visitors from all over the globe. This Nickelodeon will serve to incalculable the legends of the motion picture, one of the greatest sociological influences the world has ever known. Here, through the magic of Mr. Goldman’s film library, the ambassadors of another era — Mary Pickford, Theda Bara, Douglas Fairbanks, Pearl White, among others—will forever carry on an institutional campaign, building invaluable good will for the industry.

Mr. Goldman is to be congratulated on sponsoring this wonderful public relations project.

The Selling of CinemaScope

We can add little to the encomiums that already have been heaped upon the modest head of Charles Einfeld for his magnificent job of merchandising and institutionalizing CinemaScope. The tribute recently paid him and his fine organization by the American Newspaper Publishers Association (reported in the What the Showmen Are Doing department, this issue) is another fitting tribute to the enterprise and drive that translated a photographic device into a dollar-coinning household word.

The promotion of CinemaScope was truly a historic example of showmanship. As Mr. Einfeld would be the first to admit, a team is only as strong as its weakest player, and the selling of CinemaScope was certainly a team victory. There is glory enough in this accomplishment to reflect brightly on every member of Mr. Einfeld’s staff.

Mr. Mo Wax
Film BULLETIN

Dear Mo:
Your provocative survey on “What Exhibitors Think About Government Regulation” in a recent issue of Film BULLETIN should be read and studied by everyone in all areas of our industry.

Its important results, derived from the considered opinions of many exhibitors on such vital topics as government regulation in film rentals and the creation of an industry arbitration system, reflect the pulse of the times.

The fact that so large a majority of theatremen do not favor government regulation in the affairs of the film industry, and that they believe a workable arbitration system can be evolved, indicates clearly the conviction that producers, distributors and exhibitors can work out their problems as sensible and responsible businessmen unhindered by outside forces.

Sincerely,
S. Charles Einfeld
Vice-President
20th Century-Fox

Mr. Mo Wax
Film BULLETIN

Dear Mr. Wax:
Enclosed find check for a two-year subscription to your most valuable trade magazine. I always read it with interest and with a deep sense of appreciation.

Allow me to congratulate you on your recent “Poll, What Exhibitors Think About Government Regulation” and please send a copy of both your issues of November 29th and December 13th to each president and general sales manager of the film producers and distributors with my compliments and send me the bill.

Kindest regards,
Thomas James
Comet Theatre
St. Louis, Mo.

Mr. Philip R. Ward,
Associate Editor
Film BULLETIN

Dear Mr. Ward:
Regarding the series of P. R. articles which you have been publishing in Film BULLETIN.

We believe you have done a great service to this industry. Your analysis of the public relations problem is a sound one, your survey of industry information is thorough and your organization of your material is perfect. You and the publishers of Film BULLETIN are to be congratulated on doing a fine job and one which long needed to be done.

Sincerely,
Charles E. McCarthy
Council of Motion Picture Organizations, Inc.

Would you like to send a copy of

Film BULLETIN
to someone in the trade with your compliments?

FILL OUT THIS FORM, MAIL IT TO US, AND WE WILL DO THE REST.

Publication office: 1239 Vine Street, Philadelphia 7, Penna.

Name
Theatre
Address
City Zone State

If possible send the issue of

Address
City Zone State
SPYROS P. SKOURAS, whose magic CinemaScope wand turned the industry's squashing pumpkin into a golden coach, feels that the happy spell cast on moviegoers in 1954 will work even greater wonders in the coming year. Mr. Skouras based his prognostication on the reception of CinemaScope product both here and abroad. Of Fox's first 18 C'Scope releases, he stated all have been profitable.

Commenting on his recent European jaunt, the 20th-Fox president said, "50 to 75 pictures will be made in CinemaScope in Europe and Great Britain in 1955." He revealed that there are now approximately 3000 theatres equipped for C'Scope, abroad, with the prospect of over 7500 by the end of the year. On the touchy question of selling films to TV: "Theatres should be given every opportunity... Our future depends upon the prosperity of theatres."

20th-Fox's gross foreign earnings last year, he estimated, would total well above $41 million, as against $38 million in 1953. Domestic grosses for '54 were about $65 millions, down $2 million from the previous year when nine more features were released.

Mr. Skouras predicted that Eidophor, the Swiss theatre television system, in color and in CinemaScope dimensions, would be ready by early '56.

ARTHUR B. KRIM & HAROLD HECHT, UA proxy and chief of Hecht-Lancaster productions, respectively, review the glad boxoffice tidings registered by "Vera Cruz" in the Superscopic's premiere engagements. Mr. Hecht conferred with UA execs before sailing to Europe to film "Trapeze," the next H-L production, starring Burt Lancaster, and possibly Gina Lollobrigida. Discussing future projects the producer announced that the unit has three more features planned for '55: "Operation Heartbreak," (starring Alec Guinness); "Until They Sail," from a story by James Michner, with Lancaster directing; and "The Last Chukker."

E. D. MARTIN, TOA president, in NYC last week for exhibitor-distributor negotiations with the Defense Department on release of new features at military establishments, waxed enthusiastic in regard to theatre business in the coming year. Martin voiced the view that the public's swing back to moviegoing in 1955 will continue to snowball, if more quality product is available in the months ahead.

MAX E. YOUNGSTEIN, who manages to be one of the industry's busiest execs, nevertheless finds time to help the unfortunate. Here, in his role of entertainment chairman of the drive to aid the Jewish National Asthmatic Home for Children, Mr. Youngstein and Denise Darcel discuss entertainment arrangements for the first annual benefit show to aid the foundation. Miss Darcel, co-star in Hecht-Lancaster's "Vera Cruz," was among the Parade of Stars show held January 8 in NYC.
WALT DISNEY has cause to view the future in a bright glow of optimism. Our financial man, Ward, reported across his desk the other day that Walt Disney Productions stock, Over-the-Counter, showed the greatest percentage gain (200%) of any film company security for the year 1954. At the close of trading in '53, the Disney share went for $8; it closed at $24 last December 31—a spiral of 16 whopping points. Disney forces claim a gross of almost $1,800,000 for the first seven days of "20,000 Leagues Under the Sea" in 57 theatres.

SIMON H. FABIAN presented SPYROS P. SKOURAS with a special award from The American Fund for Israel Institutions in recognition of his leadership on behalf of Israel through the American Fund. In making the presentation, Dinner Concert Chairman Fabian stated, "Mr. Skouras' devotion to the American Fund and to Israel comes from a profound understanding that education and culture are basic to the development of a democratic nation." Funds raised at the $100 a seat event go toward the support of leading cultural and educational institutions in Israel.

UNITED ARTISTS, already sitting on a barrel of money, may have to buy new vault space in the banks, if its first 1955 release is any indication. Distribution v.p., WILLIAM J. HEINEMAN, reports that "Vera Cruz" is topping boxoffice records all over the country and showing signs of being the biggest grosser in the company's history. The Hecht-Lancaster Superscopic has shattered all-time marks at the Chicago Theatre; Palm State, Detroit; Gopher Theatre, Minn.; Loew's State, in Norfolk and Cleveland, and topped or equalled marks set by other great UA grossers in a host of theatres across the country.

A. MONTAGUE announced an unprecedented number of promotions among Columbia's sales force throughout the country. Involved in the shuffle are managerial changes in six of the company's domestic exchanges. Montague revealed that WAYNE BALL has moved from L. A. branch mgr. to division chief for Southern California and the Rocky Mountains area. HAROLD GREEN, went from his Salt Lake City manager's post to replace Ball, while SLC salesman SAM McFADDEN stepped into the branch mgr. slot. H. W. KLEIN, veteran San Francisco salesman, has been named manager of that branch. Dallas salesman, MON WHITCKER, assumed new managerial duties in his bailiwick.

STEVE BROIDY announced the signing of a new banking arrangement to help finance Allied Artists' new production program. A one-year revolving loan agreement for $1,750,000 was made with Security-First National Bank of L. A., with Bankers Trust of N. Y. participating. Deal permits AA to cover bank loans, up to $300,000 to producers releasing thru the company.

ROBERT L. LIPPERT made headlines when he tossed responsibility for the gradual extinction of program pictures into the lap of the exhibitor, during a luncheon with Chicago circuit executives. The Lippert Pictures president stated, "Unless you are willing to pay higher rentals for program pictures, to make them profitable, they will continue to disappear."

AMOS HIATT, financial field exec, was appointed special assistant to the MPEA treasurer to handle foreign exchange and compensation agreements, it was announced by ERIC JOHNSTON .

DICK LEDERER, of Warners advertising staff, has been made copy chief under ad mgr. GILBERT GOLDEN .

WILLIAM J. GERMAN, president of W. J. German, Inc., was named chairman of the Film Laboratories Committee of the National Conference Drive in observance of Brotherhood 1955.

DICK PITTS, former p.r. director of TOA, has been named ad chief of Filmack Trailer Co. It was revealed by company president, IRVING MACK, Pitts replaces LOU KRAVITS, now v.p. in charge of sales.

ARNOLD M. PICKER, UA foreign distribution topper, is on a 24-day Latin-American tour of company exchanges in eight countries .

UA's West Coast operations chief, ROBERT F. BLUM-OFF, is in Europe to survey the company's production abroad .

JACK H. HARRIS, Exploitation Productions, Inc. v.p., is touring the country to confer with EPI franchise holders in Chicago, Minneapolis, Kansas City, Denver, Des Moines, Seattle, and Los Angeles.

UPA—the animated cartoon company—will release its entire 1955 short subjects program in CinemaScope, it was announced by company proxy STEPHEN BOSUSTOW, after completing negotiations with Columbia Pictures. Following release of CS versions, UPA shorts will also be released in the standard process.
SHOWMEN . . .

What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in the

Film BULLETIN

EXPLOITATION & MERCHANDISING DEPARTMENT

What the Showmen Are Doing!
ANPA Salutes 20th's CinemaScope Campaign

"A deserted and worried Hollywood has almost overnight regained much of its old spirit and 'colossal' optimism. The arrival of CinemaScope has undoubtedly played a prominent role in this revival."

These words were not justified boasting in a 20th Century-Fox publicity release, but came in a salute to the film company by the American Newspaper Publishers Association. The commendation accompanied release by the Bureau of a colorful brochure citing 20th-Fox's use of newspaper advertising in selling CinemaScope.

The brochure details the growth of the anamorphic motion picture process "from a bright idea with lots of promise to a new screen technique which has built a notable success at the boxoffice."

In recounting the tremendous promotional task undertaken by the film company, and carried through by Charles Einfeld, 20th-Fox vice-president in charge of advertising, publicity and exploitation, ANPA reports one of the film company's ad men as saying: "Not only did we have an expensive motion picture to sell ("The Robe"), but we had to introduce a new product, educate the public to a new type of motion picture screen, make them accept a sight-and-sound revolution that was the biggest thing since the coming of talkies."

ANPA points out that newspaper advertising shouldered the bulk of this promotional load. So successful was the campaign that a pattern was set for future CinemaScopics.

MEtRO'S E & P 'SALUTE' AD
To aid theatremen in putting on local Movie Salutes tied-in with MGM's 1955 Motion Picture Theatre Celebration, Howard Dietz is placing a full-page ad in the Jan. 15 issue of Editor & Publisher. Headlined, "There's News In Them Thar Thrills!" the ad informs editors that "There is a good story in the local history of the movie theatre in your town."

(More SHOWMEN on Page 26)

"We learned our lesson with 'The Robe,'" Charles Einfeld is quoted. "We've been sticking to our formula ever since. It recognizes the fact that the newspaper is the backbone of any movie ad campaign. In big cities and small towns alike, people look to the amusement page of their local paper before they go out to buy a movie ticket. That's the big reason why we depend so strongly on newspapers."

Looking back, ANPA reports, "The promotional drive which propelled 'The Robe' to boxoffice records was followed in the 12-month period with newspaper campaigns of equal merit. Such productions as 'Prince Valiant', 'Three Coins in the Fountain' and 'Woman's World' also benefited by broad, comprehensive newspaper campaigns—and all achieved big grosses in every type of playdate."

Fox president Spyros P. Skouras credits "a lot of people" for the success of CinemaScope, "and at the top of our list is the consistent advertising support we have received from the nation's newspapers."
EXPLOITATION PICTURE

Action Keynotes
"Cruz" Campaign

A typical hard-hitting United Artists campaign has been developed for this hard-hitting Superscope action spectacle in Technicolor. Boasting two great boxoffice personalities, Gary Cooper and Burt Lancaster, a sure-fire showmanship blueprint is worked around the catchline, "The Battle of the Giants in the Biggest Spectacle of Them All!"

A "blockbuster" pre-selling campaign has already paved the way for effective exploitation on the local level. Moreover, UA showmen have jam-packed the pressbook with hard-selling ads, displays, tie-ins and stunts.

The pre-selling campaign kicked off with ads in Look, Life, Redbook, This Week and Metro Comics, and received editorial spreads in a host of other top mags such as Collier’s, The American Weekly and Companion, reaching over 185 million readers. "Vera Cruz" also received nationwide publicity via TV salutes on Ed Sullivan’s "Toasts of the Town," Edward R. Murrow’s "Person to Person," and Dave Garroway’s "Today."

Numerous merchandising tie-ins have been set up with manufacturers of men’s and women’s clothing, jewelry and accessories. These companies are running co-op ads in major publications and providing their dealers with window pieces and display cards. Promotion material features stars from the Hecht-Lancaster production and liberally credits the film.

Another facet of the comprehensive campaign is a title song promotion on records and sheet music. Six recordings of the tune, "Vera Cruz," are in release from companies like RCA-Victor, Capital, and Mercury, which are triggering potent publicity for the Superscope thru disc jockies, music stores, and record shops.

The pressbook offers a triple-angle stunt, worked around five sexy poses of newcomer Sarita Montiel, which can be used as a newspaper feature, contest or throwaway. Provocative questions accompany each still, the answers to which are found in Miss Montiel’s expressive features.

Newspaper ads strikingly illustrate the violence and spectacle of the Hecht-Lancaster production and generate plenty of want-to-see power by playing up the climactic clash between two of the screen’s most popular action stars, Gary Cooper and Burt Lancaster.

This 24-sheet is a sample of the eye-catching pictorial sweep contained in the posters and lobby displays available on "Vera Cruz." In addition to projecting alluring elements, it prominently heralds Superscope. Feature is the first to be released in the new amorphous process, an angle which should play a major role in telling campaigns.
A quick-on-the-trigger soldier of fortune, Lancaster unleashes his fury at a ball given by the ill-fated Emperor Maximilian, as Cooper looks on.

**VERA CRUZ**

Based on the Mexican Revolution of 1866, which exploded the rule of Emperor Maximilian, "Vera Cruz" seethes in violence and spectacle against striking, authentic backgrounds of old Mexico. Adventurer Gary Cooper joins the renegade forces of Burt Lancaster, who is planning to deal himself into the revolution on the side of the highest bidder. Complications set in when Cooper meets spitfire Sarita Montiel, a beautiful rebel who gives the gunfighter plenty of reasons to fight on her side. Cesar Romero, an aide to the Emperor, tries to swing the renegades in his favor and invites them to the palace. There, Lancaster and Cooper meet Denise Darcel and agree to escort her to Vera Cruz. Enroute, they learn Darcel is carrying a gold shipment to the Emperor's army and she offers to help them steal the gold. Romero, however, thwarts the plot. Now committed, Cooper and Lancaster join the rebels and play active roles in pitched battles with government forces. Under Sarita's influence, Cooper acquires sympathy for the revolutionists, but Lancaster still has larceny in his soul. The rebels eventually storm the Emperor's stronghold, and Lancaster escapes with the gold. In a smashing climax, the giants clash, with Cooper emerging the victor.

Violence keynotes every sequence. Lancaster, Cooper and Darcel scheme murder and love in a Mexico torn by rebellion.
Pinanski's 'V-M' Campaign

When Columbia's "Violent Men" bowed at Boston's Pilgrim Theatre, flagship of Abner Pinanski's American Theatre circuit, boxoffice Paul Levi used every trick in the book to build his exploitation campaign. Local radio promotion included two contests and open-end interviews with star Barbara Stanwyck and Edward G. Robinson.

A book tie-up was made in conjunction with Dell's pocket edition of "Smokey Valley," from which "Violent Men" was adapted. Posters and displays were used wherever the book was sold, and banners, crediting the playdate, were flown on New England News Co. trucks.

In addition to merchandising and window displays arranged with downtown merchants, two "cowboys" galloped horses around city streets carrying banners heralding the film. A false front was built on the Pilgrim, featuring color scenes from the CinemaScope.

IFE Builds Star Interest

IFE is building a wealth of want-to-see interest in its current and upcoming productions via effective magazine exploitation of a glamorous line-up of Italian actresses. Gina Lollobrigida graces the current cover of "See" and the mag devotes a spread to Italian stars and films, including IFE's "Aida" and "Theodora, Slave Empress."

Scout Week Promotion

National Boy Scout Week begins February 7, and, as the Schine circuit publicity department is notifying its aggressive showmen, now is the time to sell tie-ins with local scout troops. A co-op with the scouts will not only send a theatre's P.R. stock soaring in the community, but can result in important ticket sales.

The Schine chain's Jake Weber, held a two-day Scout Jamboree, during December, in a string of Mohawk Valley (N.Y.) towns, for which area scouts sold 2044 tickets. The circuit flack-staff points out, "These boy scouts are great little workers and will get behind any project of theirs 100%. When one manager can report ticket sales in the thousands, you can well believe that any tie-up you make with them will succeed."

U-I's 'Paris' Radio Tie-In

In a four-week promotion backing opening dates of its Technicolor musical, "So This Is Paris," Universal is participating in seven network "giveaway" radio programs beamed at an estimated millions of listeners. The shows are: Harry Wismer's "Wonderful City" on MBS; Red Benson's "Take A Number," MBS; Jay Stewart's "It Pays To Be Married," NBC; Joe King's "Platterbrain", ABC; Johnny Olson's "Second Chance", NBC; Tom Moore's "True Or False", MBS, and Don Peterson's "Farm Quiz", MBS.

Santa Claus rolled a Wells Fargo stage coach thru the canyons of Manhattan (top) for the opening of UA's "Vera Cruz" during the Christmas holidays at the Capitol. Atopl this mobile bally, Santa distributed candy imprinted with details of the Superscope's debut. (Bottom) Beauty contest, which will back "Cruz"'s engagements all over the country, kicks off at the Capitol. Winner will receive a $10,000 modeling contract, a trip to Hollywood and the title, Miss Exquisite Form.

'Prince of Players' Contest

To build interest in the NYC premiere of "Prince of Players," 20th-Fox ran a letter-writing contest on the subject, "Who in your opinion is today's Prince of Players?"

Dan Finn, publicity rep for the Astor in Boston set up this impressive street display to herald the New England premiere of U-I's "Sign of the Pagan." Aided by U field man John McGrail, Finn hired a large sound truck and blanket it with six and 24-sheets.

This elaborate advance lobby display heralded the opening of Warner Bros.' "The Silver Chalices" at the Metropolitan Theatre, Boston. Use of metal foil obtained a striking luminous effect highlighting stills, cutouts and CinemaScope letters. The display utilized three important selling angles: pre-sold values of Thomas B. Costain's best-seller; Virginia Mayo-Jack Palance marquee, and the plus boxoffice element CinemaScope.
Metro's Campaign Kit

With Metro's "1955 Motion Picture Theatre Celebration" fast gaining momentum, Howard Dietz's boxoffices are providing a useful showmanship package of accessories with which to power the promotion.

In addition to a variety of theatre pieces being made available to exhibitors (illustrated, right), MGM exchanges are being provided with a silk valance heralding top company product to be released during drive, specially designed badges for exchange employees, and special stamps for all out-going mail.

All material prominently showcases the campaign's slogan, "There's More Fun At The Movies!"

Commonwealth Urges Effort

In a New Year's editorial addressed to the circuit's theatre managers, the Commonwealth "Messenger" (house organ) urges an extra push in showmanship for 1955.

"The New Year is almost upon us. What lies ahead? Well—there is an uptrend in business. Good pictures have had a major bearing on the increase in business. So has showmanship. Managers have used more ideas in the last six months than the circuit has seen in some time."

The editorial knowingly observes, "It is a strange thing, but the bug has to bite a guy, or his indifference can cost him lots of dollars."

The Messenger urges, "If it is possible to encourage you to take a chance on more ideas and stunts—then let us do so. The element of chance—the challenge of more ideas can only reap more profit for you. Try it, won't you in 1955?"

Florida Chain Sells 'H & G'

Florida State Theatres exploiteers, under district manager Harry Botwick, set off a powerful promotional barrage for RKO's "Hansel and Gretel" to herald the Myerberg production's bow in three of the circuit's Miami houses, the Florida, Sheridan, and Coral.

In a tie-in with the National Biscuit Company, which has a "H & G" cookie on the market, co-op ads were arranged for posters carried by local distributor's trucks, and point-of-sale material.

Playdates were plugged on radio and TV by a boy and girl dressed in Hansel and Gretel costumes. A professional puppeteer gave two performances a day at six supermarkets around town. Shows were advertised in the supermarket's newspaper, radio and TV spots.

Producer Michael Myerberg addressed a special press and radio luncheon which triggered picture and editorial breaks in all leading Miami papers. The producer also made p.a.'s at local radio and TV stations.

Theatre accessories, available for the promotion of MGM's "1955 Motion Picture Theatre Celebration." Include: (top) special badge for ushers, doormen, and other theatre personnel; (below) striking lobby standee which may be displayed effectively at a number of points in the theatre, and (bottom) eye-catching box-office stickers suitable for display on the windows of cashier's cubicles. Other accessories are also available for exchange use.

Kiss Me Deadly' Book Tie-In

Publication of Mickey Spillane books have reached the 25 million mark, which will be the basis for a special book-movie campaign on the film version of the author's "Kiss Me Deadly," to be released by UA. Dutton Publishers are cooperating for nationwide use of more than 5,000 bookstores to help sell the new Spillane picture.

Florida State Theatres scored a solid break for circuit engagements of "Hansel and Gretel" by screening the RKO release for members of the Dade County Council of PTA, representing 86 local groups. Shown with council women are: (seated) producer Michael Myerberg and PST circuit manager Harry Botwick.
COLUMBIA

October


BULLET IS WAITING, A Technicolor, Jean Simmons, glasses, Ray Milland, Hiram Johnson, director Walter Lang, screenplay by John Farrow, cinematography by Burnett Guffey, art direction by Cedric Gibbons, music by Charles Previn, editing by John Farrow, running time 75 minutes, released June 24, 1949.

HUMAN DESIRE, A Technicolor, Glenn Ford, Olivia de Havilland, Dana Andrews, director Fred Zinnemann, screenplay by Emma Abbott, adapted from the play "Desire" by Tahar Ben Jelloun, cinematography by Eugène Collier, art direction by Edward C. Kenney, music by Elia Kazan, running time 95 minutes, released July 12, 1954.

Novel


November

COLUMBIA

October


BULLET IS WAITING, A Technicolor, Jean Simmons, glasses, Ray Milland, Hiram Johnson, director Walter Lang, screenplay by John Farrow, cinematography by Burnett Guffey, art direction by Cedric Gibbons, music by Charles Previn, editing by John Farrow, running time 75 minutes, released June 24, 1949.

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November


September

AFRICA ADVENTURE, PathoColor, Producer Robert C. Ruark, Central News of mining region of Ruark's 3-month safari through unexplored sections of Africa. 64 min.

October

PASSION Technicolor, Cornel Wilde, Yvonne de Carlo, Producer Benedict Bogues, Allan Dwan, Melodrama. A primitive music of vengeance when his family is killed by bandits. 84 min.

November

CATTLE QUEEN OF MONTANA Technicolor, Barbara Stanwyck, David O. Selznick, Producer Allan Dwan, Western. Daughter of rancher becomes a bandit. 85 min.

December

HANSEL & GRETEL Technicolor, Kriminal-puppets, Producer Michael Myerberg, Director John Paul. The famous fairy tale. 87 min.

January

AMERICANO, THE Technicolor, Glenn Ford, Frank Lovejoy, Robert Sterling, Producer, Stirling Silliphant, Western. Three men avoid being swallowed by a river while they are on a mission to the South American rancher. 77 min.

February

UNDERWATER SuperScope Technicolor, Jane Russell, Gilbert Roland, Producer Harry Tatelmeyer, Director John Sturges. A plot and intrigue centered around a hunt for sunken treasure. 99 min.

Coming

CONQUEROR, THE Technicolor, John Wayne, Susan Hayward, Produced by Peter Duffield, Historical adventure tale of the 13th century ravaging conqueror Gengis Kahn. 78 min.

Escape to Burma, Technicolor, Barbara Stanwyck, Robert Mitchum, Producer Benedict Bogues, Allan Dwan, Melodrama. 71 min.

February

Estate of the Living Dead SuperScope Technicolor, Jane Russell, Gilbert Roland, Producer-director Peter Duffield. Historical adventure tale of the 13th century ravaging conqueror Gengis Kahn. 78 min.

Coming

CONQUEROR, THE Technicolor, John Wayne, Susan Hayward, Produced by Peter Duffield, Historical adventure tale of the 13th century ravaging conqueror Gengis Kahn. 78 min.

SEVEN BAD MEN SuperScope, Technicolor, Randolph Scott, Mala Powers, Forrest Tucker, Producer Nat Holt. Director Tim Whelan. Western. 76 min.


June

Coming


October

ADVENTURES OF HAJI BABA, THE CinemaScope Deluxe Color, Elia Kazan, Beverly Garland, Producer Walt Wanger, Director Don Weis. Adventure romance. Haji Baba is a wealthy man in Young Russian and French of adventures in the desert rescue his beautiful sister. 85 min.

November


December

BLACK 13 Peter Raynolds, Ron Anderson, Producer F. Robert Teich, Technicolor. 85 min.

BLACK WIDOW CinemaScope, Color by Deluxe, Van Heflin, Ginger Rogers, Gene Tierney, George Raft, Producer-director Howard Hawks, Western. 84 min.

DESIREE CinemaScope, Deluxe Color, Marlon Brando, Vivien Leigh, Director Henry Koster, Drama. Story of Na- poleon's rule to power and eventual defeat at Waterloo, 110 min. From the viewpoint of woman whose love for the general never is fulfilled. 94 min.
December

MEG AND JEWETT Technicolor. Laurence Harvey, Jean Seberg, Mike Connors, Peter Haskell. Crime, Romance. producer-director John Ford

QUALITY BURGERS Color. Robert Mann. Tony Curtis, Janet Leigh, Peter Haskell. Comedy, Romance. Director Richard Fleischer

SWEET DREAMER Technicolor. Jack Klugman, Eve Brent. Drama, Romance. Director John Ford

JANUARY


COMING


Coming

SHOWDOWN IN SILENCE Technicolor. Robert Mitchum, Osa Massen, Robert Douglas. Western. Director John Farrow. Western

September


October


November

NEGATIVE IDENTITY Technicolor. Rock Hudson, Arlene Dietrich. Crime, Romance. Director-Producer George Cukor


COMETEER Technicolor. John Wayne, Chita Rivera. Western. Director-Producer John Ford


text continues...
20th’s Best-Seller List!

Prince of Players
THE RACERS
UNTAMED
A Man Called Peter
DADDY LONG LEGS
The View From Pompey’s Head
Katherine
SOLDIER OF FORTUNE
Good Morning, Miss Dove

LORD VANITY
The Left Hand of God
THE GUN AND THE CROSS
THE TALL MEN
A Many-Splendored Thing
The Enchanted Cup
The Greatest Story Ever Told
The Girl in the Red Velvet Swing
TIGRERO!
TIDAL WAVE

* NUMBER ONE
** NUMBER TWO
*** NUMBER THREE
**** NUMBER FOUR

"It's a pleasure to do business with 20th CinemaScope Fox."
P. R.

INSTITUTIONALIZE

MOVIE-GOING AS A HABIT

--INSTALLMENT VI--

Our Relations With the Public ...and Ourselves
20th BRINGS YO
INDIAN ADVENT
IN THE WONDER OF
CINEMA

STARRING
ROBERT WAGNER • JOHN LUND • DEBRA PAGE

with Eduard Franz • Noah Beery • Emile Meyer • Virginia Leith • Hugh

DATE IT NOW FOR F
THE MIGHTIEST EVER FILMED!

Produced by ROBERT L. JACKS
Directed by ROBERT WEBB
Screen Play by DELMER DAVES and LEO TOWNSEND

From a Story by John Prebble • A Panoramic Production • Released by 20th Century-Fox

"It's a pleasure to do business with 20th!"
WARNER BROS'. TRADE SHOWS JANUARY 26! SEE

UNCHAINED

As daring and different
a drama of a man of violence
as has ever gripped a
motion picture audience!
Among the year's big
entertainment surprises
surely this one will
be the hardest-hitting!

THE REAL-LIFE STORY THAT CAUSED A SENSATION IN READER'S DIGEST!

STARRING
ELROY HIRSCH - BARBARA HALE - CHESTER MORRIS - TODD DUNCAN
JOHNNY JOHNSTON - TIM CONSIDINE

Suggested by the Life and Work of 'PRISONERS ARE PEOPLE.' Music Composed and Conducted by Alex North
WRITTEN AND DIRECTED BY HALL BARTLETT
PRESENTED BY WARNER Bros.
A Critic Speaks of New Respect

We have just read a most interesting column by a film critic that expresses at once this industry's steadily increasing stature, and its changing face. Passed along to us by Paramount vice-president Jerome Pickman, who was greatly impressed thereby, the piece advances this provocative proposition: the traditional Hollywood of our memories is fast slipping by the boards; what remains is a system dedicated not to the fashioning of "product" as such, but to a wholly different concept of entertainment design.

Written by John Rosenfield, of the Dallas Morning News, the comments stem from that paper's altered policy regarding movie reviews. Henceforth, the Dallas News will no longer lump reviews together as reports on the current screen. The shifting patterns within filmmaking, Mr. Rosenfield writes, is creating a type of output that requires each major motion picture to be regarded and treated as a "highly individualized piece of entertainment. It competes not alone with other pictures, but also with everything else in the broad theatre including stage plays, musical events, ballets and opera, and even television and radio."

Under the newly formed concept of film-making, the shop-worn term "product", says Mr. Rosenfield, "belongs to an ante-bellum day when each studio set itself a quota of pictures, as an automobile factory sets itself a goal of new models."

Today, continues the Texas critic, film production is both variable and flexible. Higher standards of quality require studios to make deals with the best independent producers, without regard to pre-set studio quotas. They must seek the best stories, without regard to their own property libraries. They must track down the best players for the parts, without being saddled with their own stable of stars.

Mr. Rosenfield sees a new breed of producer—"inspired to make the picture because he wants to"—as the key figure in this encouraging scheme of things. If he can't get what he wants on the Hollywood scene, he can go outside to bring in the best ingredients. "And what he finally gets into the can as completed film is likely to be off-beat, in the sense of the old Hollywood formula, also fresh, resourceful and integrated."

Mr. Pickman's personal note, attached to the Rosenfield column, observes: "The new dignity and meaning the piece gives to motion pictures makes me feel that it acknowledges the importance and vital place our industry occupies today."

We, too, find below-surface analysis as this encouraging. And, let us note, it is rather uncommon, coming from a lay-press that has contributed more than its share of carping film critics, who seem to find it difficult to reappraise our industry in its new light.

Toll-TV Fight Getting Hotter

Over the past fortnight, the forces of toll-TV marshalled their greatest fire-power to date. The bombardment was carried by the angry blast of Zenith president Eugene F. McDonald, Jr. at Hal Fellows, president of the National Association of Radio and Television Broadcasters, charging the latter with aligning his group with exhibitors in an effort to cite or pose-pone toll-TV.

Commander McDonald took the occasion, too, to lash out against Trueman Rembusch, describing him as the same Mr. Rembusch "who threatened to boycott picture producers that made their product available through television."

He concluded his acid attack by labeling opposition to the toll program as diametrically opposed to not only the best interests of the television broadcasters, but to the general public as well.

McDonald is no push-over. He represents—for all practical purposes—the leader of the opposition, and a very tough and redoubtable one at that. As indicated by the above approach, he is not averse to taking the offensive and slugging it out. After all, in the struggle at hand, the Zenith stake is high, and (Continued on Page 22)
WHITHER COLUMBIA, 1955? The season of post-mortems is at an end. The season of prediction is only just begun. And no matter how you slice it, Columbia Pictures turns up as the early '55 pet of the financial presagers. This is remarkable for a number of reasons: (1) This company gained a thumping 133 1/3 points through 1954, rose 66% above its 1953 close. (2) Climbed at breakneck speed over the final two months of last year to ring up 8 1/4 points of its total rise. (3) Is stationed presently only slightly below its all-time high of 36 1/4, posted in booming 1946.

Now all this, you might imagine, would leave a company rather limp and exhausted—at the very least, satisfied to level off and advance by more gradual increments. Not Columbia. There are facts and figures to sustain a repeat performance in the months to come. Brokers who once regarded this situation as a strictly speculative proposition are adjusting their pince-nez' for another look.

Among the more bullish advocates of Columbia Pictures in the investment trade is Arthur Wiesenberger & Co. This firm foresees a rose-tinted future—in the near term at least—on these grounds:

"1) A sharp rise in current earnings to an estimated $3.50 a share for the 6 months ended December 31 from $2.41 a year earlier.

"2) Likelihood the current record level of earnings can be maintained over the next 6 months.

"3) A fast-expanding subsidiary that produces and releases television films (Screen Gems).

"4) Good chance of either an increased cash dividend, additional stock distributions or possibly a stock split."

One fact making the estimated $3.50 per share earnings figure even more impressive is that it is spread over approximately 5% more stock than the $2.41 in the prior year. However, at its annual December meeting, stockholders voted to increase authorized common shares from one to two million. Under this circumstance a stock split is likely. It will take a heap of earnings to distribute something like the same $3.50 per share over a doubled capitalization. What's more, a split of 2 for 1 will sharply enlance the marketability of Columbia shares.

Other plus factors:

(a) "The Long Gray Line" promises to be another in this company's parade of super-million dollar grossers, joining "From Here to Eternity," "Caine Mutiny," and "On the Waterfront."

(b) Well-heeled financial position with net working capital amounting to $26 a share of common, after deducting all debt.

(c) Management controls some 300,000 shares, representing a 35%-plus interest. This is usually the best type of stewardship.

(d) At current price level, Columbia sells at only 6 times estimated annual earnings. Compare this with an average of some 11.4 times earnings among 5 other major motion picture industry stocks. This, we submit, is the KEY FACTOR.

JUST ONE MORE SET OF FIGURES. Here's one projecting a broad picture of last year's prosperity. The figures below indicate the percentage of appreciation or decline in movie industry stock prices from the beginning to the end of 1954. The companies are ranked by order of finish. You will find more than a few surprises.

Walt Disney, gain 200%. RKO Pictures, gain 195%. Republic, gain 108%. RKO Theatres, gain 108%. Stanley Warner Theatres, gain 80%. ABC-Paramount Theatres, gain 73%. Columbia, gain 66%. Loew's, gain 66%. Universal, gain 61%. Paramount, gain 51%. Warner Bros., gain 48%. National Theatres, gain 47%. 20th Century-Fox, gain 45%. Technicolor, gain 12%.

The two losses: Allied Artists, loss 29%. Cinerama, Inc., loss 29%.

LOEW'S FINE STOCK RISE (66%) is aptly rationalized by its consolidated net profits figures for the fiscal year ended August 31, 1954. In that term profits increased to $6,577,311 from $4,380,603 in the preceding year. Earnings per common share amounted to $1.28 compared to $.85 the year before. The company kicked off its new fiscal year in high style by announcing 1st Quarter (ended November 25, 1954) profits of $1,521,349 a gain of some $387,000 over corresponding quarter prior year. This works out to $.30 vs. $.22 per common share.

STANLEY WARNER, ANOTHER HOT MOVER in '54 (up 80% from 111% to 20) shows earnings up in geometric progression. Profit for the quarter ended November 27 totals $1,110,144 or $.50 a share. The equivalent prior year term showed $523,117, or $.21 a share. Accolades for this sturdy performance are due not only to SW's prospering theatre division, but Cinerama and International Latex as well. These diversified interests —each a solid bet in its own right—continue to underscore Stanley Warner as one of 1955's more attractive stock prospects.
ALLIED ARTISTS

Huston Setting Up First AA
Casting Snaps Jan. Schedule

ALLIED ARTISTS' PLAN FOR TOP-
light productions moved a step closer to
materializing, when Steve Brody and AA
c.p.g.'s Harold Mirisch and G. Ralph Banton,
meet with John Huston for conferences on
the producer-director's first feature for the
company, "The Man Who Would Be King."
There were reports that Huston is interested
in filming his first AA project in the Todd-
AO process, but there was no confirmation
here as this was written.

This year's production program continues
to be slow in getting off the ground—due,
primarily, to casting snarls. Only two of the
five pictures slated to start this month have
actually begun. However, crews on the re-
maining three, are assembled and ready to
start work as soon as casting can be com-
pleted.

January starters, to date, are: "Witchita"
(Joel McCrea, Vera Miles), CinemaScope &
Technicolor—Walter Mirisch producer, Jac-
ques Tourneur director, and "Dark Venture"
(Frank Lovejoy, Forrest Tucker)—Lindley
Parsons producer, Harold Schuster director.

Heled up for casting are: "Neon Rainbow,"
producer William F. Brody, director Sidney
Salkow; "Women's Reformatory," William
F. Brody producer, director not set, and
"Spy Catchers" (Leo Gorcey, Huntz Hall)
—Ben Schwalb producer.

With "Gunpoint" (Fred MacMurray) al-
ready set to follow "Witchita" in Cinema-
Scope, president Steve Brody has now
scheduled a third production in the anamor-
phic process. It will be "Legionnaire," an
original by George Wagener, dealing with
the exploits of an American Marine flyer
who machine-guns his own troops by mis-
take. Brody is negotiating for a top male
star to head the cast, and hopes to get the
picture in work during late February, with
Richard Heermanance producing.

A deal has been completed with Tony
Owens, head of Talon Productions and
Anglo Amalgamated Film Distributors, Ltd.,
for western hemisphere distribution of "Case
of the Red Monkey" (Richard Conte)—Alec
Snowden producer, Ken Hughes director.
The film was lensed last summer in London.

COLUMBIA

Top Show Business Names
To Handle Big Story Properties

OPERATING ON THE THEORY
that important story properties must be
backed up by strong producer and director
talent, Columbia has started lining up some
of the most important names in show busi-
ness to execute its 1955 production slate.
Within the past fortnight, Harry Cohn and
executive producer Jerry Wald have cor-
related Otto Preminger to direct the Rita Hay-
worth starter, "Joseph and His Brethren";
John Logan to direct "Ficcie"; Mark Rob-
son to handle a minimum of two features
during the year. In addition, the company
aided Allen-Broccoli's Warwick Productions
in lining up Jose Ferrer to direct and star in
their upcoming Columbia release, "The
Cockleshell Heroes."

At the same time, Wald started negotia-
tions for Noel Coward to co-star with Judy
Holliday in a newly-acquired Terrance Rat-
tizian comedy, "The Sleeping Prince," which
was introduced on the London stage a year
ago by Laurence Olivier and Vivien Leigh.
Warwick has added another feature to its
35 slate, to follow "Cockleshell Heroes," and
"Safari"—both slated to be filmed overseas
during the spring and summer months. The
new project is "Zarak Khan," a novel by
British author A. J. Bevan, to be filmed on
location in Burma and India.

A total of six pictures will go into produc-
tion during the next month—all but one on
the home lot. They are scheduled to roll in
the following order: "Bring Your Smiles
Along" (Frankie Laine, Keefe Branselle);
Joni Taps producer, Blake Edwards director;
"Jail Bait" (Molly McCarty, Frank Griffin)
—a Sam Katzman production, Fred Sears
directing; Copa Productions' "Calico Pony"
(Van Heffin, Joan Woodward), Cinema-
Scope & Technicolor—Ted Richmond pro-
ducer, George Sherman director; "Ten
Nights In A Harem" (not cast)—Kateman
production; "The Gibbeted Rooster" (Victor
Mature)—William Fadiman producer, An-
thony Mann director, and "The Gentle Wolf-
hound" (Aldo Ray)—Fred Kohlmar produc-
er, Richard Murphy director. The latter is to
be filmed in Japan.

A late winter or early spring start also has
been scheduled on the first of two pictures
to be made this year by Randolph Scott.

The only picture now in production for
Columbia release is Mike Frankovich's "Re-
bound" (Stewart Granger, Jean Simmons),
shooting in Shepparton Studios, London—
Maxwell Seton producer, Arthur Lubin di-
rector.

INDEPENDENTS

Inde Product Plans Mushroom
12 Add'l Features Announced

IF PLANNED INDEPENDENT PRO-
ductions continue to mushroom during the
months ahead, as during the first three weeks
of the new year, there should be no prob-
lem in supplying the additional 75 to 100
pictures for which exhibitors have been
eclamoring.

An even dozen new productions have been
announced for the year within this short
space of time. According to executives of
the units, most of these projects will fall in
the better-budget category, employing name
casts, producers and directors. Included in
this line-up: four in CinemaScope and East-
man color, to be turned out by Bart Balaban,
son of the Paramount president; one, and
possibly more, from a new independent unit
headed up by Richard Fleischer, who recent-
lly directed Walt Disney's "20,000 Leagues
Under the Sea"; four from a new company
headed by screenwriter Paul L. FeiI and
veteran film editor Leo Kantor; one each
from Gregory Ratoff, Red Horshorn, Eug-
ene Frenke and Whitney Ellsworth.

Balaban is now en route to England to set
up final production plans on his slate—all
original stories and all to star American
casts. Fleischer will announce the name of
his first production within a few days. The
Pell-Kantor combo, has already started nego-
tiations for casts on the first two features
on their slate of four. First to roll will be
"Big Ben," a color western from an origi-
nal by FeI, to roll in early spring, followed
by "Berserk," a crime yarn by Gil Frye. Ratoff
will produce, stage and star in "The Fifth
Season," the Sylvia Keigan comedy which he
directed on Broadway, and which ran for

(Continued on Page 8)
Metro-Goldwyn-Mayer May Increase '55 Output
Acquires British Inde Film

ALL SIGNS CONTINUE TO POINT toward a slight increase in both the production and releasing schedules at MGM, this year, as new properties are added to the program of 20, announced here last issue.

In addition to the three new projects added to the production slate since the turn of the year, releasing rights have been acquired on a completed British-made film, “Svengal” (Donald Wolfit, HildegardeNeil), produced by George Minter of Renown Pictures, in Eastman Color. Only twice, within recent years, has Metro taken on the distribution of outside films, in 1952, “Pandora and the Flying Dutchman,” and in 1953, “Mainstreet to Broadway.”

The new properties placed on the slate were purchased this month, while the third, “Kainratty County,” is a re-activated property, having been acquired five years ago. The two new acquisitions: “A Thing of Value,” forthcoming book by Robert Ruark, dealing with the Manaris of Palermo; and “Protection of A Tough Racket,” short story by Cordelia Baird Gross, published in the December Harper’s Magazine. The latter has been assigned to producer Henry Berman for production around mid-year.

Four pictures now in work, all in CinemaScope and Eastman color, are: “It’s Always Fair Weather” (Gene Kelly, Dan Dailey, produced by Vincent J. Korda)—Arthur Freed producer, Gene Kelly and Stanley Donen co-directors; “Love Me or Leave Me” (Doris Day, James Cagney, Cameron Mitchell)—Joe Pasternak producer, Charles Vidor director; “The Cobweb” (Richard Widmark, Lauren Bacall, Gabor Grahame, Charles Boyer, Lilian Gish)—John Houseman producer to Richard Fleischer, Ben Hecht, and “King’s Thief” (Ann Blyth, Edmund Purdom, David Niven, George Sanders)—Edwin H. Knopf producer, Hugo Fregonese director.

Schedules to rolled within the month are: “Bhowani Junction” (Ava Gardner, Stewart Granger), CinemaScope & Eastman color, on location in Pakistan; Pancho S. Berigan producer, George Cukor director, and “Quentin Durward” (Robert Taylor, Grace Kelly), CinemaScope & color, to be released in a year, George Cukor director.

One production slated to go before the cameras in early spring, was erroneously postponed from the year’s production slate, announced here last issue. That was “The Bar Sinister” (Jeff Richards, Jarna Lewis), Richard Harding Davis’ classic dog story—

The role will continue over a period of years. Both pacts carry a profit-participation clause.

Wildier’s last Paramount film was “Sal-

rina,” which he completed a year ago, before moving to the 20th Century-Fox lot to produce and direct “The Seven Year Itch.” Wilder has been at Paramount since 1947, and is, at present, directing and producing “The Desperate Hours.” Assignments under the new pacts will be announced in the near future.

At present, five pictures are shooting for Paramount release, with two more definitely slated to roll in February. From one to three are tentatively on the March schedule. Now shooting are: “The Bad Man,”—a new story by Robert Ellsworth, starring Robert Mitchum and Melvin Frank producing and directing; “The Desperate Hours” (Humphrey Bogart, Fredric March, Martha Scott)—William Wyler producer-director and “The Ten Commandments” (Charleton Heston, Anne Baxter, Yul Brynner, YvonneDeCarlo, Edward G. Robinson, Debra Paget)—Cecil B. DeMille producer-director.

Hal Wallis has set February 14 as the starting date on his next production, “Artists and Models” (Martin and Lewis), which Frank Tashlin will direct. And on February 17, the cameras will roll on “Anything Goes” (Bing Crosby, Donald O’Connor, Jeanmarie, Mitzi Gaynor), which will be Paramount’s highest-budgeted musical of the year, Robert Emmett Dolan will produce and Robert Lewis, who has staged such Broadway hits as “Teahouse of the August Moon,” “Brig-

hadon,” and “Witness for the Prosecution,” will make his Hollywood debut as director.

The one feature definitely scheduled thus far for March is the Irving Asher production of “The Maverick’s” (John Forsythe), which Michael Curtiz will direct. This will be Forsythe’s first assignment under a new seven-

year contract just signed with Paramount. He reports to the studio on February 12, after leaving the cast of his Broadway hit, “Teahouse of the August Moon.”

Republic
Yates Pacts ‘Dr. Fu Manchu’ For Theatre, TV, Series

HERBERT J. YATES INKED A $4,000,000 deal, for exclusive rights to “Dr. Fu Manchu,” with author Sax Rohmer, creator of the world-famous character. Three full-

length theatre features are planned for Rep-

public release, based on the most popular of the Rohmer novels, “The Insidious Dr. Fu Manchu,” “The Return of Dr. Fu Manchu,” and “The Hand of Dr. Fu Manchu.” In addition, Hollywood Television service—a Public subsidiary—will produce 78 half-hour TV shows. Half-hour radio programs are also being planned.

(Continued on Page 24).

Studio Size-Ups

(Continued from Page 7)

654 performances. He plans to film it in

CinemaScope.

The Red Hershorn project, which will

star Maureen O’Hara, is based on the French novel, “Chantal,” and will be filmed in Lon-

don this spring, using partial British financing.

Eugene Frenke’s production also will be

filmed abroad, both in English and German, and will be jointly financed by American interests and Constantin Films of England. It is also based on the Dostoe-

sky novel, “Brother Karamazov,” for which Niven Busch has already completed the screenplay. Negotiations are underway to get British star Joan Collins for the starring role.

Producer Whitney Ellsworth’s project is a

teatrical production of his vidpix series,

“Superman,” starring George Reeves. It will

roll in late spring.

Although it is not certain whether the pic-

ture will get underway this year, another im-

portant indie is being readied by Dick Powell and June Allyson. Powell will produce and direct, with June Allyson starring. The property is “The Flaher,” an original by Lawrence Taylor.

Lippert Productions has acquired a pair of

new releases starring Jon Hall which will

bolster their lagging release slate. The new features, both produced by Leon Fromkess’

Arrow Productions, are: “Thunder Over Sangoland” and “Phantom of the Jungle.”

Filmmakers is attempting to negotiate a ma-

jor release for two of its upcoming pictures, “The Hoard Dog Man” and “The Quick

and the Dead,” since breaking with RKO 18 months ago, the company has operated its own releasing organization.

Three indie features are shooting at the present time, which are either uncommitted for release, or will be handled by other than major companies. They are: “I Am A Camera” (Julie Fuller, Shelley Winters)—a Renus Production for DCA release—John and James Wulff producers, Henry Cornelius

director; “Wiretappers” (Bill Williams, Georgia Lee), a Great Commission Films production—Richard Ross producer-director; and “Special Delivery” (Joseph Cotten, Eva Bartok), a Rathvon production shooting in England—Stewart Schulberg and Gilbert de Goldschmidt producers, John Brahms
director.

Coming up in the next few weeks: “The

Buckskin Lady” (Lance Fuller), a Howco

production—Carl K. Hittelman producer-director; “The Lonesome Trail” (not cast), a

Lyon and Bartlett production—Earl Lyon

producer, Richard Bartlett director; “Bright

Shadow,” to be co-produced by Harry Tatelm-

an and author Robert Wilder; “Miracle At

Santa Anita” (Jack Carson)—Kling Features picture, David Butler to direct, and “Mus-

tang” (Jack Betuel), in Eastman Color—a

Vanessa Production, Robert Franklyn and Sam Ahmarlout co-producing, Tom Gries
directing.
LET’S GO TO WORK TOGETHER!

This is a good time of the year to stimulate your box-office. It’s as simple as this: We can both make money by taking advantage of the current upbeat with a dynamic showmanship effort. With M-G-M’s 1955 MOTION PICTURE THEATRE CELEBRATION you will have great M-G-M attractions to tie-in with your local ballyhoo to convince the public that “THERE’S MORE FUN AT THE MOVIES.” Here’s how to do it!

How To Put On A Theatre Celebration In Your City!

With banners flying, colorful lobby displays, arresting Special Trailer, editorials and “salutes”—with double-barrelled showmanship, M-G-M’s 1955 Motion Picture Theatre Celebration will spark the movie-goers of your town. A Celebration can be staged individually or in cooperation with other theatres.

START WITH PROCLAMATION

In many localities it starts with a “GO TO THE MOVIE MONTH” proclamation by the Governor or by a Mayor. At press time it’s happened already in Rochester, N. Y. (see above) Wisconsin, Illinois and more every day. Local newspapers are persuaded to extend editorial sponsorship to the official “Go to the Movies” ballyhoo. With this practical beginning, theatres will find it easy to inaugurate their own local Celebration. (See Proclamation in Press Book).

CITY-WIDE "SALUTE"

In some situations theatres are collaborating on a city-wide Celebration. A “Salute” to the theatres is organized by a committee and civic tributes are encouraged. Luncheons are arranged through Lions, Kiwanis, Rotary to pay tribute to the theatres for their service to the community. Don’t say it can’t be done in your city until you’ve given it a good try—just get it started and watch it snowball into a fine box-office promotion!
FREE ACCESSORIES!

1. FREE KITS

2. SPECIAL TRAILER
   M-G-M Stars pay tribute to your theatre. Scenes from many pictures.

3. COLORFUL 40 x 60 POSTER
   Eye-catcher for your lobby.

4. RADIO PLATTER
   15 minutes running time. Comprising highlight commentary on the "Celebration."

5. FREE 24-SHEETS
   Center display is a "Celebration" announcement. Nine titles are spread around it in simulated marquee effects.

6. PRESS BOOK
   Ads, publicity and exploitation suggestions.

7. "HOW TO SELL" BOOKLET
   Handy pocket-size compendium of promotions for "Celebration."

8. GIANT 40 x 80 LOBBY STANDEE
   For first run theatres in larger cities.

IT'S EASY TO GET A "SPONSOR"
You will find it easy to get your Chamber of Commerce, Rotary, Kiwanis, Lions or other civic organization to propose the "Salute" and assume leadership and sponsorship for this tribute to the local movie theatre.

NEWSPAPER, TV, RADIO COVERAGE
Having arranged for your "sponsor," provide news story for the press, TV, radio, etc. (Sample story in Press Book).

GET THE PRESS BOOK

LUNCHEONS TO HONOR THEATRES
The regular luncheons of your civic clubs can be turned into "Salute" affairs honoring exhibitors. (Speech data in Press Book).

SEE "WARD MARSH STORY"
In the press book is a story of the history of the movies in Cleveland. This is a good example of how a local history of the movies, starting with the very first film theatre, can be made an interesting newspaper feature in your town. Nearly every place has a comparable local story to tell.

MAKE UP SPECIAL MATERIALS
While M-G-M is providing complete FREE accessories, many exhibitors will want some special locally produced items—special "Salute" trailer, window and pole cards, etc. (See Press Book for copy suggestions).

OPENING NIGHT CEREMONIES
Plan a gala occasion with lights, local band, special guests.

NEWSPAPER COOPERATION
Seek editorial comment based on community angle. Contact advertising manager to sponsor cooperative page with stores under a Celebration headline. This would include display of current and coming attractions.

SCHOOL TIE-UPS
Because of community importance, ask associated high school publications; arrange forums on radio or TV for general movie discussion, levelling up on Celebration attractions. Request cooperation of teachers, use of bulletin boards; tie-in with important local sports events where a banner of score-card or leaflets may be used.

LOBBY IDEAS
Make up lobby panel with star heads with caption: "Send Your Greetings To The Stars. Sign Here and Share in M-G-M's 1955 Motion Picture Theatre Celebration." List your pictures or extra side panels and indicate that signatures will be sent to studio.

DRESS UP FRONT
Give theatre festive air by "flying" strings of pennants up from marquee. Give your theatre a gay, inviting appearance for your Celebration.

MERCHANDISING OPPORTUNITIES
January White Sales, February Furniture Sales, Washington's Birthday, Lincoln's Birthday, St. Patrick's Day, Easter—all of these occur during the period of M-G-M's Celebration. Tie-in with them for store events, windows, co-op ads.
Never in M-G-M history so many spectacular pre-selling projects. M-G-M's Celebration pictures nationally promoted in magazines, newspapers, radio, TV.

WATCH FOR the sensational ballyhoo below. These promotions will visit as many places as possible. Their impact will benefit every box-office in the nation.

1. "Jupiter's Darling" — Big Washington's Birthday Attraction will have elephant ballyhoo. Terrific ad campaign. Full color page in Sunday Supplements (99 million readership); Pictorial Review, American Weekly, This Week, Parade, plus M-G-M's column in national magazines, fan magazine ads. Esther Williams in Person on Ed Sullivan's "Toast of the Town" and Ed Murrow's "Person To Person."

2. The giant "Glass Slipper" and the Cinderella contests.


4. The touring M-G-M make-up expert to promote "Interrupted Melody."

5. The gigantic wheel of fortune and girls from "The Prodigal."

HOLIDAY SHOWS

Merchants on special kid shows in conjunction with one of the holidays or a special Saturday matinee or matinee. Stores pay for the tickets; premiums can be promoted.

RADIO AND TV SALUTE

In your community angle you can approach jockeys for plugs to promote the Celebration in your pictures. If it's a musical, and there are set musicals in M-G-M's Celebration releases, recordings are available. Other suggestions in this Book.

BOOK DEALERS

Lovely opportunity with M-G-M's Celebration tie-ins to tie-in with record stores, windows, stressing, of course, playdate information.

OTHER IDEAS IN PRESS BOOK

I have just skimmed the surface. The Press Book and the "How To Sell" booklet contain many other suggestions, plus ads and publicity launching your "Salute" campaign and making it alive.

Advertising M-G-M's Gala Celebration to the millions, the full-page, full-color ad above will appear in The Saturday Evening Post, Feb. 19th with 20 million readership. Just part of M-G-M's constant "Celebration" advertising including M-G-M's Column in national magazines (readership 93 million!). See box (top left) for more.

"Let's Celebrate Together!"
"BAD DAY AT BLACK ROCK" (January)  
(CinemaScope—Color) • starring Spencer Tracy • Robert Ryan • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

"GREEN FIRE" (January)  
(CinemaScope—Color) • starring Stewart Granger • Grace Kelly • Paul Douglas • co-starring John Ericson • with Murvyn Vye

"MANY RIVERS TO CROSS" (February)  
(CinemaScope—Color) • starring Robert Taylor • Elinor Parker • with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

"JUPITER'S DARLING" (February)  
(CinemaScope—Color) • starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders • with Richard Haydn • William Demarest

"THE PRODIGAL" (Date to be Announced)  
(CinemaScope—Color) • starring Lana Turner • Edmund Purdom • Louis Calhern • with Audrey Dalton • James Mitchell • Neville Brand • Walter Hampden • Taina Elg • Francis L. Sullivan • Joseph Wiseman • Sandra Descher

"HIT THE DECK" (March)  
(CinemaScope—Color) • starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn • with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell

"INTERRUPTED MELODY" (March)  
(CinemaScope—Color) • starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

"THE GLASS SLIPPER" (April)  
(Color) • starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

"BEDEVILLED" (April)  
(CinemaScope—Color) • starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty • Victor Francen

"BEAUTY AND THE BEAST"  
(CinemaScope—Color) • starring Kenneth More • Alice Faye • with John Agar • Charles Boyer

"THE MADFORDS"  
(CinemaScope—Color) • starring William Tabbert • Linda Christian • with Charles McGraw • Ann Blyth • Janine Huyot

"SPICY WOMEN"  
(CinemaScope—Color) • starring Jane Powell • Robert Young • with Ann Blyth • Jane Cowl • Julius Hansen

"TO THE VICTORY"  
(Color) • starring Robert Mitchum • with Marie Windsor • Robert Lowery • William Conrad

"TARZAN AND THE LION WOMEN"  
(CinemaScope—Color) • starring Kermit NSS • Yvonne De Carlo • with Robert Mitchum • Pippa Scott

"THE LAST TIME I SAW PARIS" (Technicolor)  
(starring Elizabeth Taylor • Van Johnson • Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar

"ANNA AND THE KING OF Siam"  
(CinemaScope—Color) • starring Alida Valli • Douglass Fairbanks Jr. • with John Agar • Ugo Tognazzi

AND THESE CURRENT PRODUCTIONS!

"BETRAYED" (Color)  
(starring Clark Gable • Lana Turner • Victor Mature • co-starring Louis Calhern

"ROGUE COP"  
(starring Robert Taylor • Janet Leigh • George Raft • co-starring Steve Forrest • Anne Francis

"BRIGADOON" (Color)  
(starring Gene Kelly • Van Johnson • Cyd Charisse • with Elaine Stewart • Harry Jones • Albert Sharpe

"THE LAST TIME I SAW PARIS" (Technicolor)  
(starring Elizabeth Taylor • Van Johnson • Walter Pidgeon • Donna Reed • with Eva Gabor • Kurt Kasznar

"BEAU BRUMMELL" (Color)  
(starring Stewart Granger • Elizabeth Taylor • Peter Ustinov • with Robert Morley

"ATHENA" (Color)  
(starring Jane Powell • Edmund Purdom • Debbie Reynolds • Vic Damone • Louis Calhern • with Linda Christian • Evelyn Varden • Ray Collins

"CREST OF THE WAVE"  
(starring Gene Kelly • with John Justin • Bernard Lee • Jeff Richards

"DEEP IN MY HEART" (Color)  
(starring Jose Ferrer • Merle Oberon • Helen Traubel • and Guest Stars: Walter Pidgeon • Paul Henreid • Rosemary Clooney • Gene & Fred Kelly • Jane Powell • Vic Damone • Anne Miller • Cyd Charisse • Howard Keel • Tony Martin • with Doe Avedon • Tamara Toumanova • Paul Stewart • Isobel Elsom • William Olivia • James Mitchell

AND THESE BIG FUTURE M-G-M ATTRACTIONS!

"MOONFLEET" (CinemaScope—Color)  
(starring Stewart Granger • George Sanders • Joan Greenwood • Viveca Lindfors • with Jon Whiteley • Melville Cooper

"IT'S ALWAYS FAIR WEATHER" (CinemaScope—Color)  
(starring Gene Kelly • Dan Dailey • Cyd Charisse • Dolores Gray • Michael Kidd

"BLACKBOARD JUNGLE"  
(starring Glenn Ford • Anne Francis • Louis Calhern • Margaret Hayes

"THE KING'S THIEF" (CinemaScope—Color)  
(starring Ann Blyth • Edmund Purdom • David Niven • George Sanders • with Roger Moore

"THE SCARLET COAT" (CinemaScope—Color)  
(starring Cornel Wilde • Michael Wilding • George Sanders • Anne Francis • with Robert Douglas • John McIntire • and Bobby Driscoll

"THE MARAUDERS" (Color)  
(starring Dan Duryea • Jeff Richards • Keenan Wynn • Harriet Lewis

"LOVE ME OR LEAVE ME" (CinemaScope—Color)  
(starring Doris Day • James Cagney • Cameron Mitchell • with Robert Keith • Tom Tully • Harry Belaver

"WE'RE CELEBRATING IT WITH PICTURES!"
Most feeding far he Bell. Conditioned.

Our Relations
With the Public
—and Ourselves

By PHILIP R. WARD

Installment VI

Making a Habit of Movie-Going

The hero of this story is a dog, a humble animal, dead some 50 years, and not even known by name. Because he belonged to a man named Pavlov, he is remembered simply as Pavlov’s dog.

What, asks the gentle reader, does a dog have to do with public relations and with the problems of the motion picture industry? Well, oddly enough, there is an association, and, with your kind indulgence, we shall proceed with our tale of this portentous pup.

Around the beginning of this century Pavlov’s dog made history in a most unpoetic way: he slobbered. Now, hungry hounds have done so since time immemorial, but Pavlov’s dog provided the modern world with one of its first scientifically tested lessons in the mysteries of habit. And habit, as the oracles of economics confess, is far more often than not the reason why people buy a product.

Where did it all begin? Well Pavlov was a curious man. It seemed perfectly natural for his little pooch to salivate each time he set a feeding tray before him. What startled Pavlov was that the dog also salivated at sights and sounds frequently associated with food. He got an inspiration. Pavlov began to clang a bell with each new presentation of supper, repeated the process over and over, 30, 40 times. Finally he withheld the food entirely, but continued to sound the bell—and held his breath. Pavlov’s precognition was right. The dog went right along happily salivating. Food . . . Bell. It made no difference. They were fused into one overpowering impression.

At that moment one of the great canons of modern science was born: the Conditioned Response.

Proof of a conditioned response meant one thing. Under certain conditions, a controlled stimulus (such as the clanging bell) can evoke highly predictable reactions (like salivating) in living things. It suggested that in one way or another man, himself—yes, glorious, vain man—might be susceptible. To advanced thinkers occurred the outlandish proposition that perhaps otherwise sophisticated humans might be trained to respond to other bells under other circumstances—in the great laboratories of the marketplace, perchance.

And indeed they could be trained, as the then growing field of psychology soon learned. Though in a somewhat different way.

A basic distinction exists between conditioning man and animal. The latter responds entirely through reflex mechanisms, is absolutely incapable of resistance by dint of nature’s laws. Pavlov’s dog enjoyed no control over his unsanitary actions. His nervous system said

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slobber—and he simply accommodated. Man, on the other hand, is reputed to have intelligence, is conditioned by the process called learning. Simple physiological force, alone, does not dictate his response. He can resist any stimulus that human intelligence can devise. God has made him a creature of free will. Theoretically, free will means people do what they want, speak as they like, buy what they chose. But, in reality it doesn’t quite work out that way.

Man is also a creature of habit. So much so in fact, that he spends the better part of life performing a good deal like Pavlov’s drooling dog.

**Slave To Habit**

The drama of habit is never-ending. Every day, virtually every hour, man stages unthinking little rituals, unconscious little actions. He wakes at 7, shaves, brushes his teeth, sips coffee, reads the paper. Endowed with free will, he is completely free to alter this pattern. He might allow his beard to grow. Drink cold beer for breakfast. But he doesn’t—as a rule.

Many things he does he has learned to do because they are proper. Many others he does because of conventions (the habits of other people). Habit is always connected with those two reasons. It is always a matter of pleasure or pain. He’s in the habit of avoiding fire because it is painful. He’s in the habit of smoking Luckies because—well, because he’s in the habit.

By subscribing to habit, man finds life far more comfortable, less complicated. Picture it otherwise: he’d be bogged down all the livelong day in continuous mental conflict. Every fresh move and current that came across his vista would become a matter of deep, deliberate introspection. Man has neither the time nor make-up for such as that. Habit, said William James, is merely Mother Nature’s way of “steering day to day living unto paths of least resistance.”

Along the economic frontier, habit is to business what the conditioned response was to Pavlov. The trick is in finding some latter-day equivalent of the clanging bell, to train the consumer to respond through his pocketbook. Virtually no manufacturer functions on one-time sales. Turnover, repetition is everything.

Some may look at this bell business cynically. Well, just look around. Note the stereotypes in your own buying habits, in those of your friends. You may note with pleasure how many an otherwise hard-shelled business operator, perhaps even the most tightfisted purchasing agent you know, will doggedly fall prey to undeviating consumption ruts in the simplest everyday purchases—cigarettes, razor blades, beer. No one’s above it.

Norman L. Munn, one of the nation’s leading authorities on behavior and human adjustment put the scientific cap to this discussion by stating: “Most of our attitudes—our tendencies to react positively or negatively to objects, situations, persons or ideas—are acquired through the conditioning process at some point earlier in life.”

Why, you ask, is the movie industry so especially sensitive to habit? It is accepted fact—borne out by the ever-swelling boxoffice receipts of this hour—that the better production will always return a profit—habit or no habit. The realistic conclusion would seem to be this injunction: make better pictures, and habit will take care of itself.

This is true, of course. Quality is always the ultimate, uncompromising answer to all industry problems. But it is an over-simplification. Here’s why: Habit, by definition, is a near-mechanical, unthinking response by the human being to certain situations. Folks will fall victim to the habit of coffee or cigarettes because they feel sure that one pleasant experience will be substantially like the next. Obviously, this reaction does not apply to movies.

Filmdom is a unique merger of the techniques of art and the techniques of industry. Because the product is a creative one, it lacks the attribute of the mass-production product—sameness. Artistic attainment cannot be turned on or off like a vacuum cleaner, controlled like the cut of a turret lathe or the size of an ingot mold. Hollywood always has, and always will turn out product of varying degrees of quality. In this unique art-industry, that is as immutable as nature’s laws.

Under this circumstance, the need to develop in some degree a habit of movie-going assumes critical importance. Lacking it the public will simply patronize only the select films. The vast investments and properties of the film industry demand a continuing day-to-day revenue. Theatre and studio overheads go on no matter what is produced by the creative elements. Is the average theatre to succumb in time to a climate in which its doors will unlock only for the exhibition of the top-flight movie? And what about the studios? Can they, likewise, function securely in that kind of atmosphere?

The motion picture industry must find and establish some broader, more basic element than the quality of individual films—some common denominator—that will
Building Acceptance Habit for Products

impel people to go to the movies. It must seek to rebuild the movie-going habit, between attractions, to evoke a common response from the movie-going experience.

The mission of this conditioning process is to sell the broadest possible attributes of the medium—the personal profit to be derived from going. It might be pure pleasure. It might be relief from everyday tensions, or physical relaxation. It might be education values. Whatever these general rewards might be, they constitute the “sameness,” the common denominator of motion pictures. It is on some such basis that this industry must institutionalize itself.

* * *

In examining how movieland might tune up its habit-conditioning bells, let’s survey what some industries are doing in this vein. We shall see how effectively other industries institutionalize themselves as a means of nurturing an acceptance habit for their products. And let’s note, too, how the stimuli they project might have even sharper meaning if applied to an institution as intrinsically romantic and exploitable as the motion picture.

From Beer... to Waxed Paper

The United States Brewers Foundation (see cut) is composed of many of the nation’s leading brewers. The constituent companies earmark substantial budgets for the purpose of advertising their individual labels. But management recognizes, further, that the advertising campaigns of each brewer will be vastly enhanced if a beer-drinking taste is widely cultivated. By initially establishing an acceptance climate, Pabst, Schlitz, Budweiser, and all other brewers carry their individual messages into a receptive market. The Foundations’ aim is simple: to identify the institution of beer-drinking with our everyday American tradition. The advertisement a hand reads, “In This Friendly, Freedom-Loving Land of Ours... Beer Belongs—Enjoy It!”

Try to envision life in America without the Motion Picture Theatre. It’s so much a part of the national custom, the folkway, that its passing from the scene would likely product a major sociological change in the face of the land. And this is no mere melodramatics. Would it be difficult to prove to the country that movies are an integral part of America’s enriched standard of living? “In This Friendly, Freedom-Loving Land of Ours... Movies Belong—Go Out To See One Today!”

If there is some other product less romantic than waxed paper, the manufacturers of that handy stuff would like to hear of it. Notwithstanding, the Waxed Paper Merchandising Council is not too self-conscious to search for some angle that will glamorize it, make it seem an essential of our daily lives. “To Be Sure It’s Fresher...” reads its terse slogan. At once the public is made aware that the food it eats pleases the palate so much because of the wrapping. Thus does waxed paper become an institution of public pleasure and good health!

Against this, would anyone deny that the attributes of the movie medium fairly shout with dreamy enchantments? As waxed paper fights the encroachments of cellophane, while leather battles to hold its market against the advances of plastics, while railroads boast of their advantages over planes and trucks—we must implant in the public mind a firm conviction that going out to the movies is a rewarding experience. “To Be Sure It’s Bigger, Better Entertainment...”

Let us turn now to the humble orange. Comes breakfast, or a steaming summer day, or a common cold, that

(Continued on Page 18)
S. H. FABIAN had glad tidings for Stanley Warner stockholders in the financial report at the company's annual meeting in Wilmington, Del. Net profit doubled for the first quarter of the current fiscal year ended Nov. 27, 1954, rising from $523,100 to $1,110,110, in comparison to the same stanza in 1953. Figures include the operations of International Latex Corp., acquired last April 30.

EDMUND C. GRAINGER is welcomed to Republic Pictures by RICHARD ALTSCHULER, director of world wide sales. Grainger takes the post of sales manager in charge of circuit operations. He was formerly an RKO Theatres executive and president of Shea Enterprises.

BROTHERHOOD, the annual drive for inter-faith understanding, was launched by the amusement industry in grand style, as more than 1,000 leaders of show business gathered at New York's Waldorf-Astoria to pledge their support for the ninth annual inter-faith campaign sponsored by the Amusements Division of the National Conference. A star-spangled assemblage paid homage to J. Robert Rubin, permanent chairman of Amusement Division.

ALFRED STARR & TRUEMAN REMBUSCH, co-chairmen of the Joint Committee on Toll-TV, report that leading circuit heads are voicing enthusiastic response to the committee's anti-Toll-TV campaign, terming the action "long overdue." The co-chairmen also revealed that public relations counsel has been retained to counter the propaganda of Toll-TV interests to get FCC approval of subscription television without a public hearing on the issues involved.

BERNARD JACOBS, IFE v.p. in charge of sales and distribution, revealed that the company is expanding its sales operations to cover the 34 exchange areas in the U. S. including Alaska and Hawaii, and is ready to make distribution deals for American-made product. Six new district offices will be opened, and the home office will expand its facilities in NYC.

M. A. SILVER, Stanley Warner Pittsburgh zone manager, has been named for the annual Man-of-the-Year Award by the Pittsburgh Junior Chamber of Commerce. This marks the first time the Chamber has cited an individual in the entertainment field. Mr. Silver was nominated for bringing Cinerama to the city, and for his charitable activities thru the local Stanley Warner theatres. With 11 winners in other fields, he will receive his award at the Man-of-the-Year Dinner in Hotel William Penn on January 31.

MERLIN LEWIS, veteran trade journalist, and recently a v.p. of The Film Daily, has been elected executive secretary of the Theatre Equipment and Supply Manufacturers Association by the TESMA board, it was announced by Fred C. Matthews, president. Lewis will headquarters in New York City.

WILLIAM J. HEINEMAN, KIRK DOUGLAS, and MAX YOUNGSTEIN met the press to announce that Douglas has re-activated his Bryna Productions unit and will turn out six features for United Artists release. The actor's entry into production was marked by a gala reception attended by press and radio-TV representatives. Douglas will star in two of the films, one of them "Van Gogh."
MADE THE NEWS

ARTHUR B. Krim, United Artists president, whose company has already stored up a flock of blockbuster productions for 1955 release, is still bent on stocking the larder with Grade A grossers. His latest deal has Joseph L. Mankiewicz’ Figero production unit set for four pictures to be released by UA. Two will be written and directed by Mr. Mankiewicz and the first, “The Story of Goya,” will roll as soon as he completes “Guys and Dolls” for Samuel Goldwyn.

◊ J. F. “Jack” O’Brien, former manager of RCA Theatre Equipment, has been appointed manager of the Theatres and Industrial Marketing Department, Engineering Products Division, RCA. Widely known throughout the theatre field, Mr. O’Brien is now in charge of product planning, marketing, and sales of RCA theatres products and equipment.

MAGNA THEATRE CORP., whose first Todd-AO production “Oklahoma” is scheduled for a mid-May premiere, has announced the development of an “all purpose” projector designed to handle 65 mm film used in Todd-AO process, 35 mm film, CinemaScope projection, and a flexible combination of multi-soundtracks. It was reported that the projector will be ready for volume distribution about a year after the premiere runs of “Oklahoma.”

Y. Frank Freeman, Paramount Studio chief, is in NYC for week-long conferences with home office executives on upcoming releases . . . JAMES R. GRAINGER embarked on a swing thru Mexico City, Havana, New Orleans and Dallas for a series of RKO sales meetings.

STANLEY WARNER board re-elected the following officers at the annual stockholders meeting: SIMON H. FABIAN, president; SAMUEL ROSEN, executive v.p.; DAVID G. BAIRD, chairman of the finance committee; HARRY M. KALMINE, v.p. and gen. mgr.; NATHANIEL LAPPIN, v.p.; W. STEWART MCDONALD, v.p. and treasurer; DAVID FOGELSON, secretary; FRANK J. KIERNAN, controller; JAMES M. BRENNAN, assistant treasurer; MILES H. ALBEN, assistant secretary.

HARRY COHN gave impetus to his recent announcement that Columbia will finance the production of stage plays by revealing that MAX GORDON, noted Broadway producer, has been appointed as a consultant to supervise the program . . . J. RAYMOND BELL, p.r. executive for Columbia, has been voted a member of the board of managers of the Montclair, N. J. Community Hospital . . . Regional chairmen recently named for the National Conference Brotherhood Drive were: New York area — SPYROS S. SKOURAS, president of Skouras Theatres; Hollywood — G. RALPH BRANTON, Allied Artists v.p.; N. C. S. C. and Florida — EDWIN D. MARTIN, president of Martin Theatres . . . WALTER C. AMENT, Warner Pathe News v.p., has been named chairman of MPAA’s Newsreel Committee for 1955.

CHARLES J. FELDMAN may pull off the distribution surprise of the year with the March release of U-I’s “Revenge of The Creature.” The general sales manager announced that the film will be of all things—3D! Feldman stated that he believes audiences are ready for a 3Der.

EUGENE F. MCDONALD, J.R., president of Zenith Radio Corp., fanned the flames of the Toll-TV controversy, when he charged HAL FELLOWS, president of the National Association of Radio and Television Broadcasters, with attempting to align the NAB with motion picture theatres in an effort to scuttle or delay subscription TV. McDonald referred to a letter sent by Fellows to the FCC which the Zenith president said asked “the commission to follow a course of action that would delay as long as possible giving the broadcast industry access to a whole new field of competition for the box office audience.” McDonald further charged Fellows with only expressing a personal opinion and not that of his membership.

Died: FREDERICK W. DuVAL, 62, MPAA treasurer, of a heart condition. MAURICE N. WOLF, 75, retired p.r. representative for MGM, in Boston.

News

WILLIAM GOLDMAN, prominent Pennsylvania exhibitor, made all kinds of news last week by sponsoring one of the greatest p.r. projects in movie industry history. A historic shrine to the movie industry, in the form of a Nickelodeon replica, was denoted by Goldman to the famous Franklin Institute in Philadelphia. (For details, see What the Showmen Are Doing!)

JACK L. WARNER corralled one of showbusiness’ most talented individuals, Elia Kazan, signing the famed film (“On the Waterfront”, etc.) and stage (“Streetcar Named Desire”, etc.) director to a long term WB pact. Kazan has just completed “East of Eden”, from John Steinbeck’s best-seller, for Warners.

At the signing: Ben Kalmenson, Kazan, Warner, Mort Blumenstock.
simple little fruit turns out to be an American institution. Drinking orange juice is a national habit, and it would take something more than an act of legislation to controvert that fact. How come? Well, messages such as that styled by the Florida Citrus Commission ("It's Always Time for Florida Orange Juice") do much to propagate and nurture the orange juice tradition. Though this body is aware of the nation's orange thirst today, it refuses to rest on its oars lest some agency like prune growers steal a march and usurp its dominance. Hence, the Florida Citrus Commission supports its conditioning program by stating that oranges not only taste good; they are good for you: "Your Best Daily Source of the Vitamin C You Need Every Day."

Make Happiness Compulsory

"It's Always Time To See A Good Movie." How easy to say. Makers and growers of prosaic, utilitarian products spin romanticized stories about their industries with such overpowering persistence that the great bulk of the populace comes to believe—firmly, unwaveringly. This business of ours offers the most attractive product of all: Pleasure. A campaign to institutionalize movie-going could be as persuasive as a political platform abolishing drudgery, making happiness compulsory. No one could be agin it.

There are two noteworthy, basic similarities in the institutionalizing advertisements just illustrated:

(1) The Organization. The undertakings usually are cooperative. Competitive forces from without impel individual companies from within industries to band together for mutual protection and advancement. They ring bells heralding the broad, overall values of the commercial institutions of which they are part. The basic aim of the group is to irrigate the fields of public acceptance, so that they might be more fertile for their individual products.

This costs money, of course. But it is far cheaper to institutionalize collectively, than stubbornly to merchandise alone in markets that might be unresponsive, perhaps even hostile. If the vast public fields are furrowed and fertilized in advance, the seeding is simpler, the harvest more abundant.

(2) The Message. The simple aim is to represent the institutions of beer-drinking, waxed paper or orange juice as indispensable elements of our everyday life. They seek to condition people to take them for granted—like brushing teeth, or reading the morning paper—habits beyond studied thought or serious appraisal. The idea is to convey the impression that it's perfectly natural, always has been, always will be.

How can the movie industry make the public responsive? Institutional advertising—as we have seen—is one answer. But there are literally hundreds of others. The individual tactics of successful conditioning are of less importance to this discussion than the over-riding injunction behind them: ring a sharp and convincing bell. And this translated into practical terms means the movie industry—both the film and theatre branches—must institutionalize the habit of going to the movies.

To this end, filmdom's avenue of approach is three-pronged. First, study must be made as to precisely why "occasional" has replaced "habitual" in the nation's movie diet. The answers will go far in helping to engineer the bells we would ring. These will constitute the second and third steps: one bell to sound the "whats" of the industry, another bell to clang out the "whys." Let's follow this program step by step.

Once upon a time, folks actually went to the movies without even consulting the theatre pages. After dessert—two, maybe three times a week—they put on their hats and coats and went. The bill of fare was unimportant. It was simply the thing to do, and just about everybody did it. Movie-going was habit. As late as 1947 a serious student of esthetics, Professor Erwin Panofsky, speaking at Princeton, made this assertion: "In modern life the movies are what most other forms of art have ceased to be, not an adornment but a necessity."

Loss of Necessity

Somewhere along the line movies stopped being a necessity. Economic circumstances had little or nothing to do with it. Folks had the money to go to the movies, but fewer and fewer, it seems, had the inclination. Perhaps these are a few reasons why:

(1) Intellectual Snobbery. There has always been an element in the public which finds it the height of good fashion to assiduously avoid films made in Hollywood. They will laud mediocre foreign films while turning its nose up at Hollywood's best. Then there is the clique that brags, "Why, I haven't been to a movie in a year." This is said in tones connoting the pinnacle of cultural and artistic discernment. You'd think they earn a Pulitzer Prize in letters for such abstinence. This breed is not totally lost. They can be conditioned with their own medicine. Snobs are like that.

(2) Lack of Faith in Movies. Many intellectually honest persons became bored with the calibre of films hacked out during the lush war and first post-war years. Let us admit that quality did reach a pretty low level in those "anything goes" years. Just as the movie-going habit became strongly fixed in the '30s and '40s, so did the habit of not going become entrenched in the '50s. A down-to-earth, sincere campaign, free of hyperbole and committed to plugging the new-found maturity of
movies can re-capture their attention.

(3) Indifference. Another element views movies with the same interest college coeds regard advice from home—not at all. The reason is simply that there is no communication between them and this industry. They are indifferent to movies because movies are indifferent to them. We have never cultivated their interest in the medium. The mission here is basically educational and informational.

(4) Competition. Of course, this is the major reason. No one can deny that television had made the deepest inroads into the movie-going habit, and the medium is here to stay. Thirty million TV sets and nightly audiences reaching many millions are hard figures to water down. The simple question is this: Where does the movie industry go from here?

**Without False Pride**

The task is to prove that movies in a theatre have got what television ain’t. And, without false pride, a long list of advantages can be enumerated. Were an all-industry campaign, financed cooperatively by film and theatre companies, inaugurated to institutionalize tested values of movie-going, were it powered by half the drive put behind picture-by-picture selling, much of this so-called “lost” audience would be regained, and, perhaps, millions of “never-found” filmgoers discovered.

* * *

Upon learning something of the nation’s non-movie habits, the industry can ring its bells at last. The conditioning process begins. We must sound the “whats” of filmdom.

People do not regard an industry or its achievements sympathetically unless first it knows something about it. What does motion picture business stand for? What are its objectives? What kind of people make movies? What goes into film production? What does its existence mean to you? The public must be told!

In the average industrial enterprise, answers to such questions might make woefully dull story-telling. The movie industry is blessed with as intriguing a tale of commerce as any under the economic heavens. This a fascinating creative business, the making of movies, a medium designed to transport people into a fanciful world far removed from the humdrum of their routine lives. It brings not only pleasure, but relaxation, physical and mental. The talents of many artists go into the production of a movie, called by some the greatest of the arts. The motion picture has brought succour from battle to fighting men, diversion to the distraught, comfort to he anguished. The impact of the motion picture goes far beyond these few rewards.

It’s time to tell the world of the role of movies in our modern everyday life. Its effect upon our customs, our standard of living. These words of Professor Panofsky bear repeating: “Whether we like it or not, it is the movies that mold, more than any other single force, the opinions, the taste, the language, the dress, the behavior, and even the physical appearance of a public comprising more than 60% (in 1947) of the population of the earth. If all the serious lyrical poets, composers, painters and sculptors were forced by law to stop their activities, a rather small fraction of the general public would become aware of the fact and a still smaller fraction would seriously regret it. If the same thing were to happen with the movies the social consequences would be catastrophic.”

“Catastrophic” to be sure. Picture Times Square sans its movie palaces. Imagine small towns without bright marquees to flood their Main Streets with warmth. Going out is an American pastime. Where would folks go? And how about the youngsters? These are questions to be posed in conveying to the public the importance of the cinema.

Ringing the bell of “whats” is one thing. It sells the motion picture as a commercial establishment, strives to rationalize its very existence as a needed and indispensable industry. The other bell serves to sell the other facet of filmdom: the medium.

If the objective is to portray the movie-habit as a habit well worth acquiring, the public should be told “why.” Most people have vague and undefined notions about their liking of film entertainment. These reasons are seldom expressed. By spelling out forcefully and

(Continued on Page 29)
Every man, woman and child... every occupied seat... is your "captive audience"! Add them up and they give your trailers 100% readership... an advantage unrivalled by any other advertising medium.

So, when you're thinking of where to put your advertising dollar... put it on the screen... because that's where it scores in front of 100% of your sold customers. And, of course, that means Trailers...
"Six Bridges to Cross"

Business Rating 0 0 0

Exciting crime melodrama. Sock for action houses. Above-average generally. Strong exploitations in revelations about functioning of the police underworld information system.

This Universal release is a better-than-average crime melodrama, which moves rapidly and is filled with genuine excitement. Based on Joseph Dineen's "They Stole $2,500,000—And Got Away With It," it is a kind of fictional account of events in the life of the mastermind of the Brinks robbery. Sydney Boehm has provided a clever script, and the production is competently acted and well directed by Joseph Pevney, who maintains a spirited pace. Story concerns the growth of criminal Tony Curtis, from a delinquent in youth, to a cunning thief in maturity, tracing his amazingly prolific career in crime. He is shot at the age of fourteen by cop George Nader, an incident which initiates a life-long association between the two men. Nader befriends the young hoodlum and tries to get him on the straight and narrow and, at the same time, receives information from him leading to the conviction of criminals. Film thus interestingly explores the little-known story of police-"stoolee" relationship. In and out of prison, Curtis finally rings leads huge robberies, always managing to establish alibis for himself. Nader, now a lieutenant, is, despite the alibis, no less suspicious of Curtis' connection with a $2,500,000 robbery. He gives him the choice of confessing or being deported. Curtis, cornered, allows the cop to recover the stolen money. He is killed in a gun-battle with members of his own gang. Curtis turns in his best performance. Nader is effective as the cop.


"Carolina Cannonball"

Business Rating 0 0 0

OK for the dullers in metropolitan naborhoods. Rates much higher in hinterlands. Will probably howl.

This corny comedy with a topical flavor is chock-full of slapstick. Fans who like Judy Canova and her brand of rustic humor will have a field day as she clowns and roars in her inimitable style. Judy stars as one of the two inhabitants of a ghost-town out West. She and her grandfather (Andy Clyde) man a steam-driven trolley car, which is the only means of transportation in the area. Plot involves the landing of an atomic missile in desert near Roaring Gulch, and the emergence of three enemy agents with a U. S. Government agent (Ross Elliott) pursuing them. Pursuit is hot and heavy with Elliott trying to capture the enemy, and love-sick Judy trying to capture Elliott. When the trolley breaks down, Judy and Grandpa, discovering the missile, decide to use it as a new boiler. In hectic conclusion, all the characters are on the Cannonball which is streaking towards Las Vegas, endangering the lives of the city's inhabitants. Air Force drops bombs trying to sidetrack the speeding trolley, and Judy, Grandpa and Elliott jump to safety before the whole thing explodes. The Atomic Commission requests Grandpa to build a model for future atomic-powered trolleys.


"Trouble in Store"

Business Rating 0 0 0

Fine English comedy rates high for art houses and class situations. If properly exploited, it might get surprising grosses in the general market.

This J. Arthur Rank presentation is a hilarious—sometimes brilliant—comedy about the goings-on in a large London department store. Featured are a talented young comedian, Norman Wisdom, and Margaret Rutherford. Director John Paddy Carstairs keeps the fun rolling at almost breakneck speed. It will certainly be the choice for the art house trade, and, with strong exploitation, might do well as general classification comedy. The hilarity starts quickly when a new executive (Jerry Desmond) takes over store management and immediately becomes involved with stock-clerk Wisdom, who has a magnificent talent for doing the wrong thing. Desmond's other troubles include large-scale shoplifting (with Rutherford as the very prolific thief) and a plot to loot the store. Wisdom, alternately fired and re-hired and in love with shop-girl Lana Morris, happens upon the plot and "straightens" everything out. During riotous scene, depicting behavior of women in a "bargain sale," would-be thieves are caught, along with shoplifter Rutherford, and Wisdom wins the girl, along with a promotion. Real fun arises in scenes in which Wisdom's awkwardness is displayed—setting fire to himself, skating after a bus, accidentally squirting executive in the face, and the like. Humor is down-to-earth, a potent selling-point for mass audiences.


"The Good Die Young"

Business Rating 0 0 0

Fair dualler. Above-average cast is strongest selling-point. Exploitation can play up action elements of plot to advantage, but script is weak and film poorly paced.

An impressive cast is featured in this Remus Production, but it does not compensate for a rather poor screenplay. Film is overlong, moves slowly. Set in London, story opens with four men preparing to rob a post-office. Then, through a series of flashbacks, their meeting and the events that lead up to the robbery are revealed. Flashes are not very well handled, producing jarring effect in rapidity with which they succeed each other. Connection amongst the four men, all of whom come from different walks of life, is that they are in desperate need of money. One is an ex-fighter (Stanley Baker), who has had a hand amputated and can't find work, another a man (Richard Basehart), with a pregnant wife who must return to America, the third an Air Force pilot (John Ireland), whose wife (Gloria Grahame), is unfaithful, and the fourth a dishonest n'er-do-well (Laurence Harvey), married to a rich wife (Margaret Leighton), who refuses to finance his debts. Harvey plans the robbery, convinces the other three to join him. They get away with the money, but Harvey kills Ireland and Baker. In film's conclusion, Basehart and Harvey exchange shots and both are killed. Margaret Leighton and Gloria Grahame stand out.

the fiery McDonald will play rough.

To add to the weight of battle comes another blow from the Justice Department. To its complaint against producing companies, charging restraint of trade in their refusal to sell films to television, has been added the names of COMPO and the Allied States Association. This move must perforce cast serious suspicion upon the influence of toll-TV proponents, coming as it does at this crucial hour. In the words of Allied general counsel A. F. Myers: "The timing of the motion, in view of a recent announcement that the trial has been postponed until next September, indicates a purpose to afford Commander McDonald ammunition for his propaganda campaign for Toll-TV."

If, as implied, the Justice Department is allowing itself to be used by one side in this battle, it is an abuse of authority that should be exposed. A study of this situation by Congress would certainly be warranted.

It is incumbent for all members of exhibition—and production as well—to remain firm against this opposition. The joint committee on toll-TV is stoutly returning salvo with salvo. Campaign plans have been mapped and a fighting fund is earmarked. This body deserves—indeed, commands—your fullest cooperation.

An Event To Remember

How deeply rooted is the motion picture in the American tradition? Is it merely a minor outcropping, or a major symbol of our times? Out of Philadelphia last week boomed an answer in tones both uplifting and impressive.

Within the walls of august Franklin Institute, one of the nation's loftier pillars of culture, not 100 feet removed from Benjamin Franklin's massive marble likeness, was dedicated a shrine to one of the industry's earliest artifacts, the nickelodeon, circa 1910. By incorporating this exact replica in so distinguished an institution, movie public relations received a decided boon. It was an event to remember.

Sharing the spotlight with the nickelodeon itself was the ceremony surrounding it. One speaker after another from without our industry paid glowing homage to the movie medium. Some for its contribution to the community weal, national and armed forces morale. Some commended it in terms of art and education, others for its continuing alertness to humanitarian causes. It was truly a moment to make a member of the industry proud.

Prime mover behind the dedication was William Goldman, whose sensitivity to broad projects aggrandizing the name of moviedom should serve as inspiration to leaders in every branch. No sooner had the nickelodeon been dedicated than Mr. Goldman embarked upon another stimulating campaign. At a banquet that evening, he called upon the industry to give thought to a cinema Hall of Fame which would enshrine figures of merit from every phase of the business—creative, management, exhibition, et. al.—for posterity to honor.

More power to Mr. Goldman and to others in our trade, who, by their words and deeds, strive to make the motion picture a living, growing American institution.
A Letter to Marilyn Monroe

"Underwater!" Junket-Deluxe

It's weeks after the event, but I'm still wondering whether it was Howard Hughes who insisted that the 197 guests who went junketing down to Florida's Silver Springs for the underwater premiere of "Underwater!" should travel to Jacksonville by air, and thence to the Springs by road. If so, it was a piece of publicity wizardry.

Because of the bus trip from Jacksonville, which took a contrastingly tedious three hours or more, everyone in the party was lauding the earlier 'plane ride —by TWA (which Mr. Hughes owns)!

And what a ride it was. Luxury in excelsis. Individual bottles of champagne (four to each guest) liqueurs, steak, baskets of fresh fruit, nuts, olives, canapes, cocktails to order—the works.

As soon as we arrived and had showered in our various motels, we were feted by local damsels—college queens—cocktailed again, dined, wined and dolled up with camellias. Even the Florida cops served the Press party as unofficial taxi-drivers when other transportation was lacking.

The actual underwater screening of the picture was an unimportant part of the operation. Everything worked all right mechanically, but everyone could see at a glance that an aqualung is even worse to wear than a bunion. So only a few brave souls braved the crystal clear waters, and the film played to a practically empty "house".

Lou Berg, motion picture editor of "This Week", almost won himself an obituary. While skin-diving he lost his mouthpiece, and in trying to reach for it, found that one of the aqualung straps had slipped off. Lou decided to shed the heavy gear, but succeeded only in wrapping it around his feet. He was trapped 26 feet down, and helped up only just in time by a technician who happened to spot him.

Jane Russell was a real sport. She got to the Springs late, and the water was icy. But that wonderful gal slipped into her bathing togs, doused an aqualung and did a few dives while the spectators goggled. Then, after changing, she came down to the bar and mingled democratically. But she looked overworked, and over-tired.

Debbie Reynolds dropped in from the West Coast, en route to meet her sweet-heart, Eddie Fisher, who was in Miami. Asked about the wedding, she blushed prettily and said "It won't be before June—and I ought to know!"

Not being addicted to plain water, I saw the film at the Marian Theatre in nearby Ocala, riding there with Richard Egan, who co-stars with Miss Russell, and a blonde bombshell named Jayne Mansfield, who was rooming with Mala Powers at my motel. When we arrived Dick had to square Jane Russell, so somehow I found myself escorting Miss Mansfield. For the remainder of the junket I had her monopolized.

At my age (same as Jack Benny's), a man can't afford to be too discriminating, but there was I entertaining a young lady, with a multi-millionaire footing the bill, and her 21 years old, and with a vital measurement of 39, which did full credit to her bright red Bikini!

"Variety" correspondent reported he didn't quite understand how Miss Mansfield got into the party. I can tell him. The young lady's first picture, made by an independent producer, and called "Girl Murdered", is being released through RKO, which has her in line for a contract.

She told me, when buying a baby alligator to take back to California, that she'd owned one before, but it died. "It got frozen". Looking at her I couldn't believe it!

A guy from the Flamingo, Las Vegas, was handing to all and sundry fake one-dollar bills. As a gag, RKO publicity chief Perry Lieber tendered one at a bar in Ocala and all but got the change.

The party consisted of two plane loads of newspapermen from New York, and one from California; admirable organization was shown by two West Coast gentlemen who used the opportunity for a free trip eastward, by missing the Coast plane and hopping aboard the one bound for New York.

As they say in the local sheets, a good time was had by all, RKO got a mountain of publicity, and Mr. Hughes got a mountainous bill.

Oh yes! The picture (release Feb. 9) is exciting.

Your Hopeful Admiring

Dear Marilyn Monroe:

As one who has read the manuscript of your yet-to-be-published autobiography, with its sordid revelations of your childhood, I quite appreciate your ambition to rise above such cultural achievements as sexual injury movies and cheesecake publicity (like the bath-tub scene in your next picture, "Seven Year Itch"). How they must make you blush!

Considering the architecture with which the good Lord blessed you, however, I am astonished to discover that you have not learned very much about homo sapiens (no, honey; it's not something you eat; It means MAN). Thanks to Twentieth Century-Fox, you have become a hot commercial property, and though it would be rather misleading to say you are a bone of contention, the fact remains that your own hard work and the company's exploitation genius have made a lot of people envious.

Some of them have kidded you into believing you could become a great dramatic actress. Only the other day you said yourself that you'd like to appear in a film based on Dostoevsky's "The Brothers Karamazov". Have you ever read the book? Do you know that Feodor Mikhailovitch Dostoevsky was an epileptic genius who, in addition to "The Brothers", wrote such gay little things as "Memoirs of a House of the Dead", "Down-trodden and Oppressed" and "Crime and Punishment"? Please, Marilyn, don't do this to your devoted public. Why not choose some pleasant trifle like the balcony scene in "Romeo & Juliet"? That would be fun.

Frank Delaney and Milton Greene, the gentlemen who have been acting as your advisers, say your Twentieth Century-Fox contract is invalid. So you have been made head cook and bottlewasher of Marilyn Monroe Productions, Inc. (What do you know about cooking? Let's ask Joe.)

President Monroe, huh? Maybe it's all a gag, because if I recall my history correctly, James Monroe's Presidency of these United States was known as the Era of Good Feeling, and the kind of feeling you've been promoting since you came to Hollywood with your wiggle is good in its way, too.

Don't let them fool you, Marilyn. Now that Fox has suspended you for failure to report for work, you'll have plenty of time for contemplation. I hope you will realize that there's a lot to be said for

the old Monroe Doctrine. But if, after listening to your new-found friends, you decide to toss it overboard, please don't forget to send a new calendar to:

Your Hopeful Admiring
John Ford has scheduled another top-budget film to be made in Ireland, along the line of his 1953 hit, "The Quiet Man," for Republic release. This will be one of the biggest Republic pictures of the year, reportedly budgeted at well over a million dollars.

The property, titled "Three Leaves of A Shamrock," will have two top male and one female star in the cast. Ford, who is now in Ireland scouting locations for the productions, is negotiating with Maureen O'Hara for the lead.

It appears that production will be slow at Republic through the remaining winter months, with only four films definitely scheduled between now and the end of March. All of the productions, however, will be in the high-budget class, employing the calibre of casts seldom seen in Republic pictures.

One of the quartet, "Man From Texas" (John Payne, Mona Freeman, Lee J. Cobb, Ray Middleton), Trucolor, is shooting on location at St. George, Utah. Joe Kane is associate producer-director on the picture, based on a Saturday Evening Post story by Bill Gulick.

Starting next week will be "Rebel Island" (Yvonne DeCarlo, Howard Duff, Zachary Scott), Trucolor—Edward Ludwig associate producer-director. It will be filmed entirely on location in the Bahamas.

Following on March 1 is "San Antonio de Espana" (Asna Maria Alberghetti, Richard Carlson), Trucolor—Frank Lloyd producing and directing. "The Gunman," Trucolor, which Ray Milland will star in and direct, rolls March 21.

Writers start work this month on three new properties to be added to the summer and fall shooting slate. The are: "The Ghost Breakers," a Judy Canova starrer for associate producer Sidney Picker; "The Big Jackpot," original screenplay on the schedule of associate producer William J. O'Sullivan, and an untitled screenplay produced by Rudy Ralston.

**RKO**

**Talent Scarcity Slows Inde Production For RKO**

**THE ANNOUNCEMENT, 2 WEEKS ago, that a minimum of 12 independent features would be shooting by the end of February in RKO release, now appears to have been somewhat premature. Thus far, only King Bros.' "The Boy and the Bull"—has set a definite starting date, February 10.

Most independent producers are running up against casting problems, a situation which has affected production even in the major companies. As one independent producer said recently: "Casting pictures, these days, is strictly a catch-as-catch-can proposition. The only thing we can do is complete all other phases of pre-production planning, and then wait until the right actors and actresses can squeeze the work into their heavy schedules."

This is no exaggeration of the situation. Many an independent production has gone before cameras on only two or three days notice, simply because the right stars found that he or she had four weeks to spare between other commitments.

"Roy and the Bull," Cinemascope & Technicolor, will be filmed on location in Spain. Director Irving Rapper is completing extensive tests of Serani Cherif, the ten-year-old Egyptian actor, for the title role.

Howard Hughes and Red Skelton are talking a term deal, whereby the red-haired comedian would make a number of comedies for the Gower Street studio. Hughes reportedly wants to co-star Skelton with Jane Russell in a high-budget comedy, this spring.

**20TH CENTURY-FOX**

**Fox Enters TV Film Field '55 Theatre Production Upped**

20TH CENTURY-FOX IS TAKING the plunge into television production with the formation of its own TV subsidiary, to be patterned along the lines of Columbia's Screen Gems TV unit. The entire Fox Western Avenue lot, which has been used in the past for overflow theatrical production, will be converted to TV—partially on a rental basis to outside producers, and partially for the company's own program.

Sid Rogell, 20th studio exec, will head up the new television operation. As an incentive to outside producers, the company plans to make available to rental clients, its own vast library of stock footage, certain story properties, and studio personnel.

A Fox executive tells Film BULLETIN, however, that theatrical production will take precedence at all times, and no employee will be released for a television assignment at the expense of a feature film.

Marilyn Monroe has been suspended for failure to report for pre-production work on the upcoming "How To Be Very, Very Popular," to be produced and directed by Norma Jean Johnson from her own screenplay. Darryl Zanuck assigned Sheree North to the role, and production will begin on February 14. "Pink Tights," in which Miss North is also scheduled to star, has been pushed back. General impression here is that Miss Monroe will recover from her flight of fancy and temperament and return to this studio, where she made an international star.

Two new properties for 1955 filming have been added to the company's schedule, reported here last issue. The are: "Anastasia," the Broadway hit, for which Zanuck paid $500,000, and "The Man Who Never Was," a British best-seller by Ewan Montague. This brings to 21 the total number of productions now definitely slated for '55.

Of these, nine will start within the coming five months, including the above mentioned Norma Jean Johnson effort. All are in the high-budget category, and half have been set for overseas lensing—at least in part. The group includes: "House of Bamboo" (Robert Stack, Robert Ryan)—Buddy Adler producer, Samuel Fuller director—to be 20; "Sir Walter Raleigh" (Bette Davis, made on location in Japan, starting January 1954). Richard Todd, Jay Robinson)—Charles Brackett producer, Henry Koster director—slated to go on February 14. Miss Davis, who had trouble deciding whether or not to accept the assignment, is now definitely set.

Also scheduled for production are: "The Left Hand of God" (Humphrey Bogart, Gene Tierney)—Buddy Adler producer, Ed ward Dmytryk director—to be shot partly in Hong Kong, starting February 28; "A Many Splendored Thing" (William Holden, Jennifer Jones)—Buddy Adler producer, Henry Koster director—to be made in Japan, starting March 7; "The Tall Men" (Clark Gable)—William Beacher and William Hawkins to produce and direct, starting in late March; "The View From Pompeii's Head" (possibly starring Gregory Peck)—Philip Dunne producer, no director set—starring in April; "Seven Cities of Gold"—Charles Brackett producer, starting in May; and "Lord of the Dance" (Clifton Webb, Robert Wagner, Martine Carol)—Charles Brackett producer, Delmar Davis director, starting in early June. The latter, originally slated to go in January, was postponed until the June date in order to secure Miss Carol for the lead.

**UNITED ARTISTS**

**Figaro Signs For Four Mankiewicz to Direct Two**

LATEST PRODUCTION DEAL EFFECTED by UA is one with Joseph Mankiewicz and his Figaro unit. The deal provides for four features to be made for United Artists' release, two of them to be produced and directed by Mankiewicz himself. The first of these will be "The Story of Goya," which he will start upon completion of his "Vanity and Dolls" production for Wagner-Goldwyn. "Goya" will be made in Spain. Figaro produced "The Barefoot Contessa."
Studio Size-ups

With Robert Rossen's decision to film his upcoming high-budget feature, "Alexander the Great" in CinemaScope, United Artists now has a total of six releases set in the ana-
morphic process.

Rossen already has set up production head-
quarters in Spain, and has signed Richard
Burtom, Fredric March and Claire Bloom for
the three top starring roles. He expects to
get actual filming underway within the next
60 days. The feature is budgeted at upwards of
$2,000,000, and is expected to be one of
UA's top releases of the coming year.

Casting also began this month on another
of the year's biog productions, "The Comed-
dian," which George Glass will produce,
starting early this summer. Jackie Gleason is
tentatively penciled in for the starring role,
provided the actor can work it in
around his heavy television schedule.

Two independents for UA release are now
shooting, with a minimum of three slated to
start in February. Those working are: "The
Beast of Hollow Mountain" (Guy Madison,
Patricia Medina), in CinemaScope & East-
man color—William and Edward Nassaour
producer, Edward Nassaour director, and
"Top of the World" (Dale Robertson, Frank
Lovejoy, Evelyn Keyes)—a Landmark pro-
duction, Michael Baird producer, Lewis R.
Foster director. The latter deals with the
actual operations of the U. S. Air Force
weather personnel being evacuated from an
ice island breaking up in the Arctic. It
would employ some 20,000 feet of film shot by
a Warner Bros. camera crew two years ago
at the experimental weather station 200 miles
below the north pole.

Pictures scheduled for February filming
are: "Pistolero" (Jack Palauce), produced by
Waxman Pictures Corp.—Philip A. Wax-
man producer, David Miller director; Bel-
Air's "Desert Sands" (not cast), Cinema-
Scope & DeLuxe color—Audrey Schenck
executive producer, Lesley Selander direc-
tor; and Edward Small's "The Brass Ring"
(Farley Granger, Anthony Quinn)—director to
be announced within the next few days.

Although no starting dates have been set,
as yet, for Samuel Goldwyn, Jr.'s slate of
three films to be made this year, writers
have been assigned to do the screenplays on
the first two features. First will be "The
Dancing Detective," based on a short story
by Cornell Woolrich, to be followed by
"Sharkfighters." Goldwyn hopes to be in
production some time early in March.

UNIVERSAL-INTERNATIONAL
New Story Buys Bolster
1955 Production Schedule

UNIVERSAL HAS BEEN BUYING
up new story properties at the rate of one
per week since the turn of the new year,
further indicating that the company will ful-
fill its predicted output of 32 to 34 films dur-
ing 1955.

Latest story buys are: "Runaway Bomb-
er," a psycho-thriller produced by Frank
Harvey, which has been penned by Aaron
Rosenberg's slate, and "Motel," an original
screenplay to be produced by Albert J.
Cohen starting early this summer. "Bomb-
er," will be given a high budget and cast
with top male stars. It tells of a B-52 Stra-
toftor whose crew has been accidentally
killed, leaving the plane flying across the
Pacific toward the United States with a live
H-bomb in its bay.

The studio's re-make of "The Spoilers"
(Annie Baxter, Jeff Chandler, Rory Cal-
houn), gets underway this week — Ross
Arthur producing in place of Robert Ar-
thur, announced last issue, and Jesse Hibbs
director. Arthur withdrew from the picture
after a disagreement with Miss Baxter.

Now shooting are: "Female on the Beach"
(Joan Crawford, Jeff Chandler, Jan Sterling)
—Alfred Zsigmond producer, Joseph Pevney
director; "Alien Enemy Post Alarm" (Jane
Wyman, Rock Hudson, Agnes Moorhead),
Technicolor—Ross Hunter producer, Dou-
glas Sirk director, and "The Private War of
Major Benson" (Charlton Heston, Julia
Adams)—Howard Pine producer, Jerry
Hopper director.

Following "The Spoilers," the company will
launch "The Rawhide Years" (Tony
Curtis, Arthur Kennedy) — Stanley Rubin
producer, Rudy Mate director.

Within the next fortnights, Sam Marx
terminated his U-I producer contract to join
Lucille Ball and Desi Arnaz' Desilu Pro-
ductions.

WARNER BROTHERS
Studio, Indie Production
Plans Due for Expansion

ALTHOUGH OFFICIAL ANNOUNCE-
ment is being withheld for the time being,
Warner Brothers executives—according to a
reliable source—are planning an expansion
of their own production slate for 1955, as
well as increasing their financing of inde-
pendent units who release through the com-
pany.

Jack L. Warner has just signed Frank
Rosenberg to a term producer contract,
bringing to four the total number of pro-
ducers on the studio roster. Rosenberg's
pack is for five pictures, the first of which is
"H骬al" (Edward G. Robinson), set to start in
about a month—Lewis Allen directing.
Following that, Rosenberg will handle the
production reins on "Miracle in the Rain"
(Jane Wyman), which rolls in the early
spring—Rudolph Mate directing.

The releasing slate has been given an un-
expected boost by the acquisition of distribu-
tion rights on Edward Small's "New
York Confidential," (Broderick Crawford,
Richard Conte)—Clarence Greene producer,
Russell Rouse director. Production is based
on the Jack Lait and Lee Mortimer best-
selling book. It had been expected that
United Artists would release the picture, in-
asmuch as Small has a releasing arrange-
ment with that company for the majority of
his features.

Three pictures are shooting for WB re-
lease at the present time. They are: "I Died
A Thousand Deaths" (Perry Lopez, Wal-
ter Abel, Beverly Garland)—David Weisbart
producer, Walter Doniger director, Batjac's
"Blood Alley" (John Wayne, Lauren Bac-
all), CinemaScope & WarnerColor—Robert
Fellows producer, William Wellman direc-
tor, (Robert Mitchum fired from the cast of
"Blood Alley," six days after the start of
shooting, and was replaced by Wayne), and
"The McConnell Story" (Alan Ladd, June
Alwyn, James Whitmore), CinemaScope
& WarnerColor—Henry Blanke producer,
Gordon Douglas director.

Coming up in the next few weeks will be:
"The Jagged Edge" (Jack Palauce, Shelly
Winters), CinemaScope & WarnerColor—
Willis Goldbeck producer, Stuart Heisler di-
rector, and probably either "So Shall I
Live," or "U.S.S. Marblehead"—both on the
production slate of Frank Rosenberg.

SHOWMEN . . . What Are YOU Doing?
Send us your advertising, publicity and exploitation
campaigns — with photos — for inclusion in our
What the Showmen Are Doing!
EXPLOITATION & MERCHANDISING DEPARTMENT
Industry Shrine
P. R. Monument

A showmanship and public relations promotion was born in Philadelphia which promises to stand as one of the greatest institutional monuments ever devised to perpetuate contributions made by the motion picture industry to the American way of life. Through the vision of William Goldman, prominent Pennsylvania exhibitor and film producer, a 130-seat replica of an early Nickelodeon has been constructed at the Franklin Institute, where it will stand as a shrine to the motion picture industry to remind the world of filmdom's role in the field of entertainment and education.

From sponsor Goldman's personal film library will be provided silent films featuring such bygone stars as Mary Pickford, Douglas Fairbanks, Theda Bara, Mabel Normand, Charles Chaplin, and Pearl White. The early productions of David Wark Griffith and Siegmund Lubin will be presented, plus the comedies of Mack Bennett's Keystone Cops.

In conjunction with the dedication, actor-director Charles Laughton was honored by the Franklin Institute. A gold medallion was presented to him by S. Wyman Rolph, president of the institute, to commemorate Laughton's life membership to the center of learning.

Following presentation of the shrine, the Motion Picture Associates of Philadelphia played host, at a dinner honoring local exhibitor pioneers, to a glittering assemblage of Hollywood stars and top industry executives. Exhibitors cited at the banquet were Alexander R. Boyd, Benjamin Amsterdam, William C. Hunt and Abraham Sablosky. Key speaker was Undersecretary of the Navy Thomas S. Gates, Jr.
Smash 'Underwater' Promotion

If the initial avalanche of publicity set off by RKO's sensational underwater premiere of the Superscopic, "Underwater!" is any indication, Perry Lieber and his exploiters may have come up with the showmanship stunt of the year. The wetly debossed was covered by close to 200 representatives of the nation's leading magazines, newspapers, radio and TV programs, and trade publications. As a result, all of the top mediums of communication are currently filled with breaks for the Howard Hughes production.

While this promotion is snowballing interest on a national basis, RKO showmen are busily compiling an idea-loaded pressbook which contains ideas and stunts, suggested by exhibitors, for local-level campaigns.

Reade, Metro Honored by Town

When Walter Reade reopened his Community Theatre in Kingston, N. Y., in conjunction with MGM's Motion Picture Theatre Celebration, the mayor proclaimed a "Go-to-the-Movies" month in Kingston, honoring both Reade and Metro. Reade was cited for providing "the finest in motion picture and stage entertainment in theatres which have been an asset and a source of pride to our city."

MGM was included in the proclamation because it saw fit "to honor the City of Kingston as part of its nationwide salute to the outstanding theatres in the U. S."

UA boxoffices set up scores of window displays in Gotham shops to herald the American premiere engagement of "Romeo and Juliet." The Double-day Book Store on Fifth Avenue tied in the classic film production with classic publications. A Madison Avenue glove shop used co-op ads in a display of national fashions. Florist shops, department stores and jewelry outlets were included in the campaign, which will be duplicated in other key openings throughout the country.

Unique 'Players' Premiere

20th-Fox showmen stirred interest aplenty by holding the NYC premiere of "Prince of Players" in the afternoon to enable Broadway stage personalities to see the Philip Dunne production. The unique performance marked the first afternoon bow of a Cinemascope on Broadway.

The deluge of stage and screen stars, arriving at the Rivoli, drew large crowds to witness the event and triggered tremendous interest around town. National coverage of the opening was made by newsreels, newspaper and wire service photographers, and Maggie McNellis, who tape recorded star interviews for her ABC radio program.

'Cinerama Holiday' Campaign

The second Cinerama feature, "Cinerama Holiday," which will be kicked off with special openings thru the month of February, is to be heralded via an extension promotion worked around the music from the Louis de Rochemont production.

Morton Gould, who composed six original themes for the picture, has recorded a special album for RCA-Victor. Mercury Records will also release an album recorded from the soundtrack. Columbia Records will issue a memorial record of Oscar Celestin, the jazz "great" who died recently, and who recorded two numbers for use in "Holiday." All will be heavily promoted in co-operation with the Stanley Warner corp. release.
DRIVE-IN CONVENTION

Allied States Association

On January 7 the National Advisory Committee on the above convention, consisting of Ben Marcus, Jack Kirsch, Ruben Shor, William Snaper, Abe Berenson and Abram E. Myers, met with A. B. (“Jeff”) Jeffries, the Convention Chairman, to perfect plans for the Drive-In Convention which will be held at the Chase Hotel, in St. Louis, February 8-10, 1955.

The amount of booth space already contracted insures the success of the trade show and requests for hotel accommodations are coming in at a pace which foreshadows a heavy attendance.

While indoor operators and outdoor operators are both affected by basic problems such as the film shortage, unreasonable film rentals, print shortage, etc., so that each class is to a degree dependent upon the other for the safeguarding of its interests, yet the two classes of operations do differ in important particulars and outside their projection booths are interested in different kinds of supplies and equipment.

Allied, therefore, welcomes the drive-ins as members of its regularly established units so that they may join forces with the conventional operators in the solution of their common problems. But in order that they may discuss and act upon problems peculiar to outdoor operation, and in order that they may inspect equipment and supplies of special interest to themselves, Allied now stages a national convention for drive-in operators in February of each year.

A good many indoor operators have branched out into the drive-in business, and that thickening of experience is valuable, but the drive-ins have brought to the industry a youthful, dynamic and resourceful group of showmen who are adding immeasurably to its strength and stability just when the need is greatest.

At the First National Drive-In Convention in Cincinnati last year the delegates pitched into the problem of compulsory stereophonic sound with such vigor that the film companies were quick to see the absurdity of their insistence upon that form of sound for outdoor theaters.

This year the drive-in men have equally pressing problems having to do with mounting film costs, print shortages, delayed availabilities and various forms of discrimination practiced against them.

FILM FINANCIAL GROUP

TOA

The independent film financing production corporation which was authorized by the TOA Convention and its Board of Directors, will be incorporated as a Delaware Corpora-

tion. It will be capitalized for $10,000,000 and will have as its temporary officers: President, Samuel Pinanski; Vice President, John Rowley; Treasurer, L. S. Hamm; Secretary, Myron Blank. The temporary Board of Directors will be made of these four plus E. D. Martin, Walter Reade, Jr., and Alfred Starr.

The bylaws will provide for a Board of Directors and an Executive Committee. The permanent Directors will be elected at the first meeting of the stockholders. Also at that time the officers and members of the Executive Committee will be elected by the Directors.

It was decided that the new finance production company will be called “Exhibitors Film Financial Group, Inc.” Thus to a long list of famous abbreviations may be EFFG. You’ll see it often in the days ahead.

It was voted to compile and to file an application to the Securities Exchange Commission for authority to sell the stock of the new company in all States. It customarily takes three to four weeks for the granting of such an application. Under the proposed by-laws the purchasing of stock will be open to all exhibitors, everywhere—and to exhibitors first!!

At the first meeting of the trustees they explained, “The only purpose for the formation of this corporation, the stock of which will be owned by the exhibitors of America, is to stimulate independent production to the end that the sellers market will be broken.”

The trustees emphasized that this is a TOA project only to the extent of getting the Corporation off the ground. Thereafter it will be the project of all those exhibitors who purchase stock.

It has been suggested that since it is the intention of this new plan to stimulate additional production, supplementing rather than substituting for the line up of product available, that the pictures should not be given to the major companies for distribution.

The permanent Board will undoubtedly take into consideration more economical channels of Distribution, thereby avoiding hiked film rentals as a result of high distribution overhead. The stockholders will of course make the ultimate decision.

SNOOPROOF TICKETS

ITO of Ohio

Ed. Note: In an earlier organization bulletin, Bob Wile, executive secretary of ITO of Ohio, informed the membership of a new type of admission ticket which he said had been okayed by the local Internal Revenue Department. Following is Mr. Wile’s correction:

Since writing you about Snooproof tickets recently, we have learned that the office of the Director of Internal Revenue here didn’t know that a decision against them had been made in a Federal Court in Utah in 1950. While the litigation was pending, general counsel for one of the distributors asked the Commissioner of Internal Revenue for an opinion as to the use of the tickets and he was informed that the Commissioner regarded them as illegal. The suit was defended and judgment was entered against Ungerleider and McGhan. So you can only use these tickets if your admission is 50c or under.

However, in this case, you are better of using Cryptix, because with them you can check your house. Cryptix, however, at the present time, are also illegal in theatre where the admission is 50c or more. Efforts are being made to legalize their use as noted below.

Cryptix have a great advantage over Snooproof in that the manager or owner has a way of checking his house.

Willis Vance, 430 Vine St., Cincinnati says “If a theatre charges more than 50c and wants to use Cryptix the chance the exhibitor takes is that the government may, some time, prior to our getting a favorable court decision, require him to discontinue their use. If his records are such that the government can easily determine the tax due (and Cryptix allows a positive numbering system) we feel that all theatres have right to protect themselves in this manner. We are currently preparing a new ease to take through the courts as a test case for theatres charging more than 50c.”

ED SULLIVAN’S ‘TOAST’

ITO of Ohio

In one of his columns last week, Ed Sullivan says, “There’s No Business Like Show Business” is a fine musical picture, one of the best. It would have been even finer had they revisored two of Marilyn Monroe’s dance numbers. One of them, ‘Heat Wave’, is frankly dirty.” Well, Mr. Sullivan, Ohio’s exhibitors say, give us more pictures like “There’s No Business Like Show Business,” “Heat Wave” and all.

One of my favorite quotes before service clubs is an Ed Sullivan column from 19-- when he criticized David O. Selznick for “Gone With The Wind.” “Had the picture been made when the country was at a fever heat over the Margaret Mitchell book, would have rolled up one of the greatest grossing pictures of all time,” Ed Sullivan on June 28, 1938. “David O. Selznick,” he continued, “really fumbled the ball on this one, a black mark on a fairly promising production record. The memory it will rise to haunt him through the balance of his career and he deserves it.” The industry can stand a few more “black marks” if Ed Sullivan like that. We think “There’s No Business Like Show Business” will such a one.
OUR RELATIONS WITH THE PUBLIC—AND OURSELVES

Ring Right Bells for Movie-Going

(Continued from Page 19)

clearly the virtues of movie-going, the industry would not only help to confirm the judgment of millions of its present customers, but would provide food for thought for its disparagers, as well.

"Don’t sell the steak, sell the sizzle." This is the advice of Elmer Wheeler, one of America’s top authorities in the art of customer persuasion. Picture by picture exploitation sells all steak, no sizzle. Over the years

little mind has been paid to the numberless attributes of the movie medium itself, the industry’s sizzle. Belief in the “sizzle” makes some steaks taste better than they really are!

Tell the world “why.” Tell why movie-going should be cultivated. Tell of its rewards. Tell why movies offer more for the money. The appeals to develop the habit are many. Among the more persuasive are these arguments for movie-going:

1.) Lifts the Spirit. A movie takes us outside of ourselves, offering hope of better things.

2.) Relaxes the Tired Mind. It provides escape from work-a-day routine.

3.) Offers therapeutic rewards. Movies grant surcease from nerve-jangling tensions and anxieties, and offer the simplest expedience known to medicine by taking one’s mind off his worries or ailments.

(See what the Pan American Coffee Bureau advertisement, 1954 prize-winner, suggests. This is a line movies might use to profitable advantage. "A Tired Housewife Takes a Movie-Break" could have real significance. The pure physical relief is a "why" aspect well worth study.)

4.) Provides a Place to Go. The theatre in most locales is one of the focal points of community glamour. There for a modest sum the patron buys an admission to brightness, cheer extravagance, excitement. Nothing else offers so much for so little.

5.) Heightens Social Life. Movie-going gratifies the gregarious, socializing instincts of most people. They like to share their tears, their laughter, their thrills with others.

6.) Emancipates the Female. A visit to a movie frees her from household drudgery, the confines of home.

7.) Educates. It brings the humanities to life, enacting unread classics, capturing and holding in its lens the foreign land and its people, the alien custom. Sometimes it provides a social message more productive than the legislator’s pen.

8.) Interprets the Arts. Offering an audience of all educational backgrounds a glimpse into the great art of the ages, movies are capable of reducing these masterpieces to the most basic intellectual denominator without destroying the essential spirit of the originals.

9.) Teaches the Social Graces. The movie dramatizes modes of behavior under all possible circumstances. When the screen is cognizant of its social responsibilities, it can render highly beneficial lessons in morality and ethics.

We have attempted merely to scratch the surface of the problem. The motion picture industry boasts a wealth of manpower far better qualified than this writer to formulate a program of institutionalizing the motion picture industry and movie-going. Our sole aim here has been to point up these prime needs: (1) a long range propaganda plan to condition the public’s thinking about our industry as a worthy American institution, and (2) a persistent, persuasive campaign to dramatize the rewarding aspects of going out to a movie show.

The principle established by Pavlov with his pup has been applied by many industries less attractive than ours. Let’s institutionalize. Let’s ring the right bells.
EXPLOITATION PICTURE

‘BLACK ROCK’ A SLEEPER!

Metro has come up with one of those offbeat films that might prove to be a boxoffice “sleeper.” It boasts a topflight cast, headed by Spencer Tracy and Robert Ryan, the broad vistas provided by the CinemaScope lens, and Eastman Color.

“Bad Day at Black Rock” contains plenty of saleable elements for the action market, but it is not a western. Rather, this is an outdoor suspense-drama with strong moral implications.

The Metro boxoffice men have provided material in the pressbook for campaigns tailored to various clienteles. Some of the newspaper ad illustrations plainly tag the film as a modern day drama, while others play up angles that make this reminiscent of the “High Noon” type of western.

An important point, not to be overlooked in selling to discriminating audiences is the fact that three of the stars (Tracy, Dean Jagger, Walter Brennan) represent, among them, a total of six Academy Awards.

Lobby Displays

In addition to a set of striking lobby cards, a dozen 8 x 10 color prints are available to work up attractive displays sure to catch the eyes of passersby. The pressbook suggests creating excitement by fashioning a photostrip caption lobby display, using stills with appropriate teaser lines such as: “What Was The Secret He Discovered At Black Rock?” . . . “Coul’d Murder Hide His Awful Past?”

Stunts

Print two-sided teaser cards and distribute them around town to disc jockeys, newspapermen and local officials with the catchline: “They’re Going To KILL YOU With No Hard Feelings.” On the reverse side is the explanation that this is a warning received by Tracy in “Black Rock” and a plug for the theatre is included.

Tying in with the Gold Medal Book promotion (see below), a neat street bally can be worked by constructing a replica of the pressbook, and then parading the display around town. Copy should herald the film’s theatre run and carry the bookstore name.

Metro exploiters suggest advertising that the first 25 persons to bring a black rock to the theatre will be admitted free. Then “frame” the first admission by having a large black rock delivered to the theatre in a truck. Have the newspapers cover event as a gag story. Then paint a suitable ad message on the rock and display it outside the theatre.

Door Hangers

This door hanger ad is available in either mat or cut form and should prove to be a potent attention-getter for local engagements. Pressbook suggests having these ad pieces run off on colored stock and affixing a cord or splitting upper left section for easy suspension on doors of homes, offices, and handles of parked cars.

Don’t Miss

SPENCER TRACY
ROBERT RYAN
BAD DAY AT BLACK ROCK

HER NAME WAS LIZ—

Do you know the only girl in BLACK ROCK, and she despised the stranger into the town? Or is he the\n
THEATRE IMPRINT

THEATRE IMPRINT

THEATRE IMPRINT

NEWSPAPER ADS

Newspaper ads are designed to provoke curiosity and then tell the mystery and tight suspense elements contained in this Spencer Tracy-Robert Ryan starrer. Copy uses an “audience-participation” approach: “YOU Walk Down The Street And Smell The Fear—And Hate. You Can See It In The Eyes Of The Big, Sullen Brute . . . The Slim, Lovely Girl . . . The Tin-Badged Sheriff . . . The Cool, Tall Killer. Suddenly You Realize This Whole Town Is Guilty . . . GUILTY OF WHAT!” Additional ads feature Tracy’s name-selling value and contain attention-getting catchlines like: “Tracy . . . Taming A Town That Hated His Guts!” . . . “The Picture That Screams With Suspense.”

Pocket book promotion, set up with Fawcett Publications’ Gold Medal Books, not only provides a strong national selling campaign for “Black Rock,” but is the basis for local tie-ins with book distributors. Front- and-back covers carry star illustrations and plug the film. Fawcett distributors have received 2,000 full-color news truck posters (see below) which contain space for theatre imprints. Book shops also have received 10,000 three-color display posters designed to herald local runs of this Dore Schary production.
Spencer Tracy engages his chief tormentor, Robert Ryan, in a battle of wits, with Tracy's life as the stake.

"Bad Day at Black Rock" is a suspense drama that gradually winds up into a tension-wrecked coil, then climactically explodes violence across the CinemaScope screen. From the moment Spencer Tracy steps into the arid, forbidding street of Black Rock, an indescribable malevolence starts to build. A strange and intriguing tale is unfolded about a community degenerating because of a crime committed by some of its members. Tracy is actually stopping by to deliver a medal to the father of a Japanese-American boy killed in Italy during World War II. What he doesn't know is that the Jap was murdered by a group of townsfolk, led by Robert Ryan, indulging in a patriotic orgy, right after Pearl Harbor. Tracy meets open hostility, which eventually blossoms into a murder plot, when the men suspect him of being a detective out to solve the Jap's disappearance. Fighting against tremendous odds, Tracy eventually finds allies among the decent townspeople and the killers are brought to justice. Effective CinemaScope photography, depth performances from every member of the cast, and astute direction by John Sturges maintain this Dore Schary production on a high plane.

Walter Brennan looks on as Lee Marvin, Robert Ryan, and John Ericson plot to thwart the stranger's search for the missing Japanese farmer. The trio's plans include murder, when Tracy eventually pieces together the crime.
CREATURE WITH THE ATOM BRAIN Richard Danning, Science Fiction. Director: John Sturges. (20th Century Fox) The mad scientist creates monsters from dead men planning to murder men responsible for the scientist’s arrest.


DUEL ON THE MISSISSIPPI Technicolor. Patricia Medina, Lee Backer, Producer Sam Katzman. Director William Wyler. Drama. Director Wyler’s first film after his move to Hollywood; it’s a revenge against class-conscious aristocracy and then falls in love with the one who never loved him.

END OF THE AFFAIR The Deborah Kerr, Van Johnson. Producer: David Lewis (Coronado). Director: Edward Dmytryk. Romance. Man’s hate, jealousy, and love destroys the one woman he ever loves.


PRIZE OF GOLD, THE Technicolor. Richard Widmark, Malvina Dean, Alphonso gratitude, Producer: Sam Katzman. Director: Phil Karlson. Melodrama. Girl’s plot to steal part of Nazi gold is foiled by Renato Salvatori. Plan is to leave for America with the girl who is a Nazi spy.

SEMINOLE UPRISING Technicolor. George Montgomery, Karen Beirns. Producer: Sam Katzman. Director: Earl Bellamy. Western. Young army officer is assigned to capture warrio rain Seminole chief whom he had known as a boy.


WYoming RENEGADES Technicolor. Philip Carey, Gene Evans, Martha Hyer, Producer: Wallace MacDonald. Director: Fred S. Sears. Western. Former outlaw leader is released from prison, but his efforts to go straight are complicated when he becomes involved with old gang.

I.F.E.

October

GIRLS MARKED DANGER English Language. Silvana Pampanini, Peter Lawford, Producer: De Sica. Drama. France. (De Simone) Story of young girl who is forced to leave her family.

November


November

CRY YENGENCE Mark Stevens, Martha Hyer, Joan Yolts, Producer Lindsey Parsons. Director Stevens. Melodrama. From depression to happiness. Director: John Dunning. Drama. Biography of Olympic Decathlon champion from high school track team to fame.

TARGET EARTH Richard Denning, Virginia Gray. Producer Harman Cohen, Director Sherman A. Rose. Science Fiction. Earth is invaded by army of robots from the planet Venus. 75 min.

December


TEENAGE TROUBLE HILLS Zachary Scott, Berton Mac-Lone, Carole Mathews, Dick Foran. Producer: William F. Brody, Director: Frank McDonald. Western. Two big cattle rustlers are driven from government range and then start range war to gain control of that valuable country.

February

MURDER IS MY BEAT Barbara Peyton, Paul Langton, Producer Aubrey Wisberg, Director Edgar U. Ullmer. Melodrama. Crime. From convicted innocent woman, detective career to clearance her name. 70 min.

Coming

ANAPOLIS STORY, THE Technicolor. John Derek, Kevin McCarthy, Diana Lynn, Producer Walter Mirisch. Director Don Siegel. Drama. Brothers who graduated from Annapolis together split over a girl but are eventually reconciled during combat as fighter pilots in Korea. 81 min.

BIG TIPOFF The Richard Conte, Constance Smith, Producer William F. Brody, Director Frank McDonald. Melodrama. Crime. The Bowry Boys become involved in crooked energy and then find themselves 37 min.

DIAL 114 Bill Elliott, Karl Clinton, Helena Stanley, Producer Vincent M. Fennelly. Director Dan Shuman. Murder melodrama. Veteran escapes from hospital to try to talk wife out of divorcing him. Her subsequent murder is mistakenly blamed on him. 82 min.


SHOTGUN Technicolor. Dennis O’Keefe, Vivonda, De Carlo, Zachary Scott, Producer John Champion. Director: John Farrow. Drama. Director Farrow’s out to avenge murder of U. S. Marshal with the trap composed by gun runners and Apaches. 80 min.

FEBRUARY SUMMARY

There should be a minimum of 22 new features available to exhibitors in February, according to initial release schedules. Complete Allied Artists and Republic distributions slated for the month are not yet available. Leading suppliers will be Columbia, 20th-Fox, UA and U-I, and strict with three releases. Five features are in CinemaScope and RKO will have one in Superscope. Eleven films are in color.

Available in February will be:
7 Melodramas 2 Westerns
7 Adventures 1 Musical
3 Dramas 1 Comedy

1 Science Fiction

PAHMOUNT

September

REAR WINDOW Technicolor, James Stewart, Grace Kelly. Director Alfred Hitchcock. Melodrama. Free-

lance photographer becomes involved in a murder case.

October


February


March

COUNTRY GIRL, THE Bing Crosby, Gordon MacRae, Donna Reed. Produced and directed by Roy Del Ruth. A boy from a small town becomes involved in a romance.


April

BULLETON—THIS IS YOUR PRODUCT

(J. F. E. Continued)

Coming


January


LOVE IN THE CITY English. All star cast. Faro Film Production. A touch of murder and love and women who practice themselves in "March of Time" style. 110 min.

September

PRIVATE HELL 36 (Filmas) Ida Lupino, Steve Cochran, Howard Duff, Producer Collier Young. Director Don Siegel. Melodrama. Police detectives working on murder case steal some "hot" money and are eventually trapped by police captain. 81 min.

November

HALF A CENTURY (Continental MP Corp.) Ferriellanco, Eng, sub-titles. Helena Pasampani, Re-
natana Zalves, Maria Paolella. Directed by Luci cia-Roma Polms. Musical, History of Italy during current century is told in song and dance. 101 min.

January

20,000 LEAGUES UNDER THE SEA (Buena Vista) CinemaScope, Errol Flynn, Richard反应, Claude Rains, Paul Lukes, Peter Lorre. Producer Walt Disney. Direct-

or Richard Fleischer. Fantasy. Rimming of Jules Verne's classic adventure tale. 101 min.

Coming


CREASHOUT (Filmas) William Bendix, Arthur Kennedy, Producer Hal E. Chester. Director Lewis Post. Melodrama. Six convicts escape from prison learing trial of violence with only two surviving to reach cache of stolen cash. 90 min.

October

DEADLY GAME Lloyd Bridges, Producer, Robert D. Webb. Technicolor. A murder novel in southern Spain becomes involved in murder, and smuggling military supplies. 83 min.

SIEGE, THE Special Cast. Historical spectacle. Story of the battle of Lepanto through the eyes of a Spanish army to resist Napoleon, but dies as a blessed city fall and French rule prevails. 62 min.


November


GREEN FIRE CinemaScope, EastmanColor, Grace Kelly, Robert Ryan, Brian Donlevy, Brian Keith. Western. Mining engineer battling against the jungles of Colum-

bria, and bandits to obtain emeralds eventually leads him to a treasure of another kind. 105 min.

February

JUPITER'S DARLING CinemaScope, EastmanColor, Es-

pecially, the dance of the devil, George Waggner, Lloyd Cham-

pion, George Sanders, Producer George Wells, Direc-

tor George Sidney. Musical comedy. Set in Roman era, mythical dictator trying to find suitable husband for beautiful daughter has problem solved when city is invaded by Hannibal.

MANY SISTERS CROSS CINEMASCOPE EastmanColor, Robert Taylor, Deborah Kerr, Audrey Hepburn, Deanna Durbin, Producer Jack Cummings, Director Robert Rowland. Historical romance. 103 min.

March


INTERRUPTED MELODY CinemaScope, EastmanColor, Eleanor Parker, Glenn Ford. Producer Jack Cummings. Director Curtiz. Sophisticated young opera star almost has her career destroyed by polio.

Coming


FEBRUARY SUMMARY

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7 Adventures 1 Musical
3 Dramas 1 Comedy

1 Science Fiction
January

SILENT TRAIL

The Legend of the Khyber Pass

Directed by Robert D. Webb


SYNOPSIS:

In 1915, the British Empire is at war with Afghanistan. A British officer, Captain John Merrick (William Powell), leads a small team of soldiers on a daring mission to destroy a Taliban supply route. The mission is fraught with peril as Merrick and his men face not only enemy fire but also the harsh conditions of the Afghan wilderness.

February

A C C MEET THE KEYSTONE KOPS Bud Abbott, Lou Costello, and Brooklyn Buckwheat (J. D. Agar) travel back in time to the American frontier in order to stop a band of outlaws from robbing a bank.

March

EAST OF EDEN

Directed by Elia Kazan

Starring: James Dean, Julie Harris, and Raymond Massey

SYNOPSIS:

Set in the early 20th century, the film tells the story of Cal Trask (James Dean), a young man who strays from his family farm in California to seek his fortune in the East. His journey is marked by conflicts with his brother Aron (Julie Harris) and his father John (Raymond Massey), leading to a final confrontation with destiny.

April

A C C MEET THE KEYSTONE KOPS Bud Abbott, Lou Costello, and Brooklyn Buckwheat (J. D. Agar) travel back in time to the American frontier in order to stop a band of outlaws from robbing a bank.

May

BATTLE CRY

Directed by Anthony Mann

Starring: John Garfield, Marilyn Maxwell, and Jeff Chandler

SYNOPSIS:

Based on the novel by Sinclair Lewis, the film follows the story of a young man, Jim Snow (John Garfield), who enlists in the army during World War I and becomes a hero in France.

June

THE TROUBLE SHOOTERS

Directed by Raoul Walsh

Starring: Edward G. Robinson, Humphrey Bogart, and Joan Blondell

SYNOPSIS:

In 1920s Prohibition-era America, a group of ex-soldiers and gunslingers band together to take on the bootleggers and racketeers of Chicago.

July

THE TROUBLE SHOOTERS

Directed by Raoul Walsh

Starring: Edward G. Robinson, Humphrey Bogart, and Joan Blondell

SYNOPSIS:

In 1920s Prohibition-era America, a group of ex-soldiers and gunslingers band together to take on the bootleggers and racketeers of Chicago.

August

THE M SACRED

Directed by William Wyler

Starring: David Niven, Deborah Kerr, and Richard Attenborough

SYNOPSIS:

In World War II, a British agent (David Niven) is sent to Berlin to infiltrate the Nazi high command and prevent the vengeful SS General Jost (Richard Attenborough) from carrying out a nefarious plan.

September

WAR OF THE WORLDS

Directed by Jerrold Wexler

Starring: Henry Fonda, Ann Dvorak, and Tim Holt

SYNOPSIS:

When an alien spacecraft lands in the desert, its occupants begin to disassemble the镇民's weapons and prepare to colonize the Earth.

October

THE TROUBLE SHOOTERS

Directed by Raoul Walsh

Starring: Edward G. Robinson, Humphrey Bogart, and Joan Blondell

SYNOPSIS:

In 1920s Prohibition-era America, a group of ex-soldiers and gunslingers band together to take on the bootleggers and racketeers of Chicago.

November

THE M SACRED

Directed by William Wyler

Starring: David Niven, Deborah Kerr, and Richard Attenborough

SYNOPSIS:

In World War II, a British agent (David Niven) is sent to Berlin to infiltrate the Nazi high command and prevent the vengeful SS General Jost (Richard Attenborough) from carrying out a nefarious plan.

December

THE M SACRED

Directed by William Wyler

Starring: David Niven, Deborah Kerr, and Richard Attenborough

SYNOPSIS:

In World War II, a British agent (David Niven) is sent to Berlin to infiltrate the Nazi high command and prevent the vengeful SS General Jost (Richard Attenborough) from carrying out a nefarious plan.
THE FIRST TEN FROM dca TOP PRODUCT ALL THE WAY!

JOAN Crawford
*The Way We Are*

THE VIKING

I AM A CAMERA

Olivia DeHavilland in *LELIA*

Long John Silver

As an original comedy by SAM and BELLA SPEWACK
who brought us *MY FAVORITE WIFE*, *WEEKEND AT WALDORF*,
*KISS ME KATE*, *MY THREE ANGELS*

Finian's Rainbow

Hunters of the Deep

"The SURVIVORS"
directed by John and Roy Boulting

"The STRANGERS HAND"
written by Graham Greene

DISTRIBUTORS CORPORATION OF AMERICA!

LOOMING BIG ON THE BOXOFFICE HORIZON!
Leading Film and Theatre
Executives Echo Viewpoint—

SAVE THE SUB-RUNS!

FORTUNE Sees Major Boom

"Comeback of the Movies"
THE STORY IN TODAY'S
-ON YOUR SCREEN IN

THIS IS IT! Get ready for it in a big way - to match the big way Paramount's selling it for you! Every technique, every medium that means more profit-dollars on the local level is in Paramount's campaign... so get aboard this headline-hot attraction. With the selling support Paramount's famous for, you're headed way up - to record business!

Produced by GEORGE PAL
Directed by BYRÓN HASKIN
Screenplay by JAMES O'HANLON

Adaptation by PHILIP YORDAN, BARRE LYNDON
and GEORGE WORTHINGTON YATES.
Based on the Book by CHESLEY BONESTELL and WILLY LEY
EXCITING HEADLINES
FROM PARAMOUNT!!

CONQUEST OF SPACE

COLOR BY TECHNICOLOR
For February from
Columbia

Randolph Scott
"Ten Wanted Men"

Ten times the size...ten times
the excitement!

Ten men nobody
wanted to face
run into the one
man they
can't face down!

And everybody's watching those pre-rel
BLAZING BARBARY ADVENTURE!

COLUMBIA PICTURES presents

Pirates of Tripoli

SEE
- the underwater fight for sunken treasure!
- an armada sink in flames!
- the sack of a whole teeming city!
- the theft of a princess – the most dangerous game of all!

COLOR BY

PAUL HENREID · PATRICIA MEDINA

Story and Screen Play by ALLEN MARCH
Produced by SAM KAIZMAN
Directed by FELIX FEIST

GLORIOUS ADVENTURE!

BARE PRISON LOVE NEST!

IDA LUPINO
JAN STERLING
CLEO MOORE
AUDREY TOTTER
PHYLLIS THAXTER
and HOWARD DUFF

ONE'S DYNAMITE!

Women's Prison

Screen Play by CRANE WILBUR and JACK DeWITT
Produced by BRYAN FOY
Directed by LEWIS SEILER
A COLUMBIA PICTURE

January engagements of Columbia's THE LONG GRAY LINE
MGM PRESENTS
IN CINEMASCOPE
COLOR

BAD DAY AT BLACK ROCK

ANNE FRANCIS - DEAN JAGGER - WALTER BRENNAN - JOHN ERICSON - ERNEST BORGNINE - LEE MARVIN - RUSSELL COLLINS

MILLS KAUFMAN

Photographed in EASTMAN COLOR

NATIONWIDE BUSINESS: TOPPING TOP-HITS "LONG, LONG TRAILER" AND "EXECUTIVE SUITE"

TIME MAGAZINE says:
"Starts M-G-M off on the new year with its best footage forward. Spencer Tracy at his best."

And Here's Another

EXTRA!

LIFE MAGAZINE with Spencer Tracy cover and 4-page section January 31st issue (out January 27th)!

"HIT THE DECK" Screen in M-G-M's Projection Room this week is terrific! Fast-star-happy, laugh-pack CinemaScope - Color Movie of the Season!

(AVAILABLE IN MAGNETIC STEREOPHONIC, PERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)
**Viewpoints**

(Continued from Page 7)

“The ability of the economy to adjust will depend principally upon the attitudes and behaviour of businessmen, investors and consumers... As our ability to produce increases, and government defense purchases level out, will businessmen and consumers go ahead with private plans, or will they withdraw from the market out of fear or uncertainty about the ability of the private economy to go ahead without official stimulus? If they do, it will not be from lack of opportunities for growth and investment...”

These words, applied to our own industry mean just this:

If we are to benefit from a booming economy such as is predicted for 1965, we shall have to set our sights far, far higher than we have been doing, and go after the consumer dollar as aggressively as we can with more creative advertising, merchandising and showmanship. We can fail to capitalize these opportunities of the future only if our thinking is static.

Let us not play ostrich, however. We have, as an industry, not even begun to tap the possibilities. The very latest figures out of COMPO reveal a most disturbing fact; namely, that in spite of the better and bigger pictures now being offered to the public, we are still deep in the throes of an attendance slump.

There has been a substantial increase in the industry’s dollar income in the past year or so, but only a very slight step-up in attendance figures. We are getting more money—but from fewer patrons.

In 1946, which is always believed to have been the “peak” year for our business, the average weekly attendance total in the United States, according to COMPO, was 82,400,000. From that pinnacle there was a long, withering drop of about 44 per cent until, in 1952, the weekly average was a mere 45,900,000. Then the tide began to turn. The weekly average attendance total for last year was 49,200,000—an improvement, to be sure, but still way, way below that of the boom year.

Now, since that boom year the population has grown tremendously. In July, 1946, it was about 141,389,000. Today’s total is some 163,211,000—a gain of 15.4 per cent.

Thus, if we contrast the decline in attendances over the past eight years with the rise in population, we discover the appalling fact that the real decline in average weekly attendances is 48.2 per cent.

The ironic position, therefore, is that although the United States stands on the threshold of its greatest prosperity, offering our industry prospects of which we have never even dreamed, we have not yet begun to exploit those prospects. We are spending an enormous amount of time and effort on internecine squabbles—all of them admittedly important—when we should be battling the attendance slump with every ounce of energy and imagination we can muster. It behooves the film companies to do everything in their power to encourage exhibitors to meet this mission; and, likewise, the theatremen must face up to their responsibilities as showmen by meeting the public demand for first-class theatre operations, and by merchandising their product to the hilt.

This is the challenge of our times. If we are unequal to it, and if we cannot restore the movie theatre to its old place as the predominant source of popular entertainment, we are going to fritter away the golden years which lie ahead.

**Brotherhood**

For one week each year we are asked to devote a bit of our time and effort to the practical practice of Brotherhood, “to promote justice, amity, understanding and cooperation among Protestants, Catholics and Jews”.

Brotherhood Week is February 20-27. Under the leadership of John H. Harris, chairman of the Amusement Division of the National Conference, we are again called upon to do a fine and proud job in this project. Do it.

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Editor, Film BULLETIN:

I have read the “Relations with the Public and Ourselves” series. I found them most interesting, informative and Constructive.

Robert S. Benjamin
Chairman of the Board,
United Artists

Editor, Film BULLETIN:

I have read with a great deal of interest your editorial in the January 10, 1955, “Viewpoints” column of Film BULLETIN, under the title “Is the Sub-Run Worth Saving?”

I think the points you have made are excellent.

If the sub-run is jettisoned, I am quite convinced that the whole motion picture theatre business as we know it will follow. It is all very well to say that profitable runs of expensive pictures can exist only in the first run houses in large cities and heavily populated communities but after everything else is said and done, it is the general attitude of the entire public toward the industry which is its salvation and to foreclose the millions of patrons in small towns and rural communities from the opportunities to see the motion pictures which they have had in the past and, to a certain extent still experience, will simply mark the beginning of the end for the industry.

L. S. Hamm
President, Northern California Theatre Ass’n

Editor, Film BULLETIN:

Again, congratulations to Mr. Philip R. Ward on the excellent series of public relations articles he has written for Film BULLETIN. His latest, installment VI, is in my opinion the greatest yet, and I sincerely hope that every one con-

(Continued on Page 10)

Film BULLETIN February 7, 1955 Page 9
(Continued from Page 9)

connected with our business producers, distributors, exhibitors will read it.
You have, or rather Mr. Ward, used an institutional ad from our newspapers here as an illustration of "Don't sell the steak, sell the sizzle". I'm going to show this to the publisher of the papers and I am sure he will be complimented.

I sure wish someone would take the lead to employ Mr. Ward as a representative of all lines of our business; so that he could put into actual practice the suggestions he makes in his last article.

From the time I entered the movie business 28 years ago, I wrote letters to editors of the trade papers urging the same things that Mr. Ward suggests. My pleas fell on deaf ears; but because Mr. Ward has brought up the question much more effectively than I ever did, may his efforts certainly not go unheeded.

Earle M. Holden
Lucas & Aron Theatres

* * *

Editor, Film BULLETIN:
I read with great interest your articles, "Our Relations with the Public—and Ourselves", and feel that they are excellent. As a matter of fact, I think they are so good that I would like to send them our Public Relations men in the cities in which we operate CINERAMA.

Would you be good enough to send me 13 copies of these stories. I will promise you that filmdom's finest publication will receive credit.

Everett C. Callow
National Director
Advertising & Publicity, CINERAMA

* * *

Editor, Film BULLETIN:
I read the article "Our Relations with The Public—and Ourselves" and found it highly interesting and illuminating.

May I suggest that reprints of the article be distributed so that it gets the great circulation it merits.

Charles Levy
Walt Disney Productions

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Guess who it was who was backing the bid, little more than a year ago, to seize control of Decca Records and Universal Pictures? None other than the late, playboy-financier Serge Rubenstein. He also planned a sneak attack on the General Aniline & Film Corporation.

Hollywood, Rubenstein apparently figured, would have made a perfect stamping ground for his techniques.

Part of his fantastic plot to establish himself as a key figure there was to become the dominant stockholder in the investment and security underwriting concerns of Blair & Co., and the First California Company. Using that position as a jumping-off ground he believed he would be able to challenge the powerful Giannini banking empire.

It's a good thing for everyone concerned that Milton Rackmil and Al Daff, Universal's bosses, called the bluff on Rubenstein. But, for a time, it was touch and go.

* * *

If you watch the financial pages you may have seen, the other day, a full page advertisement announcing the flotation of Theatrical Subsidiaries, Inc., which, under the aegis of Broadway producer Alexander H. Cohen, has been running a series of Theatre Tours.

Cohen's idea poses the question of whether such tours couldn't be organized for film shows, as well as stage plays.

For instance, one recent Saturday night five busloads of New Yorkers were taken to New Haven for the opening of "Pa-Jama Game" by the touring company.

The junket included a first-rate dinner, a record of the show's music, an orchid for each lady, a small flask of good perfume and orchestra seats for all.

The cost? Just $14.85. The party numbered 225, and 7,000 had to be turned away.

Which motion picture company will be the first to borrow this notion? I imagine there'd be quite a line-up for a trip in an air-cooled bus one hot August evening to, say, Atlantic City, with a picnic on the beach, a topnotch film premiere and a comfortable ride back to town—all for, say, $5 or so.

* * *

A flurry of excitement hit the 20th-Fox home office when MGM's London office announced that Metro would henceforth screen all wide-screen pictures in Britain in a 1.75 to 1 aspect ratio and that the label MetroScope would be used on all such films, including wide-screen versions of CinemaScope product.

Question at Fox: Did this mean the name CinemaScope, which the company has spent a fortune to popularize, was being abandoned by Metro?

* * *

After the lawyers had huddled, there were a few telephone calls, protestations of goodwill and various assorted assurances.

The upshot: MetroScope is being launched only for use in connection with prints for exhibition in Britain in the non-CinemaScope dimension. In other words, a CinemaScope picture released in the 2.35 to 1 ratio will still be known by the name CinemaScope; the same film released for screening at 1.75 to 1 or less will be promoted as MetroScope product.

Fox, apparently, has no objections. It has always argued that only the true CinemaScope ratio should qualify a film being described as such.

* * *

There's a big renewal of activity on the anamorphic front.

The Tushinsky brothers, Joe and David, are sending letters out from the RKO studios, reminding everyone that "Underwater!" and "Vera Cruz" both used Superscope anamorphic prints.

They point out that these two films were not photographed with a "squeeze" lens, such as is used for CinemaScope. They were shot with a standard camera, the negative was then masked off, and an anamorphic print made in the laboratory from the masked-off portion, for screening at 2 to 1 ratio.

With their letter the Tushinskys issue a small booklet containing three film strips which illustrate the process. Amusingly, the booklet announces "Underwater!" as being "Ready Christmas!" Question: Which Christmas?

* * *

Vistarama, the 'Scope process developed by Carl Dudley, and which operates in exactly the same way as CinemaScope, has won a new lease of life. We are going to hear a good deal more about it from now on.

Bruce Newberry, who used to head the Republic organization in Britain, and subsequently became Republic's sales chief here, has taken Vistarama in hand. He is executive vice-president of both Carl Dudley Picture Corporation and Vistarama Productions.

With a $2,000,000 revolving fund behind them, Dudley and Newberry have now set the first two of a series of 'Scope films in Eastmancolor. One, a science-fiction quartet, goes into production in England in April, and the other, a murder-thriller starts rolling in Rome in April.

As go-ahead as they come, Bruce Newberry has just closed negotiations for world-wide release of these Vistarama pictures, and has signed contracts for the use of the process by several other producers.
In a recent Viewpoint, Film BULLETIN cautioned against an attitude that seems to be gaining acceptance in some more affluent circles of our industry: "That the little neighborhood and small town theatres no longer serve any good purpose for the industry at large, that they are doomed by economic factors beyond their control—and that they aren't worth saving anyhow."

Our mailbox was promptly filled with the outspoken reactions of many prominent theatre and film executives, the most pertinent of which are quoted on these pages.

Thank you for stating so succinctly and so well the case for the affirmative answer to "Is the Sub-Run Worth Saving?" in the January 10th issue of Film BULLETIN.

The sum of your stated opinions—including the statements of qualification—presents an accurate appraisal of an attitude that must prevail in our industry.

Those who may think otherwise might find the case more simply stated if they would but follow the story line currently running these Sundays in the "Li'l Abner" comic strip. The great mass of the American public had better be allowed to have their "druther" or their hunger will be lackened by another product. Already the edge is coming off their appetite.

MITCHELL WOLFSON
Wometco Theatres, Miami, Florida

"Is the Sub-Run Worth Saving?". I say, "Definitely yes".

Certainly, the industry should not hasten the demise of the sub-runs. They are certainly well worth saving for the welfare of the industry as a whole.

However, ill-equipped theatres with inadequate equipment, bad seats and without proper ventilation have no chance to survive as the public will not patronize such theatres regularly.

You must also differentiate between sub-runs and theatres in the small towns. Speaking of small towns, any community of sufficient size to support a theatre should have one.

When it comes to the sub-sub-runs in the big cities, everyone that is modernized in equipment and progressive in general showmanship will survive. But those that are lacking in such equipment and showmanship must fail because the competition from better theatres in their neighborhoods with earlier runs get most of the business.

I might say in passing that the first-class sub-run theatres in the big cities are doing bigger business today than they have for the past several years and some of them, profit-wise, are excelling the first run theatres in downtown areas.

AL LICHTMAN
Vice-President, 20th Century-Fox

Leading Film and Theatre
Executives Echo Viewpoint—

SAVE THE SUB-RUNS!

Of course the sub-run theatre can and does contribute to the success of our business and not only is worth saving but must be saved. I would be a lot happier however, if the sub-run and the small town exhibitor began to do something, or, let me say, began to do more towards trying to save themselves.

I am sure you will agree with me that a greater effort along more constructive lines is definitely necessary.

BENJ, KALMENSON
General Sales Manager, Warner Bros.

Your editorial, "Is The Sub-Run Worth Saving?" of January 10 is an excellent exposition of the subject. Your parallels are well taken—tried and proven fact. I feel that you have made a strong case for the sub-runs—that they are worth saving! That they are worth saving not only for the investments, life savings and business efforts of the exhibitors, as well as the jobs of their employees and the effect upon theatreless towns and areas in cities; but also for the support more of these sub-runs can give to our entire industry.

I can appreciate the effect upon the leaders and policy makers of this industry of the fabulous returns and net profits of their present policies which include long runs at high admission prices and ever-higher rentals, and ruinous terms for the sub-runs after the long first runs have milked the pictures dry. This process and its results today could lead the unwary, as it obviously has led our policy makers, into the belief that the first runs can, and are, getting the (Continued on Page 12)
SAVE THE SUB-RUNS!

(Continued from Page 11)

bulk of the profitable film business and that, therefore, the sub-runs are no longer valuable and might as well go. I can’t quarrel much with the finding today—but what of tomorrow, the future of this industry?

True, we sub-runs and smaller town theatres have lost our senior customers to TV. They are not attending the large first-runs to see their movies either. They are gone. The vast majority of our patrons, AND those who attend the first-runs are teen agers and young people. They have the movie-habit; they are not married to TV. They are our present. Unfortunately, there are not enough of them in the areas and small towns to provide the former profitable sub-run operation; that’s our trouble today, plus unjust film terms.

Our future, and that of this industry, are alike—it lies with the increased birth rate, the children of today who, if they are exposed to the lure, magic and entertainment of the movies regularly while they grow up to maturity, are a cinch to remain our regular patrons. TV does not have the novelty value to them; they can take it or leave it—for the movies; and they do. There is no shortage of children in our theatres; only the adults who fell under the spell of TV. In this future the sub-runs will play a most important part if they are saved. If not, the industry will shrink or fall in direct proportion to the lack of sub-runs, the “farm system”—for movie patrons!

**LEO F. WOLCOTT**
Allied Independent Theatre Owners of Iowa and Nebraska, Inc.

◇ ◇ ◇

Referring to your Viewpoint: "Is the Sub-Run Worth Saving?" let me say that it’s neither this company’s theory nor design to “let the small houses fail”, hence we analyzed with much interest your reasons why they are worth saving. We think you have done an excellent job of answering your own question and we can’t think of anything else to add.

**CHARLES M. REAGAN**
Loew's, Inc.

◇ ◇ ◇

I read with great interest the Film BULLETIN editorial, "Is the Sub-Run Worth Saving?" Needless to say, I agree with it wholeheartedly.

Elimination of the sub-run theatres, it seems to me, would make it more inconvenient for people to attend the movies. Since television is the movies’ greatest competitor, and the convenience of a show in one’s own home is television’s greatest appeal, it should be obvious that any film industry policy that makes it more inconvenient for people to go to a movie theatre is suicidal. Furthermore, as your editorial points out, the small subsequent run theatre is of immense importance in preserving the movie-going habit, without which this industry cannot prosper.

**ROBERT W. COYNE**
Special Counsel, COMPO

"Is the Sub-Run Worth Saving?" We in Texas feel particularly strong about this point, as we feel we have developed, since 1935, some most attractive sub-run theatres and, due to the fact that we are a single-feature territory, particularly in our first-run and most important sub-runs, the question of product has not as yet been a serious handicap other than those periods when first-runs get a rather extended downtown run and we find ourselves some week with no product available. We have proceeded on the basis that the income of these theatres is of great importance in distribution and production, and we are assured by these two branches of our business that this is a fact.

Most of these theatres are modern, or at least more modern, as our downtown theatres because they are more recent vintage. During the early rush of 3-D into the inauguration of CinemaScope, more than 95 percent of our theatres were equipped not only with special wide screen but stereophonic sound, which puts us in a position to play anything on the market today, with the possible exception of Todd-AO.

We have had a policy of more than 20 years of making the sub-run—and by that I mean suburban and not subsequent—the incubator for our adult patronage of the future. In all of our cities, we have wonderful Saturday night kid shows. In many instances, these kid shows play to an attendance of a thousand or more, and we have one theatre in Dallas that consistently plays to in excess of fifteen hundred.

These theatres were built in strategic points where suburban developments were pin-pointed around the theatres. The suburban commercial development of these areas to a great degree, has not only contributed to the success of these sub-runs, but the sub-run itself, with its gaiety and excitement, has meant a great deal to the suburban situation.

I can assure you that we have never been guilty of phoning off the profits and neglecting these theatres. They are as modern, in a small way, as Radio City.

We so heartily agree with many of your theories—an it has always been our opinion that showmanship is an accumulative thing—and it is a constant injection of showmanship and excitement that keeps up the interest, despite new inroads such as television, among our patrons.

**R. J. O’DONNELL**
Interstate Circuit, Texas

◇ ◇ ◇

Would you think it worthwhile to try and avoid amputation of the tip of your little finger? Your answer would be “yes”. Every sub-run, even the smallest theatre when it closes, is an amputation from the body of the motion picture industry. Individually they amount to only a small part of that body; cumulatively, since 1948 the add up to a leg and arm of that body, for since 1948 the number of indoor theatres in this country have decrease almost one-fifth. The demise of these theatres in the main has come about because of three things: the Federal amusement tax. The product shortage. And, the constantly increased demands of the film companies for high rentals.

At one time the motion picture industry was reputed to be the sixth largest industry in this country. Today w
FORTUNE (February) Sees "A Healthy New Order of Movie Things" . . . "Not Merely A Recovery, But A Major Boom"

"Comeback of the Movies"

Following are main portions of the article appearing in the current issue of FORTUNE, reprinted by permission of the Editors.

he movie industry, greeting 1955 at the year's world premiere, watched the January sun come up over Hollywood through a sensational heliotrope smog. Brushing off a stinging tear, the trade was reminded of the dread-plight it was in only a year or so before, and so was jolted to make a New Year's speech. "I'm well again," the trade solemnly, "and this is a thing, kiddies, that is good!"

his was not the usual, automatic overstatement. Movie people are genuinely excited about the comeback of their business. Aside from a group of exhibitors who feel abused and are singing a high-decibel lament, the rest of the industry, which is always on the crest of the wave or in the doldrums, appears vastly relieved, happy, and curiously alert.

he reason for the pleased relief is the obvious one that public, returned from its long, unkind holiday, is again demanding its pocket money at the movie houses. The fact that the spending is for particular movies rather than for movies in general suggests that there may be forthcoming salubrious new order of movie things, which in turn may explain the industry's taut, nose-to-the-wind manner.

he key fact is that certain pictures, not just one or two but a respectable number, are making money at the box office in sums beyond even Hollywood's dreams. The all-time monarch of the box office, of course, M.G.M.'s "The Wizard of Oz," which is more of a monument than picture, and which has grossed something like $35 million in its several go-arounds since 1939. Until 1953, nevertheless, any picture that topped $5 million worldwide was a big hit, and during more than thirty years up to that time all the producers, major and independent, probably did not turn out more than 100 such hits.

September, 1953, Twentieth Century-Fox released "Spartacus," which has since grossed better than $20 million

(Continued on Page 14)

FREEMAN LINCOLN

writer of this article is a member of the Board of Editors of FORTUNE. A graduate of Harvard, '23, he joined the magazine's staff in 1946 after 5 years service in Office of Strategic Services in Washington and Europe. He is a son of novelist Joseph C. Lincoln.

How accurately do the Luce Publications (LIFE, FORTUNE, TIME) chronicle the ebb and flow of movie industry fortunes? While their writings have sometimes incurred the ire of movie people—who felt the sting the more because they hurt all over—a cooler appraisal forces the admission that Mr. Luce's historians of our industry have not been too far off base.

In April, 1949, FORTUNE asked—"Movies: End of an Era?"—and disputed the contentions of film leaders that the industry faced no crisis. The article predicted the spread of "large-scale independent production on Hollywood's big lots"—now a fact. "Many good pictures made in Hollywood . . . were never really sold, or they were sold to the wrong audience, or they were sold with an advertising campaign that misrepresented the picture . . . The time may have come when it will take at least two kinds of pictures and two kinds of audiences—general and specific, unrestricted and adult—to ensure survival."

In August, 1951, when it hurt most, the title of a LIFE article wise-cracked—"Now It Is Trouble That Is Supercolloidal in Hollywood!" But author Robert Coughlan made some pertinent observations: "The kind of movies that in the past have hitch-hiked their way to a profit because of national habit and a slick distribution system can do so no longer . . . However, necessity is also opportunity . . . The talented, intelligent people (and there are many), in the movie business, who have so often and audibly yearned to make better movies, will have an increasing chance to do so."

—Editor's Note

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"Comeback of the Movies"

(Continued from Page 13)

lion around the world and is expected to surpass $30 million. If it had stood even briefly unchallenged, "The Robe" would have moved into the niche next to "Gone With the Wind." Instead, before Twentieth Century-Fox had a chance to shake its own hand, Darryl Zanuck had come up with another mammoth earner, "How to Marry a Millionaire." So had Paramount ("Shane"), M.G.M. ("Mogambo"), Columbia ("From Here to Eternity"), and most of the others. In the seventeen months since "The Robe" was turned loose, nearly thirty pictures have grossed more than the previously magic $5 million. The present upsurge of the movies is not merely a recovery; it is a major boom.

Off With His Head

The last boom in the picture business was in World War II, when dollars were plentiful while commodities were not, and when the movies offered the best kind of cheap entertainment. Domestic film rentals jumped from less than $300 million in 1942 to over $400 million in 1946. The weekly U.S. audience in those years went from better than 60 million to an all-time record of more than 80 million.

As business improved during the war years, pictures ran longer and longer to full houses, with a significant result. The industry made 546 pictures in 1942, but only 425 in 1946. In other words, more and more dollars were received by the studios in return for fewer and fewer pictures. To be sure, the cost of making pictures zoomed during this period, but not so fast as the producers' profit margins. These went sky high.

The ax fell in 1947, and it fell twice. By that time there were plenty of ways to spend money other than at the movies. This in itself might have crippled the victim. What appeared at the time to threaten him mortally, however, was the sale of television sets to people, soon to become hordes, who promptly scuttled into their living rooms and refused to come out.

The movie industry is notorious for its lack of accurate statistics. According to COMPO (Council of Motion Picture Organization, Inc.), however, movie attendance dropped steadily until the first quarter of 1954 (about a year ago), when it leveled off at 45,900,000 per week. This meant that from the 1946 peak there had been a loss of 36,500,000 weekly admissions. Along with this 45 per cent drop in attendance, theatre net income slipped from $325 million in 1941 to $46 million in 1953.

There were other troubles. In the lush days the major companies had acquired huge studio facilities, and had long lists of high-priced actors, directors, producers and writers under long-term contract. In mid-1947 all companies, in accordance with industry practice, had inventories of finished feature films still unreleased. These pictures had been made at high costs and now had to be sold on a crumbling market. Banks, which had never had much love for the movies, were hurt (Bank of America was a heavy loser), and disinclined to extend further credit.

What seemed in 1948 to be the coup de grace was the successful conclusion of a federal antitrust action aimed at divorcing the U.S. theatre chains from their producer-distributor owners. Some of the exhibitors, who had long begged for relief from what they considered the monopolistic practices of the vertical companies, were exultant at the prospect of freedom. Most of the producers, faced with the loss of a sure market, were despondent. (Both parties, as will be seen later, soon sang different tunes.)

Movie people, meanwhile, did the best they could, which, as any practiced second guesser knows, was not good enough. They cut costs with a big knife, with the result that they made bad pictures. Bad pictures had short runs in the movie houses so that it was necessary to make more and more pictures, which became worse and worse.

The industry began to feel like a man with a loud humming sound in his head. The discomfort was maddening, but there appeared to be no cure other than amputation at the neck. Some of the movie people must have been thinking dark thoughts when, out of an indoor tennis court on Long Island, bounced a thing called Cinerama.

The Big Picture

Cinerama (FORTUNE, January, 1953), a motion picture that achieves a three-dimensional effect by the use of three projectors and a broad, curved screen, was introduced in New York in September, 1952. It proved to hold such phenomenal public appeal that the original travelogue is still playing to full houses in thirteen U.S. cities.

The picture industry shocked its winding sheet, flubbed about with 3-D and large screens. It was Spyros Skouras, president of Twentieth Century-Fox, then in the midst of a desperate stock fight (victorious) for control of his company, who unearthed and purchased CinemaScope, a process invented by a Frenchman named Henri Chretien.

On CinemaScope, Spyros Skouras bet his company and his shirt. Once Twentieth Century-Fox has acquired the rights, it moved fast. It showed the new system to exhibitors and rival producers, and made it available to both. Speaking for Twentieth Century-Fox itself, Skouras and Darryl Zanuck stated in the spring of 1953 that all the company product would be in CinemaScope. (Theatre owners would not invest heavily in CinemaScope equipment unless they knew the company was in for keeps. They announced that the first of the new pictures would be "The Robe," "How to Marry a Millionaire," and "Twelve Mile Reef."

On September 16, 1953, on a memorable day in the movie trade, "The Robe," in CinemaScope, opened at the Roxy Theatre in New York City. It played at this theatre for crowded, exciting week. Then a hundred other "Robes" opened in a hundred other cities. "The Robe" did an unheard-of business, and the Twentieth Century-Fox picture that quickly followed, "How to Marry a Millionaire," passed the mystic smash-hit mark of $5 million by a coo of $2,500,000.

But not even Twentieth Century-Fox would say the CinemaScope alone was responsible for the public chang of heart. Television had seemingly reached what movie people lovingly call "saturation." They explain with polite venom that the novelty of the new entertainment medi
AY BACK, 30 MAYBE 40 YEARS AGO a vaudeville
manager used to stampede audiences with this quaint repartee:
"Ah, we're a couple of hale and hearty boys. We're a
large group of hale and hearty boys . . ." To which a stooge
would inevitably mutter in confusion: "Yeah, but who's
dad and who's Heartie?"
In turbulent January, motion picture securities were still
booming. But they were not quite so hearty. Losses extended
to virtually the entire industry slate—film companies
did not experience both. While the dip was narrow, fractional-
in the main, the disturbing fact is this: for the first time
many months almost all industry shares fell victim. One
rable exception was Columbia Pictures. Let's study the
art below.

Film BULLETIN Cinema Aggregate

At the 1954 close, film company stock prices, as mea-
sed by the Aggregate, rested at a seven and a-half year
high of 178 1/2, while theatre company shares showed 40 3/4.
1st month the former category slipped 23/4 points to
56%, and exhibition issues dropped to 39/2.
In 1954, despite an overall ascendency of 60% in film
company shares and 77% in theatre shares, sharper de-
nes than this January's were recorded—much sharper. The
difference is that the '54 dips, however, resulted from
very profit-taking in several select issues. Over the month
past, nearly every industry stock suffered a loss. Cine-
a fans are wondering if there is anything symptomatic blowing out of the January winds.
There is not. In Financial Bulletin of December 27,
54, this comment was made: "Now that business is on a
high but more level plateau, cinema earnings, as well as
price levels will show a greater sympathy to outside
incomo influences." Now, January was the month of two
hr breaks in the market at large. A year ago cinema
prices manifested a stout resistance to general sell-offs,
and ran counter to these trends with hefty advances—
tness August and September. The January, '55, setback
merely means that film industry shares have caught up to
—and are running in consonance with—the market as a whole.
In figuring the film stock fortunes, pay a steady mind to
general economic conditions. These outside variables will
more and more exercise a bearing on cinema market move-
ments. This is said in full cognizance of internal industry
conditions (which at the moment appear as bright as ever).

COLUMBIA STOOD FIRM in the January market. Clo
ing the month at 38 1/4, the stock is now stationed at its
all-time historic high. Previous top price was 36 3/4, estab-
lished in the bullride of 1946. This is no mean accomplish-
ment when you realize that no other major company is
even close to its all-time peak. Look at a few:

All-Time High Jan. '55, close

<table>
<thead>
<tr>
<th>Company</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loew's</td>
<td>36 3/4</td>
</tr>
<tr>
<td>Paramount</td>
<td>85</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>63 3/6</td>
</tr>
<tr>
<td>Universal</td>
<td>49 7/8</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>80 5/4</td>
</tr>
</tbody>
</table>

A thorough discussion entitled "Whither Columbia,
1955" appearing in Financial Bulletin, January 24, cited
this company as the early year stickout among cinema
situations. The principal plus-factor: an earnings-to-price
ratio of only 6, whereas other industry issues sell about
11 times earnings. By this yardstick, Columbia, historic
high and all, is still substantially underpriced.

RKO DISPELS A MYTH. Over the centuries, mothers
have raised their sons with a firm but utterly revolting in-
junction: upon reaching manhood, hard work is sole means
of attaining income. A recent RKO financial release, offers
balmy comfort to those judging otherwise. In 1953, RKO
made a practice of producing motion pictures for profit.
In the process it lost some $15.8 million. In 1954—owing
to circumstances entirely beyond management's control—
it did virtually nothing, ended up enjoying a black ink
balance of $47,391.

Howard Hughes owns the instruments of production,
RKO Radio Pictures Corp., formerly the subsidiary of
RKO Pictures Corp., which is presently little more than a
hollow corporate shell. For this he paid the parent com-
pany $23.4 million. Mr. Hughes thus ended up with the
mechanical and property assets—the studio—while RKO
Radio Pictures Corp. ended up with cash. Without the im-
plemets to make use of the money, the cash has slumbered
snugly as bank deposits, garnering interest. Hence, the
non-labor income.
"SIX BRIDGES TO DO "GLENN M.
IN SENSATIONAL TERRITORIA

Breaking Records in Cities and Towns of

R.K.O. MEMORIAL, Boston
ALBEE, Providence
STRAND, Hartford

ACADEMY, Fall River
BROADWAY, Lawrence
KEITH, Lowell
STATE, Manchester

SAXON, Fitchburg
MERIDEN, Meriden
PALACE, Danbury
STATE, Waterbury

Universal International presents
6 BRIDGES TO CROSS
ROSS" CONTINUES "ER STORY" BUSINESS NEW ENGLAND PENINGS

BIJOU, Springfield
ERA HOUSE, Bangor
New Britain
Portland

PRESS TIME FLASH!
SMASH BUSINESS IN NEW YORK AND INDIANAPOLIS—FIRST OPENINGS OUTSIDE NEW ENGLAND TERRITORIES!

"SIX BRIDGES TO CROSS' DREW BIGGEST CROWDS EVER TO TURN OUT FOR AN OPENING IN THE 25-YEAR HISTORY OF THE R.K.O. MEMORIAL THEATRE, BOSTON. WASHINGTON STREET JAMMED SIDEWALK TO SIDEWALK. POLICE FORCED TO DETOUR ALL TRAFFIC."

JAY GOLDEN
New England Division Mgr. R.K.O.

TONY CURTIS
JULIE ADAMS
GEORGE NADER
AY C. FLIPPEN • SAL MINEO

by JOSEPH PEVNEY • Screenplay by SIDNEY BOEHM • Produced by AARON ROSENBERG
OPEN LETTER TO DISNEY

Dear Mr. Disney:

For many years the hundreds of sub-runs and small town theatres in our territory, as well as the thousands of others throughout the United States, have supported you, played your short subjects and features, gone along with you when even your distributors deals were such that we lost money on them. We felt your productions were of the wholesome, family type which did so much to raise the motion picture to its once high estate in public esteem. We feel we were an important factor in your success. However, during the last year, since you have set up Buena Vista as your distributor, we have generally been unable to deal for your pictures. Your sales representatives are not located in our exchange centers and apparently come in only at intervals to deal with the first-runs and important circuits. When our people have made contact they have been met with percentages and impossibly high terms and a curt, take-it-or-leave-it attitude. Now, it is true that these small theatres can no longer afford the luxury of percentage playing, but in the aggregate many these theatres, at fair rentals also profitable to them, represent important revenue to any producer. We do trust that you will create ways and means whereby these many small theatres will be offered your productions, as released, at rentals they can afford to pay, and thus be able to continue showing your output to that important part of the American people who are his patrons.

Very truly yours,
Allied of Iowa, Nebraska
Leo F. Wolcott, Chairman of the Board

BESEMER THEATRES, INC.

CITY OF BESEMER

Herman M. Levy, General Counsel, TOA

The City of Bessemer, in Alabama, enacted an ordinance which levied a license tax on all those who operate a motion picture theatre in that city. The amount of the tax was 1 cent on admissions over 10 cents, and 2 cents on admissions over 15 cents.

The plaintiff, a theatre owner, brought this suit claiming that the ordinance "grossly and unlawfully" discriminated against him as a theatre owner and thus violated pertinent provisions of the State and Federal Constitutions; that the ordinance selected the motion picture industry and burdened it with a different and greater amount of license than that imposed on any other class of business, and so much greater as to make it "an arbitrary and capricious exercise of the power of the city to raise revenue by that means."

The Court sustained the tax, and in doing so cited a portion of a decision by the U.S. Supreme Court (Fox vs. Standard Oil Co., 294 U.S. 87), wherein Mr. Justice Cardozo said, in part:

"When the power to tax exists, the extent is a matter for the discretion of the lawmakers."

And a portion of the opinion in Magnano Co. vs. Hamilton, 292 U.S. 40, as follows:

"Even if the tax should destroy a business it would not be made invalid or require compensation upon that ground alone. Those who enter upon a business take that risk.

Continuing, it must be kept in mind that the decision in this case does not mean that cities have the power to levy a tax on theatre admissions. That question was not before the Court—the City of Bessemer had previously enacted an ordinance giving it the power to tax admissions. The only effect of this decision is that the particular tax was found not to be so out of proportion as to be discriminatory.

The Court adopted the philosophy that the only limitation on the taxing authority of the City of Bessemer was that the tax must not be so "unreasonable" as to show "a purpose to prohibit a business which is not in itself injurious to public health and morals."
The Court held that the tax was not an attempt to prohibit motion picture exhibition, nor to oppress it, and, therefore, that it was valid.
The decision is limited in its scope to the above. As stated, it did not decide that the City of Bessemer had the power to levy the tax, but only that the amount of the tax was not discriminatory nor oppressive.

*Supreme Court of Alabama, October Term 1954-55

D of J PRESSURE?

Abram F. Myers, Allied

The motion to include various theatre associations, including Allied, as co-conspirators in the Southern California case was not unexpected in view of the mysterious influence which the interests who instigated and are supporting the suit are exercising in the Department of Justice.

So far as National Allied is concerned it has taken no action savoring of boycott or any form of restraint of trade. Allied and its leaders have exercised their right under the First Amendment to comment on the folly and ethics of supplying films for exhibition on television while the theatres are compelled to exhibit those pictures at a price.

If the Department of Justice which has been so alert to protect the constitutional rights of others is now determined to deny free speech to the theatre owners, there must be a reason that has nothing to do with the law or the facts. The timing of the motion, in view of a recent announcement that the trial has been postponed until next September, indicates a purpose to afford Commander McDonald ammunition for his propaganda campaign for Toll-TV.

As a result of action taken in New York on Wednesday, the misrepresentations and distortions of fact in the pro-Toll-TV propaganda will be exposed. McDonald's drea of hustling through approval of Toll-TV before the public can be acquainted with the facts will be shattered and this assist from the Department of Justice will do him little good.

DEPRECIATING EQUIPMENT

Allied of Ia., Neb., & Mid-Central

Exhibitors who have invested in new equipment or construction now have three methods by which to depreciate such equipment for income tax purposes. To new methods apply to equipment acquired or put into use after December 31, 1953, as on construction, or that portion of construction started after the same date. These owners will be allowed to depreciate such investment in any one of three ways.

1. The old straight line method which spreads depreciation equally over the estimated life of the equipment or structure. For example: Sound equipment that took $20,000 would be depreciated at $200 per year for ten years.

2. The declining balance method which permits the exhibitor to charge off his undepreciated balance at a rate twice as high as the straight line method. For example: Instead of depreciating his sound equipment at 10% a year, he would take 20% of its balance each year, or $400 the first year, $3,200 the second year, $256 the third year, etc. This allows 2/3 of the cost to be depreciated in ½ the normal life. At any point you can switch to the straight line method.

3. The new "sum of the years' digits" method. The fraction of cost depreciated each year consists of a denominator (and the line) which is a total of all of the years from 1 to the years of life of the equipment, and a numerator which starts out 1, equaling the total years of life and decreases by 1 each year. Thus, in our example, $2000 over ten years, the first year's depreciation would be 10/55th of the original cost the next year 9/55ths, the third year 8/55th etc. (10 plus 9 plus 8 plus 7, etc. equals 55)

CUT RATE FOR TEACHERS

ITO of Ohio

Reduced prices for public school teachers have been offered by the Walter Reade Circuit in New Jersey. This is an excellent public relations move and also serves to retain valuable publicity for your program. Special identification cards are sent to the principals of the schools in the community in which the Reade Circuit operates as well as to adjacent communities. These cards admit teachers for about one-half the regular price.
DON HARTMAN greeted WILLIAM PERLBERG & GEORGE SEATON as the producing duo returned to Hollywood after a whirlwind promotion tour on behalf of their Paramount productions, "The Country Girl" and "The Bridges at Toko-Ri". The pair talked with scores of exhibitors, newsmen, mag writers, and TV-radio personalities on a month-long swing around the country.

SPYROS P. SKOURAS held a trade press conference at the 20th-Fox studio and made the news, by issuing a Toll-TV storm warning and some interesting news about CinemaScope. Skouras cautioned that exhibitors are facing a formidable battle against the Slot-TV forces and urged production executives to back theatremen as much as possible in the fight. In regard to CinemaScope, he said his company is experimenting with a special wide-angle lens which will be capable of producing films to rival Cinerama and Todd-AO systems.

WALTER BRANSON, RKO world wide sales manager, provided some welcome news for exhibitors with the announcement that the company plans to release 25 features this year. Four of these will be made by RKO directly and 21 will come from independent producers.

(Continued on Page 22)
One of America's Top Showmen Hails THE COMEDY SMASH OF '55

FAX NEW YORK NY 27 DL PD
M.R. GOLSTEIN, GENERAL SALES MANAGER
ALLIED ARTISTS PICTURES CORP.
1560 BROADWAY, NEW YORK, NY
IT TOOK ME SIX MONTHS TO SELECT A PICTURE TO FOLLOW "LILI", WHICH RAN 95 WEEKS AT THE TRANS-LUX 52ND STREET THEATRE. AFTER I SAW "TODAY"S THE NIGHT", IT TOOK ME THREE MINUTES TO DECIDE THAT, OF ALL THE FILMS I HAD LOOKED AT, THIS WAS THE PICTURE I WANTED. NOW THAT I HAVE SEEN THE EXCELLENT REVIEWS AND THE BOX OFFICE FIGURES, I WANT TO CONGRATULATE YOU ON HAVING THIS PICTURE AND TELL YOU HOW PLEASED I AM WITH IT. UNQUESTIONABLY THIS WILL BE ANOTHER LONG RUN FOR THE TRANS-LUX 52ND STREET THEATRE AND WE ARE LOOKING FORWARD TO A VERY HAPPY NEW YEAR OF BUSINESS WITH "TODAY"S THE NIGHT". SINCERELY
HARRY BRANDT

"★ ★ ★ ½★ Outrageously funny comedy! Rich, delightful!"
— N. Y. DAILY NEWS

"Wild, joyous! A stout rival for even that long-run wonder "Til"
— N. Y. WORLD TELEGRAM

"Hilarious! Amusing as all the Pat and Mike stories put together"
— N. Y. DAILY Mirror
ALLIED ARTISTS presents

DAVID NIVEN

YVONNE DE CARLO

BARRY FITZGERALD

A MARIO ZAMPI Production

Produced and Directed by MARIO ZAMPI

Original Story and Screenplay by

JACK DAVIES and MICHAEL PERTWEE

COLOR BY TECHNICOLOR

the Night"}

Thorughly engaging! Has the sure touch and should enjoy a
big run!" — N. Y. JOURNAL-AMERICAN

Gem! The windup is a howl! Especially eye-filling color!" — N. Y. POST

Frolic...broad amusement! As it was in 'The Quiet Man', they
get what they want!" — N. Y. TIMES
THEY
MADE THE NEWS

(Continued from Page 19)

WILLIAM H. PINE & WILLIAM C. THOMAS, once known as Hollywood's "dollar Bills", have joined United Artists growing stable of producers. Deal, set up by UA executives Arthur B. Krim, Robert Benjamin and Max Youngstein, calls for a maximum of three features this year. First films under the agreement will be "Lincoln McKeever" and "Mountains Have No Shadows". Pine-Thomas recently ended a 14-year association with Paramount. Another deal concluded recently involved producer-

writer Norman Krasna and actor Van Johnson, who formed an inde unit to produce at least four features. The company is also negotiating with Cornell Wilde, Richard Widmark, Van Heflin and Frank Sinatra for participating deals. First on the Krasna-Johnson schedule is "The Ambassador's Daughter", with the former doing the screenplay, the latter starring.

CARL DUDLEY, president of Dudley Pictures Corp., announced that the company is ready to launch production on a series of 26 features, filmed in anamorphic Vistarama, to be turned out during the next five years. The first, "The Nine Billion Names of God", embracing four science-fiction stories, is scheduled to roll in Britain in April. Films will be made in Eastman Color.

FRANCIS M. WINKUS presents SPYRO S. SKOURAS, JR., with the first of 19,000 theatre kits for the promotion of Brother hood week, Feb. 20-28, which the nation's exhibitors will support with a membership drive backed by lobby and marquee displays, merchant co-ops. Winkus is ad-pub chief for the drive; theatre executive Skouras is NYC exhibitor chairman.

DR. JOHN G. FRAYNE, president of the Society of Motion Picture and Television Engineers, revealed a plan for formation of a committee to deal with the growing need for trained technical people in the film industry. Dr. Frayne explained that the industry is becoming increasingly complex and that work once done by unskilled people now requires trained personnel. The committee, which will include representatives from all phases of the industry, will determine where the need for trained personnel is greatest, make recommendations to help schools that offer film courses.

WINIKUS & SKOURAS

FRAYNE

BURT STEARNS & LOU HANNA, veteran film men and owners of Cooperative Theatre Service and Hanna Theatre Service, respectively, have merged the two companies and will operate as the Stearn-Hanna Cooperative Theatre Service with headquarters in Pittsburgh. The new company has over 165 4-wall and drive-in units, making it the largest inde buying and booking service organization in the U.S.

JACK KIRCH, Allied of Illinois president, revealed that the Roseland Theatre in Roseland: the Skokie Theatre, Skokie, and the Armitage Theatre, Chicago, have enrolled in both the Allied organization and the Allied Buying and Booking department.

EDWARD L. FABIAN, Chief Barker of the NYC Variety Club, Tent #35, announced the club will not reopen its penthouse at the Piccadilly Hotel, but will hold a series of five luncheons throughout the year. Fabian said that savings made by not investing in club quarters "can be utilized to develop our industry welfare activities."

BEN ABNER and RALPH IANNUZZI, Warner NYC and Boston branch mgrs., respectively, have been promoted to district mgm. posts. It was announced by WB distribution chief, BEN KALMBACH, of Warner NYC booking office. Another move into the head spot in the Metropolitian area, and Iannuzzi takes charge of the Eastern district. These additional branch manager promotions and transfers were also announced: Ernest Sands, from Cleveland to NYC; William Twigg, from Pittsburgh to Cleveland; Jack Kalmenson from Milwaukee to Pittsburgh. Frank Reimer, former L. A. sales manager moves into the Milwaukee branch post. In Boston, William Kumins succeeds Iannuzzi.

DARRYL F. ZANUCK has been named by Downbeat magazine (music trade sheet) as the "producer who has done the most since the advent of sound to emphasize the importance of music in motion pictures"... E. R. ZORGNIOTTI, executive v.p. of IPE, received a special award from the Italian Motion Pictures Newspapers Guild's in a citation to IPE for promoting Italian films in America.

J. R. GRAINGER returned to the TKO studio after a two-week trip to Mexico City and Havana to report: "In South and Latin America, as in this country, good pictures are doing great business"... GEORGE MURPHY, MGM studio public relations head, is in the East on a six-engagement sneaking tour on behalf of the company's 1955 Motion Picture Theatre Celebration... A. MONTAGUE attended the opening of Columbia's branch in Houston which brings to 33 the company's domestic exchanges. JOHN WINBERRY takes over the Houston helm.

MIKE SIMONS, MGM director of customer relations, completed arrangements with Coca-Cola's Charles Bourdelais whereby CC will be luncheon host to all exhibitors attending future MGM Ticket-Selling Workshops. There are 15 meetings definitely scheduled between now and June 13.

JOAQUIN D. RICKARD has been appointed special consultant to the Motion Picture Export Association, it was announced by MPEA president, ERIC JOHNSTON.
"The Racers"

**Business Rating 3 3 3**

Lively excitement, thrills in CinemaScope spectacle of auto racing throughout Europe. Fine production values.

All the thrills and excitement of sports car racing are perceptibly captured in this 20th-Fox CinemaScope production. The most important contests of Europe are re-created, with Kirk Douglas as the racing star. Gilbert Roland and Cesar Romero are his competitors. Bella Darvi is the woman involved with Douglas, and Katy Jurado is Romero's wife. Film has slow spots, but total effect is of an adequately paced production, well acted, competently screened, by Charles Kaufman, intelligently directed by Henry Hathaway. CinemaScope adds immeasurably to the spectacle. Based on a novel by Hans Ruesch, plot turns on Douglas' compulsive urge to win, to be the top European racing star. Film traces his steady ascent under the management of Lee Cobb, and describes his relationships with his fellow-workers, and with Miss Darvi. Seriously injured in a race, he quits, but soon returns. Story then deals with deterioration of his personal relationships. Darvi leaves him and his friendship with Romero is broken. In final sequence he leaves the track of a major ace attempting to help friend Roland, who has been injured. Plot thus ends on note of regeneration, with Darvi returning to Douglas. Douglas turns in an interesting characterization as the tormented driver, and Roland also hines in his role. Charles Goldner is another stand-out.

Good selling-point is ad emphasis on scenic effects of film. Catchline: "A Love Story That Hurts! Full Speed Across the Barriers of Convention!"


"Unchained"

**Business Rating 2 2 2**

Best suited to action houses. Exploitation of documentary aspects should help in appeal to general market. Good effect will offset, in part, lack of star names.

Suggested by the life and work of Kenyon J. Scudder, penalologist and author of "Prisoners Are People," this Hall Bartlett production, which Warners is releasing, is concerned with life in a model prison—California Institute for Men at Chino. Film is neatly put together, in documentary-like fashion. Other interesting detail is conditioning by wife Barbara Hale and son Tim Considine to Hirsch's imprisonment. Bartlett's screenplay is concise, and his direction well-paced. Plot centers about Elroy Hirsch (the ex-footballer), one of a group of men transferred from San Quentin to Chino, who has been convicted of severely beating a man he suspected of stealing from him. Superintendent Scudder (Chester Morris) explains the system and privileges of Chino, and points out that escape from Chino is easy, that conscience is the determining factor. Hirsch and a fellow-convict plan a break, but fellow prisoner Todd Duncan persuades Hirsch not to jeopardize the future of this ideal prison. Later, when a board refuses to fix Hirsch's sentence, he decides to escape. A fight with Duncan ensues, Hirsch starts over fence, but turns back.


"Battle Cry"

**Business Rating 3 3 3**

Chock-full of popular appeal elements culled from best-seller. Will attract all types of audiences, including family trade if sex is not overexploited. CinemaScope adds to sweep of Marine story.

Warner Bros. have filled the CinemaScope screen with a broad, romanticized, WarnerColor version of Leon Uris' best-seller about the Marines in World War II. For most of its two hours and 27 minutes, "Battle Cry" moves at a good enough pace, as it tells its episodic tale of a group of marines. Intermingling light-hearted humor, personal complications and an occasionally moving incident, it manages to hold the interest, despite a tendency to lean rather heavily on cliches. Raoul Walsh's direction is spirited in the popular vein, and this should strike the fancy of the mass audience, particularly the important younger element. Unifying point of the episodic plot is that the men portrayed are marines under the command of Van Heflin. Aldo Ray and Tab Hunter are singled out for particular description. Former meets Nancy Olsen, eventually marries her; Hunter becomes involved with Dorothy Malone in San Diego, where base is located, but gives her up for sweetheart at home, Mona Freeman. Hunter-Malone scenes are provocative and will draw comment aplenty. Central theme is Heflin's devotion to Marine Corps and to his men, his efforts to make his outfit tops in the Corps. He is killed in Saipan campaign, and film ends with surviving men returning home, as another group of recruits are shown leaving for training.

Heflin is fine as the complex colonel, and James Whitmore stands out as his sergeant. The entire cast performs capably. Vitality is film's chief merit—and there is plenty.


"Ten Wanted Men"

**Business Rating 3 3 3**

Rating strictly for action market. OK dualler in family houses. Technicolor Western has its occasional moments. Scott will draw his legion of followers.

A fairly entertaining western melodrama, with plenty of wide-open shooting to please action fans. The perennial Randolph Scott heads an above-average western cast, including Jocelyn Brando, Richard Boone (of "Medic" TV fame), Skip Homeier, Minor Watson. Scott is his forceful self and still remains convincing as an outdoor-hero. Technicolor brightens the cattle country of Arizona and photography is competent. Bruce Humberstone's direction keeps the action moving at an even clip, and the production is OK. Cattle baron Scott invites his brother (Lester Matthews) and nephew (Homeier) out West. They all encounter trouble with Boone, who covets both Scott's land and Donna Martell, who prefers Homeier. The last third of picture provides plenty of action and some suspense, as Boone's hired outlaws take over the town, kill Boone, and besiege Scott, Brando, et al.

Ad catchlines: "The Life and Death of A Reign of Terror!... An Adventure That Teems with Excitement!"


MORE REVIEWS ON Page 24
"Many Rivers to Cross"

**Business Rating **

Strong cast will carry this to good returns generally. Has humor for light comedy fans and outdoor drama for action fans. CinemaScope and color add exploitables.

This is an amusing mixture of comedy and action, combining aspects of the pioneer-type film with the gimmick of man's pursuit of man. Robert Taylor plays a fabulous fur-trader with a reputation through Kentucky, and Eleanor Parker is the girl in pursuit. CinemaScope and Eastman Color bring the Kentucky woods to life, although obvious backdrops occasionally mar the scenic effects. Film is well paced by director Roy Rowland, and it all adds up to pleasant fare suitable for the general market, with strong marquee support in the two top names. Plot is extremely simple and refreshingly so. Taylor, wounded, is saved by an Indian attack by sharpshooter Parker, and accompanies her home. Father Victor McLaglen provides laughs as the head of an unusual household. Taylor is independent and has no intention of staying, but Parker tricks him into marriage. Remainder of film features Taylor running away, with Parker close behind. At the end, attacked by Indians, the two help each other to safety, and Taylor finally accepts his eager wife. Parker is very pretty as the young girl and perfectly amiable, while Taylor plays the harried trapper with charm. Screenplay by Harry Brown and Guy Trosper, and Rowland's direction, demonstrate how pleasant entertainment can be concocted from the most trivial material.

Ads say: "She's the Most Impatient Maiden in the Virgin West ... But He's Not the Marrying Kind!"


"The Far Country"

**Business Rating **

Rating based on response of action fans and lure of James Stewart name. Obvious plot will militate against appeal to better class audiences. Needs strong exploitation.

Although not another "Bend of the River", this Universal offering in Technicolor has a fair share of exciting and colorful action set in the outposts of Alaska. It is burdened with an obvious and unconvincing plot. The presence of James Stewart should serve to reassure exhibitors that it will perform reasonably well at the boxoffice. Stewart, accused of murder, flees to Alaska with his pal, Walter Brennan, and a herd of cattle. In Skagway, self-appointed sheriff John McIntire pardons him — through Ruth Roman's intervention — but confiscates his cattle. Stewart agrees to accompany Roman to Dawson, gold-town, and when Corinne Calvet joins them romantic complications flare. McIntire and his henchmen arrive to jump settlers' claims. Stewart is aloof until Brennan is killed by McIntire's men, setting stage for gun-fist finale. Performances are better than the script, Roman and Calvet registering particularly well. Anthony Mann's direction is 5-so.

Pressbook ads feature a rugged Stewart with catchline: "The Stranger with A Gun ... Challenging the Klondike's Snow and Sin and Greed!"


"Women's Prison"

**Business Rating **

Will rate higher in action and ballyhoo houses. Plenty exploitables in violence and psychological reactions of jail women. Well-balanced fem cast.

A heavy melodrama dealing with life in a woman prison, "Women's Prison" is a highly exploitable melodrama. It describes, in lurid detail, hardships of inmate prisoners and their rebellion against sadistic matron Inc Lupino, a frustrated psychopath who rules with a blood hand. A collection of attractive women — among them Jane Sterling, Cleo Moore, Audrey Totter, Phyllis Thaxter — play inmates, with Howard Duff a humane doctor who finally turns against Lupino's authority. Picture succeed in being sensational, sometimes substituting large amount of violence for dramatic honesty — but effectively. Action fans and those who seek the lurid will flock to this Columbia entry. Gimmick is that the women's prison is separated from an adjoining men's prison by only a wall. There exists constant temptation for men, who have wives in the nearby prison, to break across. Warren Stevens succeeds in getting over to visit wife Audrey Totter. When prison authorities discover that Totter is pregnant, Lupino's job is threatened. Trying to extract information from Totter, she begets her to death. Incensed women prisoners stage a riot and take control. Conclusion reveals Lupino as insane, and propheses that prison condition will improve. Good pace, good performances give this life Ads exploit violence, revealing snapshots of women prisoners. Catchline: "Gals on Rampage in Prison Riot!"


"A Life in the Balance"

**Business Rating **

Murder-mystery will get average grosses as dueller. Enough action and suspense to keep mass audiences engrossed. Weak marquee, but an intriguing title to sell.

Panoramic Productions' latest venture, released by 20th Century-Fox, is a bit short on plausibility, but sufficient long on excitement. Filmed in Mexico City, this murder melodrama moves quickly, and with good suspense through its 74 minutes. It should prove quite satisfying to action and suspense fans. Story turns on Montalban being suspected of a woman's murder because he was in the victim's apartment shortly before her death. His son, Jose Perez, watching a fire-work display from the roof of the building, sees the actual murderer leaving the apartment and decides to follow him. Montalban, out of work wandering through the streets, befriends Anne Bancroft. Later, he is picked up by the police. Rest of picture con cerns his frantic attempts of police, now convinced that Montalban is not the killer, to find fanatical murderer Le Martin and Perez, who are together. By breaking polic phone boxes with a slingshot, young boy suggests his gen eral whereabouts. In thrilling climax, pursuit is on for the killer is finally apprehended after battle with Montalban.

Pressbook catchline: "A Killer with the Cunning of a Maniac ... A Little Boy with the Courage of A Lion!"

Comeback of the Movies

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id worn off, and that the sets had been paid for so there is money available for the movies. They remark that in is gregarious and likes to get together with his kind. Other is tired after a week of cooking and housework and ants to get out of the house. The folks can’t punish their children any longer by denying them television; the kids it don’t care. Nor could anybody blame the little var- ents for not wanting to ruin their eyes looking at a midg-screen, showing bad vaudeville in black and white and 32 westerns interrupted every few minutes with unbe- vably bad commercials.

usic At The Box Office

Anyhow, by 1953 the people were ready to go back to movies and the Cinerama-CinemaScope combination is attractive bait. Nevertheless, the customers were prov- ing choosy. Rather than go downtown and pay to see a cond-rate movie, they would stay at home and see it for thing, on television. A good movie was something else ain. “The Robe” was only one of the pictures people ent to in droves. “Gentlemen Prefer Blondes,” “Mogam-,” “House of Wax” (3-D), “Hans Christian Andersen,” Peter Pan,” “How to Marry a Millionaire,” and “Shane,” leased in 1953, had a total domestic gross of about $44 illion. In the same year Columbia put out what it thought as merely an average-good effort in black and white, a ar picture called “From Here to Eternity.” The trade is ill talking about the $12,500,000 that “Eternity” brought . The best guess at the total U.S. industry gross is $550 illion for 1953.

Last year was even bigger, with more smash hits than n be mentioned. Columbia had “Caine Mutiny” and “On e Waterfront.” The latter was black-and-white, conven- sional-screen, and with a cost of only $875,000. While it cked all the presumed ingredients of sure success, it ossed $7 million to $8 million. Paramount put out “Rear window,” starring smart, personable Jimmy Stewart. It ast $1 million and grossed $6 million. Although the critics ere unanimous in their nasty words about Paramount’s st VistaVision picture, released last October, “White hristmas” in its first seven weeks brought in about $6 illion.

Some other 1954 bonanzas: “Seven Brides for Seven Bro- hers” (M.G.M.); “Three Coins in the Fountain,” “The egypian,” “Desiree,” “No Business Like Show Business” Twenty-first Century-Fox); “Glenn Miller Story” (Univer- d); “Sabrina” (Paramount); “Barefoot Contessa,” Apache” (United Artists), “Dial M for Murder,” “Drag- et,” “A Star Is Born” (Warner). A rough guess at total worldwide gross of these twelve pictures would be $100 illion. A rough guess at total world industry gross old be $600 million. Since about 45 per cent comes from broad, the U.S. gross was about $350 million. Both world nd U.S. grosses for 1954 were somewhat lower than those r 1946, but a lot better than for any year since.

As a result of the performances of the big pictures, grosses of the leading companies have jumped. To give two examples: three tremendous box-office pictures sent Columbia’s gross from $60 million to $80 million during 1954; United Artists’ gross went up from $18 million in 1951 to $43 million in 1954. Few of the pictures released have been in the red. Profits have been high. Twentieth Century-Fox, for instance, had a 1954 before-tax profit of $16 million, which rivaled that of boom 1946.

This major boom, however, should be observed with certain reservations. The recent big-profit pictures, for instance, were made at low cost and released on a boom market. On the other hand, the pictures that have just been made and are still unreleased were made at relatively high cost, so that unless movie attendance takes a really big jump this year, the profits could all but vanish.

Since the movies have gone boom, bust, boom in some- thing like eight years, now may be the time to lay in an extra Mercedes-Benz against next year’s bust. More to the point, however, is the fact that in the course of this latest get-rich period the movie industry has changed in a num- ber of ways. Some of the alterations may be lasting.

New Boom, New World

The original big five of the movie world, M.G.M., Para- mount, RKO, Twentieth Century-Fox, and Warner Broth- ers,6 still loom large on the Hollywood scene, but with one exception their character has shifted. Only M.G.M. still operates on the stock-company system, with its own big stable of stars, producers, directors, writers, and tech- nical people, all under long-term contract. Dore Schary and his men say that there are no plans to deviate from this old system, but they will make no guarantees.

At the other studios the stock company was banished from the scene after World War II, by the simple means of not renewing contracts when they expired. Many of the failures to renew were by mutual consent. In the panic days the studios were anxious to get out from under murderous overheads. The big stars, on the other hand, decided that working for salary was a poor thing. They had to work too hard, often on pictures they did not like, for the little they were able to keep after taxes on their huge weekly paychecks. Why not quit, and make one or two pictures a year under some sort of arrangement that provided a capital gain?

The breakup has not worked out to the complete satis- faction of either the studios or the actors. Now that the good days are back and there are fat sums to be made from a successful picture, the studios recall greedily the time when it was possible to tap a contract star on the shoulder and tell her to go to work. Now the competition for her is hot, and she won’t sign up unless she likes studio, produc- er, director, story, etc., and unless she gets a participation in any profits the picture makes. It is easy enough to see why the major producers would welcome a return of the stock company.

Actors and directors have fared fairly well under their

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6Now that these companies no longer own their theatres, the historic term “big five” is not accurate. For example, Columbia Pictures, which never owned theatres, is now larger than Warner Brothers, which did. Nevertheless, the term sticks.

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own auspices. The actors, for instance, have what may be the best benefit of all: freedom. They can work or not, for and with whom they choose. By participating in profits, they have their income spread over a number of years. Their security looks good just now, even if the movies aren’t employing as many people as they used to. Important movie stars may never work for television, but it is nice to know it is there. On the other hand, actors may not have done quite so well financially as they hoped, because it has been hard to convince the Bureau of Internal Revenue that a return for personal service, however disguised, is a capital gain.

Built-in Irresponsibility

Ironically, the five big companies that lost their theatres as a result of the antitrust action appear to have been virtually unhurt by the severance. Even more ironically, the exhibitors who struggled for legal relief are now saying that this may be the only case in history in which the relief granted the complainant has worked exclusively in favor of the defendant. Delivered of the “ruinous” obligation to buy an entire program of pictures (block booking), the theatre man suddenly discovered that he had lost his inventory. Then he complained that he not only was unable to forecast what picture he would be showing next April; in order to have one to show at all, he had to enter into “ruinous” competitive bidding for a commodity that, he was convinced, was produced in minimum quantities so a higher film rental could be squeezed out of him.

The two trade associations of exhibitors, Allied States and Theatre Owners of America, Inc., are close to hysteria over what they believe to be a new conspiracy by the producers. Allied States has issued a Declaration of Emergency, and has threatened to call in the federals again, this time to regulate film distribution and to set fair prices. Alfred Starr, Nashville theatre-chain owner and spokesman of the small, independent theatre owners, thinks that government intervention should be a last resort. His organization has a scheme to raise money for financing pictures to fill the shortage. He is vehement in his disapproval of the practices and the ethics of the producer-distributors.

Starr says that the figures speak for themselves: 405 pictures in 1948, 354 in 1953, and less than 300 in 1954. He believes this throttling of production has forced the exhibitor to pay exorbitant percentages and film rentals, and to run pictures overlong. He points out that the steep, steady decline in movie attendance did not come to an end until about a year ago, and argues that the improvement since could not, by itself, possibly account for the huge rise in producer profits. He is convinced that those profits are the result of the squeeze put on exhibitors. He believes further that the producers try to “force” people to look at high-budget “quality” pictures when often what they want and like is “Francis, the Talking Mule,” and “Ma and Pa Kettle.” He thinks that movies are a mass-market business and should be supplied with an adequate number of low-rental, cheaply produced, little pictures.

In Starr’s view, the movies may be the only industry with a built-in irresponsibility— it looks to him as if the wholesaler sits up nights figuring ways to drive the retail out of business.

Big Is It

If the producers are sane, they must want to keep the exhibitors in business. There appears to be little realism in the notion that in reducing the output of pictures, the producers are conspiring. During the war, when the producers owned their own theatres, they followed exactly the present pattern of reducing output as business improved. Moreover, a genuine shortage is not apt to last long if American business if there is a way of filling it profitably.

Nevertheless, Mr. Starr is correct in saying that too few pictures are being made today to meet the need. Leonar Goldenson, president of American Broadcasting—Paramount Theatres, Inc., thinks not only that there are to few little pictures, but that the business could use twenty-five more big pictures. He believes they will soon be supplied.

Producers do not deny that exhibitors are paying much higher percentages of the box office than before for film rentals; they acknowledge cordially that producing companies are not above taking advantage of a sellers’ market. They point out, moreover, that big pictures are expensive and that they account for their big profits as follows: Even though the improvement came late in the year, attendance in 1954 was up, and there was a slight rise in ticket prices net after admission taxes (which were materially reduced last year). Since almost all current films are rented on percentage of the box office, these factors have helped profits. The big help, as the producers readily admit, has been the very thing that the exhibitors complain about—the reduced number of more expensive, more carefully made pictures.

One example will make the point. In 1953 and 1954 Twentieth Century-Fox Pictures had about the same volume of film rentals, $106 million. In 1953 the company amortized $48 million of feature-picture negative costs. In 1954, because of fewer pictures, the amortization was only $35 million. More specifically, in 1953 Twentieth had before-tax profit of $8 million on thirty-two pictures, while in 1954 it had a $16-million profit on thirteen pictures. It is a small wonder that the producers like a few big picture rather than a lot of little ones.

Y. Frank Freeman, Paramount vice president and Hollywood studio head, says that big pictures are more profitable than little ones for a big studio, because the break even point is relatively lower. The rule of thumb is that a picture must earn double its investment, but a little picture probably won’t pay out even if it earns 3 per cent more than double the investment. In the case of $700,000 picture with gross of $1,600,000, the distribution cost will be $480,000; prints $250,000; advertising and publicity $260,000. These, added to the $700,000 negative cost amount to $1,690,000, representing a $90,000 loss.

Now, Freeman goes on, take a $3-million picture with

*Some 4,000 of the 10,000 odd U.S. movie houses have closed in recent years, but these have been replaced by approximately an equal number of the new drive-in theatres that from 1952 through 1954 accounted for almost half of the summer movie attendance.
Comeback of the Movies

million gross. Negative cost of $3 million, plus $1,800,-
for distribution, $300,000 for prints, $400,000 for adver-
ing and publicity, comes to $5,500,000, which means a
0,000 profit. For a big studio with $30 million to invest
year’s production, says Freeman, it makes more sense
turn out twenty-five pictures at $1,200,000 each, than,
forty little pictures that have a high breakeven point.
The big picture, for all its risks, and in spite of the fact
nobody knows its exact ingredients, is what everybody
the movie industry is shooting for just now. It is the
moth jackpot.

the Good Little Picture

It is evident that the B or C picture with a low budget,
distinguished cast, poor story, and shoddy direction is
the way out, because the public refuses to pay to see it.
The other hand, there is a real movie need, which the
independent distributor is not at all reluctant to explain,
the small, low-budget picture that is not shoddy.
The need is threefold. The little picture is almost a ne-
sity to the exhibitor in a small town where most of the
liable audience has seen a picture after a three-day run.
The little westerns and other simple action pictures are im-
portant in the many areas where the people genuinely
fer them to extravaganzas or to “highbrow” problem
rs. They are in heavy demand by the hundreds of ex-
itors whose audiences insist on a long evening’s enter-
ment, and so must have a “second feature.”

Just now there is an acute shortage of good little pic-
escs, but Leonard Goldenson of Paramount Theatres is
re that since there is a demand, there’ll be a supply. The
ply, Goldenson thinks, will probably come from am-
ious youngsters who are now in television and are
xious to get into the senior circuit. Either that, or the
ed will be met by one of the five alert companies that
ow are supplying not only most of the industry’s
tle pictures but also most of its new-generation tone.
ese companies, all of which had big and profitable years
54, are: Allied Artists, Columbia, Republic, United
ists, and Universal.

the Hungry Look

None of these companies is actually young, none of them
hungry, but they have the appearance of being both.
hey demonstrate a willingness to depart from tradition
 experimenting with an unusual story told in an unusual
y (e.g., “On the Waterfront”). They have the air of
ng ready to make an honest buck, and never mind the
mander. Theirs is the land of the independents, here the
der is often the actor, and everybody tries
ave a dollar because it is his own dollar.

All five of these companies are fine organizations, but
ited Artists and Universal will serve to suggest what
next-generation Hollywood may be.

United Artists is essentially a worldwide film-distribut-
g company run by two New Yorkers, Robert S. Ben-
min, chairman, and Arthur B. Krim, president. These
en, both lawyers, took over this old firm (founded in 1919

by Douglas Fairbanks, Mary Pickford, Charlie Chaplin,
and D. W. Griffith) in 1951 when it was almost bankrupt.
As refurbished, United Artists is a highly successful or-
ganization whose function is to give every sort of service to
independent, “package” motion-picture-making deals ex-
cept advice on how to make the film. Owning no Holly-
wood studios and paying no stable of stars, United has
such a low overhead that it can and does make the good,
small picture cheaply enough to earn a nice profit. It can
make the bigger pictures inexpensively, too. Benjamin
and Krim estimate that their film “The Moon Is Blue,”
which in the U.S. alone grossed more than $4 million,
would have cost a major company twice as much as the
$300,000 it cost United Artists.

Benjamin and Krim, who in handling forty projects in
54 ran directly against the trend of making as few pic-
tures as possible, would like to hit the jackpot, naturally,
with a really “big” picture, but they are unwilling to
gamble wildly. They are growing from year to year, and
feel that they are contributing to the good of the industry.
At United, each picture is tailor-made, and since the cost
may be well in excess of $1 million, each picture is a con-
siderable business of its own. Krim and Benjamin look for-
ward to the day when half of the 400 pictures that may
then be turned out by Hollywood are independent pack-
gages, produced by 200 individuals with as many fresh, in-
dividual viewpoints. The movies will be rid of much of
the uninspired monotony of major-studio mass production.

Universal Pictures is quite different from United Artists
in many ways, but in many of its attitudes it is similar.
One of the oldest picture companies producing under the
original name, and owner of one of Hollywood’s most ex-
tensive lots (370 acres), Universal is now the property of
Decca Records, and the personal concern of Milton R.
Rackmil, who bought it for Decca.

Helpful, Not Lethal

To Rackmil, a big bull-like man of tremendous energy,
his new picture deal is just a repetition of what happened
to him when he was with Brunswick Records in 1934.
Radio became important at that time and everybody in the
record business was sure the end had come. Who would
buy records when they could turn a switch and get music
for nothing?

Convinced that radio would be not only harmless but
helpful to the record business, Rackmil helped start Decca
Records and made a killing. When television came along
and everybody in the movie business was sure of ruin,
Rackmil was unable to resist an opportunity to buy Uni-
versal Pictures. Again he was convinced that the new
entertainment method could live side by side with the old
one, and be helpful rather than lethal, and again he has had
a windfall.

Rackmil is perfectly honest when he says that he never
thought of television as a threat to the movies, but his
brother executives in pictures felt differently. Their present
scorn of television is the best evidence of their fear of it.
They are delighted that today’s intellectual snob no longer
says he never goes to movies, but says instead that he
never turns on his television. It is nice that the pictures
have a younger brother to scorn, even if they hate his tripe.
Bull's-Eye Circulation!

The Policy-Makers of Movie Business:

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

All Read

Film BULLETIN

Concentrated Coverage of the Richest Movie Market

GUARANTEE

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
Here, the cadets of West Point display their marching form, as they will on February 13 in a parade down Broadway to the Capitol Theatre. Event will highlight celebration of the NYC opening of "The Long Gray Line."

What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

‘Line’ Gets Notable Campaign

A powerful double-barreled feat of showmanship has been readied by Columbia boxoffice to launch John Ford’s ‘The Long Gray Line’. Under the guiding hand of Howard LeSieur, director of advertising, exploitation and publicity, both the Washington, D.C. premiere and the NYC opening shape up as one of the most effective promotions ever turned out for a Hollywood film.

Leading figures of government, armed services, and society will attend the world premiere at the nation’s capital, proceeds from which will be donated to the Soldier’s, Sailors’, Marines’ and Airmen’s Club of Washington. Mrs. Dwight D. Eisenhower, honorary president of the club, is serving as honorary chairman of the premiere, sponsored by the Wives of the Officers of the Technical Services of the U.S. Army. Chairman of the event is Mrs. Charles E. Wilson, wife of the Secretary of Defense.

On February 13, the Sunday following the NYC opening of ‘The Long Gray Line,’ the entire West Point corps and band will parade down Broadway in a tribute to the Columbia CinemaScope. This event alone, should precipitate a veritable landslide of nationwide press, TV and radio publicity which will echo around the country for weeks to come.

In addition to this illustrious exploitation array, all former West Point cadets are being urged to support promotion activities in connection with local showings of the Tyrone Power-Maureen O’Hara starrer. In a letter to every former cadet, Col. E. W. Richardson, academy public information officer, urges this cooperation. A recent communication from army headquarters to all field commanders asked them to assist Columbia and theatre owners wherever possible.

This is outstanding ad art, geared to stimulate interest in the Kirk Douglas starrer, ‘The Racers’. Dramatic illustrations of the winner’s flag and the provocative picturization of sex elements are combined to sock over the action-romantic angles contained in the 20th-Fox CinemaScope.

STRIKING AD ART

(Continued on Page 32)
SOME observers of the current cinema, in both its artistic and commercial aspects, tell us there is no longer a so-called "mass" audience, that the tastes of American moviegoers have matured surprisingly in the past few years. That being so, and this being an era in which the "class" picture brings not only prestige, but profit as well, 20th Century-Fox's CinemaScopic version of Eleanor Ruggles' best-seller about the "Mad Booths" appears destined to enjoy a goodly share of boxoffice success.

Truly, "Prince of Players" is a class picture—but with strong exploitation elements for the general market. The Exhibitor's Campaign Book, prepared by Charles Einfield's staff of boxofficers, runs the range from undertones of Shakespeare to overtones of an impassioned and tragic love story between Edwin Booth (Richard Burton) and Mary Devlin (Maggie McNamara), who became the great actor's wife, his inspiration.

"Was Loving Him Heaven or Hell?" asks a catchline in some of the newspaper ads. "No Woman Has Really Lived until She Has known Something of A Love Like This!" This is designed to catch the younger, the romantically-inclined audience. Another ad bears the list of distinguished artists associated in "Prince of Players" under the heading, "Rare Talents Make Rare Motion Picture Achievements". This is for the class trade.

Showmen will know immediately that every library in the land is a natural spot for display of material—old prints of Edwin Booth, old theatre programs of the day when he was a premier star of the American theatre, other memorabilia of that day, mingled with copies of novel and stills from the film.

Don't overlook the schools, too. The literary and historical facets of this fine film will interest educators. Invite the faculty to be your guests, and suggest some of the natural ideas for contests among students.

Book stores should welcome displays of still and ad art centered around the new popular-price ($1.98) version of "Prince of Players" issued by W. W. Norton & Co. coincide with the film's general release.

The press book presents a full-scale 1 and radio campaign to support this Cinem Scopic. 20th offers exhibitors two free te vision trailers for 20- and 60-second spo the latter including an actual scene from picture. Also available is a free radio sp transcription containing 20-second, 30-second and 60-second spots. The TV pluggers c obtain two different slides or telops for 1 second spots.

**EXPLOITATION PICTURE**

**CLASS 'SCOPIC FOR THE MASSES**
EXPLOITATION PICTURE of the issue

"Prince of Players"

Eleanor Ruggles' best selling novel, "Prince of Players"—biography of one of the most legendary figures of the American stage, Edwin Booth—has been transformed into a note-worthy romantic drama, enhanced by the magic of CinemaScope and DeLuxe Color. The first traces the early career of Edwin Booth (played by John Derek) as he travels the mining camps of the West and dramatic capitals of New York and London with his alcoholic father (Raymond Massey) and half-mad brother, John Wilkes (John Derek). Burton comes to his own as an actor. Massey's excesses bring about his demise, and Burton carries on with the help of his father's manager, Charles Ford. Burton establishes that he has inherited his father's dramatic genius, as well as his father's fondness for drink. As his success grows, so does his debuchery, until he luckily falls in love with a new leading lady (Maggie McNamara). She marries him and changes his life, inspiring him to greater triumphs.

Tragedy begins to stalk Burton, first when McNamara is struck down by tuberculosis, and later when his brother assassinates President Lincoln. Returning to the stage, Burton's appearance is greeted with scorn by an audience who remembers him only as the brother of the man who killed Lincoln. Courageously carrying on, Burton finally wins the audience with the magic of his dramatic genius.
MGM Workshop

MGM Ticket Selling Workshops continue to roll up big attendances and enthusiastic interest in these clinics is building across the country. Mike Simons, director of MGM customer relations, reports that between 250 to 300 exhibitors from the Virginia territory are expected at the seventh workshop in Richmond, Feb. 8. To date, 1615 from exhibition and allied fields have attended the previous meetings.

Four exhibitor leaders from territories where future workshops will be held were at the last confab to acquaint themselves with how Metro conducts the sessions. Rowley United Theatres executives, C. V. Jones and W. L. Pullen, M. B. Smith ad-pub chief for the Commonwealth chain in Kansas City, and Beverly Miller, president of the Kansas-Missouri Allied unit all will participate in the workshops when they are held in their areas. One of the featured speakers at the Richmond meeting will be William Filer, manager of local station WTvr. He will speak on TV as an aid to film promotion.

Catchline of the Issue

"She's the Most Impatient Maiden in the Virgin West... but He's Not the Marrying Kind!"—MANY RIVERS TO CROSS (MGM).

Elmer C. Rhoden offered some advice to exhibitors with regard to the need for selling motion pictures to the public, in a recent issue of "Showman's National Theatres house organ."

"Our theatres are no longer privileged to cater to the movie-going public but rather, we are hosts to a discerning public that selects its pictures very carefully. I assume they weigh the pictures that we have to offer with the belief that what we have to offer will be the best in their own parlors."

The National Theatres preside pointed out that obviously these people tend to compare the quality of their entertainment with what is available at their local theatre. Therefore, Rhoden said, "All of this tells us that we must sell our attractions for dear life... till the moment you get a booking of an attraction, start to sell it."
What the Showmen Are Doing!

Texas COMPO's "Oscar Race"
Credit Texas COMPO with a terrific stunt ballyhoo interest in the forthcoming Academy Awards. Called the Academy award "Oscar Race", the campaign, was vised and copyrighted by the Texans, but ll be packaged and made available to ex- itors throughout the country, it was an- nounced by Kyle Rorex, executive director. His highly effective promotion will pre- sent theatremen with an excellent means for muting tremendous public interest in the

nominations and selections of Oscar winners.

Every person attending the theatre par- ticipating in the Oscar Race (starting March 3 through March 30) will receive an entry blank to select the Best Picture, Best Actor and Actress, Best Supporting Actor and Ac- tress, and Best Director from the list of nominations posted in the theatre. Winners must correctly name the six Oscar winners. Season passes to the participating theatre is a suggested prize.

This promotion will not only create a desire among patrons to see the stars and pictures involved in the nominations, but will whip up interest in movie-going generally, the Texans believe.

The package to sell the campaign includes two special tint-colored trailers, two 40x60 da-glow displays and 1,000 entry blanks. The advance trailer publicizing the Oscar Race is designed to run two weeks beginning Thursday, Feb. 17. The second trailer, with all the facts on the campaign, is to run from March 3 until the Academy Award winners are announced on March 30.

Cost of the campaign package is $24.90 and can be obtained only from Texas COMPO, 2008-A Jackson St., Dallas.

'Underwater' Promotion Kit
RKO exploiteers have created a king-size "Underwater!" promotion kit for local-level exploitation by their fieldmen, it was an- nounced by sales chief Walter Branson. Kit contains all advertising and publicity ma- terial prepared to date for the Howard Hughes production.

'Racers' Campaign
20th-Fox exploiteers set up a comprehen- sive campaign for the world premiere of "The Racers", including an important tie-in with the upcoming Annual Universal Travel & Auto Sports Show. A diversifed program of activities in co-op with the show has been designed to herald the CinemaScope on both local and national levels. More than 200 members of the automotive press, sports car dealers and racing enthusiasts attended a special screening of the Julian Blaustein production. Activities worked around sport and racing cars have been set to promote the film on radio, TV and in the press.

Top: Largest street banner ever seen on Broad- way was used to herald the Roxy, NYC, premiere of "The Racers" in a tie-in with the Annual Uni- verse Travel & Auto Sports Show. Center: Actress Ina Anders and fem race driver Valerie Witalis stir up attention in the search for Miss Racer of 1955. Bottom: Novelist Hans Rusek (center) author of "The Racers", receives a special trophy from Fred Pittner, AUTAS show manager, as Miss Anders looks on.

BOOTHIANA
This collection of playbills from shows in which Edwin Booth starred was used in lobby display by the Allen Theatre, Cleve- land, for Mid-West premiere of 20th- Fox's "Prince of Players."
SAVE THE SUB-RUNS!

(Continued from Page 12)

rate below radio and television as an industry. Our gross in 1953 amounted to approximately $940,000,000. Radio and television's combined gross from advertising in 1953 approximated $1,350,000,000. In 1954 it was close to one billion seven hundred million dollars.

If persons in production and distribution do not stop preaching and practicing a false philosophy of "fewer pictures and fewer theatres will make a greater motion picture industry", eventually the day will come when there will be no retail outlets operating to play the pictures produced.

"Yes" an unqualified "yes", the sub-run or the smallest theatre in the country is worth saving if the motion picture industry is to be preserved from becoming a nonentity.

TRUEMAN T. REMBUSCH
Syndicate Theatres, Indiana

 Personally I think it is ridiculous to sacrifice any exhibitor, whether he be first-run, sub-run or down the line. It has been our Company policy to service them all and we will continue to keep that policy.

As a matter of fact the following article was dated August 13, 1931, and written by me when the change-over was taking place in Australia from silent to sound. I think it gives my viewpoint very clearly and it is unchanged today—twenty-three and a half years later.

IS HE WORTH SAVING?
The Problem of the Small Exhibitor

All sections of the motion picture industry are being faced with the fact that innumerable exhibitors are, week after week, closing down simply because most of them are not in a position to install new systems, and some of those with enough money to do so are asking themselves whether they dare. It is certainly a great problem for both the present period and the future.

A general feeling amongst this type of exhibitor is that it is better to close down altogether than to hope that business can be made payable if they install a new system. They cannot afford to continue losing money and, even if they could hold their own with the old conventional projection, there is a knowledge that this avenue of possibility may soon be closed to them. Theatres which in the past have been able to return a small margin of profit with low grosses now find that, under present conditions, they cannot gross anything like those comparatively small grosses.

The small man has always been a vital phase in the film industry. It is a pity to see him fighting a losing battle. Film rentals to these showmen have been cut time and time again, and to such an extent that it has become practically unprofitable for the distributor to continue to supply; but if the distributor is to go without profit to keep his show operating until that mirage, Good Times, is turned into the real thing, the distributor must be considered when payable business returns.

There must be a great amount of sympathy for men who have, over a period of years, invested large sums of money in their business and have been ultimately forced close down. Having spent many years as showmen, some of them have neither the cash resources nor initiative to carry on in any other sphere of activity. Therefore, the result is even more depressing. The closing of these smaller shows have a far-reaching effect. Now, when it is mentioned that So-and-So (in a one horse town) has quit the business, the loss does not at first sight appear too worthy of much attention, but when it is mentioned that some one hundred of a similar class have closed down recently, it offers much food for thought.

Keep the small man in business and he will help to keep you in yours. Our industry will find it hard to live without them and an analysis of the business will prove that they are well worth saving; but the spirit of cooperation must come to the fore if all branches of the industry are to weather the present stress.

Common sense, understanding and cooperation between all concerned should do much towards bringing about a happy state of affairs and ultimately result in a recove which will benefit everybody. And let us paste this in our respective hats—THE LITTLE MAN IS WORTH SAVING.

A. E. DAFF
Executive Vice President, Universal Pictures

"Is the Sub-Run Worth Saving?" I have a feeling frustration whenever this subject comes up. I do not believe you can receive an answer from any responsible member of the film distribution part of our industry who would answer this question "no". However, always I have felt when this subject comes up for discussion that they are giving purely lip service when they say that the small and subsequent-run theatres must be kept in business. Practically none of them really means it, in my belief, and there is a very regrettable condition and a regrettable conclusion I have reached.

Taking such theatres in their lowest echelon, I find from Sindlinger's reports 5,000 theatres in the United States grossing less than $450 a week. If we confine our discussion to these 5,000-odd theatres, it is obvious that from the financial standpoint for the industry as a whole their value is infinitesimal. The value I attach to this group is purely social and political; or if you wish to expand that a little bit and really evaluate their worth on their bearing to the industry as a whole, undoubtedly they have the importance of the standing in the community and the feeling in the community that they do represent the motion picture industry. The last-named angle is of importance but I doubt very much if you will get any film distributor to admit or if they do, it will be purely a matter of "lip-service".

By taking a purely cold-blooded stand with regard to politics and/or public relations (both of which even our most cold-blooded tycoons will admit) everyone, I think realizes that the last tax campaign, for an example, was won practically by the "foot soldiers" in these small situations. When I myself was propositioned recently upon second tax campaign to wipe off the present 10 per cent now remaining, I told them they didn't stand a chance that our army had been disbanded and that these 5,000 plus just weren't interested. I think, incidentally, that mo
AV\text{E THE SUB-RUNS!}

In my opinion, only a short sighted person can possibly believe that the elimination of the sub-run would be advantageous or beneficial to the industry. As a matter of actual fact, it seems strange to me that this entire subject can even be controversial for I have yet to meet any experienced distribution or exhibition executive who feels that this matter is even debatable.

In conclusion, may I add the sub-run has more than proven itself an essential and lucrative part of our business. It will remain so as long as it maintains itself as a clean, comfortable and modernized theatre.

\textbf{MOR\text{EY GOLDSTEIN}}
\textit{Allied Artists Productions}

Having spent 41 years in the motion picture theatre business and seen both the rise and decline of the legitimate stage and vaudeville, the present trend toward elimination of small and sub-run theatres gives me considerable concern.

Are we approaching a new "cycle" in entertainment? Will something as radical as the "talkies" rescue us from our threatening predicament? Are the ambitions of production creating a careless disregard both for its own welfare and the billions of dollars in theatre investment?

Motion pictures were conceived and prospered as mass entertainment. Time was when customers eagerly awaited program changes. All this is changed today when carefree spending on elaborate, but not always widely appealing, features, and the "sheep-like" emulations, have lost us the family type film, which once accounted for stand-out box office.

True, TV is, and always will be, competitive. Even more so, if pay-type becomes prevalent. The money spent for televisions sets among the middle classes poses a budget situation, which of itself restricts previous theatre attendance. Many other things also bid for customer time.

Unwise court appeal cut down booking freedoms and divorce has practically isolated us from the producers need for theatre support. Exhibitors who embraced this thinking—and who are still willing to compromise with regulation—may rue the day that these things occurred. They will learn that product will go to the more remunerative field—whether it be the present day theatre or pay television. This is more than a threat right now.

Exhibitor-controlled production seems to be the only answer—if it is that. They will have to invest for their own security and must produce direct to be competitive. Simply to encourage independent releasing will not eliminate the cry of outside stockholders for dividends. Cooperative planning with rigid cost control, free from big executive salaries and expensive wastes, could be the salvation of both the large and small theatres. It is doubtful if one can long exist without the other.

We in show business are up against a fast developing reality. Sentiment has no place in our future. We are face to face with facts. These challenge our best thinking and utmost effort. It's a big order and time is the essence.

\textbf{M. LOWENSTEIN}
\textit{Majestic Theatre, Oklahoma City, Okla.}
December

ODORA, SLAVE EMPRESS Palatino, Color. Released by Lux. Director Ricardo Cortez. Slavish slave girl rises to some Empress of Byzantine empire. 88 min.

January

NO RELEASES

February


March

GLASS TOMB. The John Ireland. Producer Anthony Hinds. Director Montgomery Tully. Melodrama. Side- line: key figure is a young girl. With numerous carnival characters among the suspects, the mystery is solved in the glass tomb where the body has been kept. 113 min.

Coming

PHANTOM OF THE JUNGLE. Jon Hall, Ray Montgomery, Lee Wallace. Producer-director Virgil Fox. Directors: Spencer Bennett. Adventure. Facing attacks by a lost tribe, the director goes to find a native girl who has been stolen from a jungle tribe, finds missing archeologist, and leads party to safety. 75 min.

METRO-GOLDWYN-MAYER

October

BEAU BRUMMEL. Technicolor. Stewart Granger, Elizabeth Taylor. Producer Sam Zimbalist. Director C. Bennett, in a big 19th-century era, an English prac- ticing cavalry captain gains reputation for revolutionary tactics, but loses it in the 21st. 113 min.


ROGUE COP. Robert Taylor, Janet Leigh, George Raft. Producer/director Budd Boetticher. Drama. St stuff detective performs well both sides of the law until his brother’s death and a woman shows him the error of his ways. 92 min.

November


CITY OF LOST CARS. Luciana Paluzzi, Robert Taylor, Minnelli. Director Richard Brooks. Drama. A young novelist thinks his life a failure to turn to life of playboy which leads to tragedy. 116 min.

December


January

BAD DAY AT BLACK ROCK. CinemaScope, EastmanColor, Gene Kelly. Stewart Granger, Robert Alda. Producer Armand Deutsch. Director Andrew Marton. Adventure drama. Mining accident results in a war against sins of Cogna- bla, and bandits to obtain emeralds. Eventually leads him to a treasure of his own. 82 min.

February

JUPITER’S DARLING. CinemaScope, EastmanColor. Esther Williams, Howard Keel, Marjorie Gower, Glamor. Jane Powell. Director George Sidney. Musical comedy. Set in Roman era, mythical dictator trying to find suitable husband for beautiful daughter has problem when city is invaded by Hannibal. 96 min.

MANY BIKES TO OUR HOUSE. CinemaScope EastmanColor. Robert Taylor, Eleanor Parker, Victor McLaglen. Produc- ting. Production Company. Based on Royal for British, with romantic color. Kentucky frontiersman enjoys his wild- life until finally trapped by woman as proficient in the barnyard is he. 91 min.

March

MAY THE DEVIL. CinemaScope, Technicolor. Jane Powell, Debbie Reynolds, Tony Martin. Producer Joe Pasternak. Director Roy Boulting. Returning from a not-so-ratonic Pacific cruise three sailors set about to unite on their return to front home. 82 min.

Coming


 INTERRUPTED MELODY. CinemaScope, EastmanColor, Susan Hayward, Robert Walker. Director, Vincente Minnelli. Melodrama. Young opera star almost has her career destroyed by polio. 82 min.


February

INDIANS

September

FATE HELL 3A (Filmmakers: Ida Lupino, Steve Coch- Howard Duff. Producer Collier Yeung. Director Sidney Parka. Melodrama. Detective working on a murder case steal some "hot" money and are arrested by police captain. 81 min.

October


November

A CENTURY OF SONGS. Continental MP Corp. All Stars: Bing Crosby, James Mason, Lucas, Peter Lorre, Producer Walt Disney. Director Richard Fleischer. The film of Jules Verne’s cliff adventure tale. 122 min.

Coming

AT THE WORLD’S FAIR (Filmmakers: Frank Lovejoy, Keette (last name illegible). Producer-director, colour. Melodrama. When young hoodlums accidentally young couple, their father goes gunning gang. 72 min.

LONGHORN (Filmmakers: William Randall, Arthur Ken- ny, Producer Hal E. Chester. Director Lewis Foster. Jokes. Six convicts escape from prison leaving in violation with only two surviving to reach saw of stolen money. 90 min.

LIPPERT

October

OLY GAME Lloyd Bridges, Producer, Robert Bar- ron. Motion Picture Corp. Technicolor. American in southern Spain becomes involved in murder, smuggled microfilm of secret formulas. 63 min.

November

GE, THE Special Cast. Historical spectacular. Story the Spanish “Joan of Arc,” who persuades Spain’s to resist infection, but does besiegged city and French rule prevails. 63 min.

December

2E FOR LIFE. A Richard Conte, Mari Aldon, Pro- ducer Delmar Davis. Technicolor. Action, Action. Former auto racing champion quits big race in favor of life with a young woman. He makes comeback and wins back his wife by winning the Indy 500, 69 min.


LIPSTER

January

VER STAR. The Edgar Buchanan, Marlin Chad- nay. Producer Earl Lyon. Director Richard Fleischer. Western. Young Sheriff is a gun-shy, but eventually cleans up pioneer town. 74 min.

TREY WERE SO YOUNG. Scott Brady, Raymond Burr, Producer Sam Newfield. Adventure. White doctor and red trots into the jungle to save missionary girl in native uprising. 73 min.

February

RED

September
AFRICA ADVENTURE PathéColor, Producer Robert C. Vincent, Director John M.扶
Russek's 3-month safari through unexplored sections of Africa. 64 min.

October
PASSION Technicolor, Cornel Wilde, Yvonne de Carlo, Producer Benedict Bogeau, Director Allan Dwan.
Mehr's daughter becomes a captive of the thieving elephants in order to save her husband's life. 84 min.

November
CATTLE QUEEN OF MONTANA Technicolor, Barbara Stanwyck, Edited by Alfred HLOCKS BOOGES, Director Allan Dwan.
Western. Daughters of rancher become captives of the cattle rustling thief. 84 min.

December
HANSEL & GRETEL Technicolor, Klemmer-puppets, Producer Michael Myerberg, Director John Paul. The fairy tale. 75 min.

REPUBLIC

November
CAROLINA CANNONSAIL Judy Canova, Producer Sidney Blumenthal, Director Robert Fizdale. A cross between Tarzan and a reformed bandit. 60 min.

December
ATOMIC KID, The, Richard Denning, Elaine Davis, ASSO, Producer Maurice Duke, Director Leslie Martinson. Comedy, drama. Surviving atomic blast in Nevada, young man sets out to rescue his sister. 68 min.

HILL'S OUTPOST Rod Cameron, Joan Leslie, ASSO. Western. In order to get to a friend who awaits him in a desert camp, the hero is forced to make a difficult trek. 66 min.

TROUBLE IN THE GLEN Tricolor, Margaret Lockwood, John Hodiak, Producer and directed by Herbert Wilcox. Adventure romance. Scotland. A young woman, who finds herself in conflict with the authorities, helps to save a young boy from a Satanic cult. 85 min.


February

Coming

ESCAPE TO BURMA SuperScope Technicolor, Barbara Stanwyck, Directed by Allan Dwan. Western. An American in Scotland who visits her childhood. 85 min.

February
AFRICAN MANHUNT Myron Healey, Karan Booth, Producer-director Sam Goldwyn. Jungle melodrama. Intelligence officer plunges into Africa to destroy a group of black Africans who killed commanding officer. 65 min.

SANTA FE PASS Trucolor, Jack Benny, Maxie Walden, Producer Robert Sowards, Director Ralph Seaton. Western. In his efforts to survive, the hero meets with a series of colorful characters. 65 min.

May

November

December
DEVIL'S RICHARd Roderick Arne, Grete Gunt, Producer, Director C. G. Daniell. Melodrama. 71 min.


January
CARMEN JONES, THE, The CinemaScope, Deluxe Color. By Delilah, Ginger Rogers, Gene Tierney, George Raft. Produced by Robert Siodmak, Director-p. The film tells the story of how a small-time thief is taken under the wing of a young woman and becomes one of the country's leading fashion designers. 102 min.

February
LIFE IN THE BALANCE, A, The Ricardo Montalban, John Bromfield, Robert Wolders, Produced by Robert Siodmak, Director. True story of a young man who becomes involved in the world of espionage and the struggle for power. 78 min.


January

February

November
SHEILD FOR MURDER Edmond O'Brien, John Agar, Maria Montez. Produced by Aubrey Schenk, Director. The film tells the story of a young man who becomes involved in the world of espionage and the struggle for power. 78 min.

SNOOKER, The, The CinemaScope, Color by Deluxe, Paul Langley, Producer. The film tells the story of a young man who becomes involved in the world of espionage and the struggle for power. 78 min.


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Unique in Trade Journalism

The Editor
Film BULLETIN

Dear Sir:

I thought your concluding article, "Our Relations With the Public — and Ourselves", was brilliantly written.

I enjoyed it very much, as I do most of your editorials.

Sincerely
HERBERT J. YATES
President, Republic Productions, Inc.

Preferred Publication of Top Movie Management
IN POINT REVIEWS

Crisp, business-wise Analysis of the New Films

LONG GRAY LINE
EAST OF EDEN
SMOKE SIGNAL
WHITE FEATHER
OTT & COSTELLO
THE KEYSTONE KOPS
WORK CONFIDENTIAL
OR IN THE HOUSE

Viewpoints

ADVICE TO FILM HEADS:

Heed Your Customers

Showdown on Toll-TV

FINANCIAL BULLETIN

Attendance Vs. Movie Stocks
EVERY WARNER OUR ENTIRE HIS BEING OUT-GROW

WARNER BROS.

"Battle"

CINEMA SCOPE - WA

Salute to them all for a triumph to make our Industry pro
PICTURE IN STORY IS NOW
PASSED BY

Cry"

COLOR · STEREOPHONIC SOUND

AYMOND MASSEY · TAB HUNTER · DOROTHY MALONE · ANNE FRANCIS

SCREEN PLAY BY LEON M. URIS
DIRECTED BY RAOUl WALSH
Setting a roaring boxoffice pace everywhere!

THE RACERS
from 20th Century Fox in CinemaScope Color by DELUXE

STARRING
KIRK DOUGLAS • BELLA DARVI • GILBERT ROLAND
also starring
CESAR ROMERO • LEE J. COBB • KATY JURADO
PRODUCED BY JULIAN BLAUSTEIN • DIRECTED BY HENRY HATHWAY • SCREEN PLAY BY CHARLES KAUFMAN

...and IT'LL BE A BIG WINNER FOR YOU! DATE IT NOW!

"It's a pleasure to do business with 20th!'"
Heed Your Customers

The men who govern the affairs of the major film companies must face up to a problem that is growing in gravity almost daily. It is the problem of heeding the complaints of their customers about policies which they disapprove.

Complaining customers are not peculiar to the motion picture business; every firm in every industry experiences, in varying degrees, disaffection from the ranks of its clients. Enlightened industrialists prepare for such contingencies by building good-will on a year-round basis, by instructing personnel in the art and value of happy relationship with consumers, and by employing expert "trouble-shooters" to patch the breaks where they occur. Film company management, with a few notable exceptions, disdain means of developing relations. It is a pitiful fact that some of the movie companies seem disposed to regard their exhibitor customers as an annoyance, a troublesome lot to be dispensed because they seek to buy pictures at a lower price.

This attitude has been responsible for most of the internal strife that has injured and retarded the progress of our industry. It is high time that ALL film men adopted an enlightened view in regard to customer relations.

Right now this industry is threatened again with fratricide. A tide of hostility is rising steadily in exhibitor ranks Allied States Association is brandishing an explosive stick of legislation. TOA is demanding round-table talks on film terms. The mail that crosses our desk from exhibitors these days, especially those operating small theatres, shows clearly that their temper is rising steadily to a point where they will be willing to accept even the harsh and undesirable remedy Allied suggests.

We offer this advice to the heads of the film companies: listen to those statesmen in your ranks who would show you the way to win a rapprochement with your customers. No man is so powerful, no company so mighty that they can forever endure the ill-will of a large segment of the customer body. Sit down with the exhibitor and heed their complaints.

Toll TV Showdown

The battle of the living-room box-office has reached the showdown stage. The FCC decision to study the written briefs of all interested parties to the toll-TV contest, means that dame fortune shall no longer smile on the side of the strongest propaganda battalions, but on the side of the strongest minds, logics and truths. Exhibitor forces could ask for no more than this ruling together with the quashing by the FCC of Zenith's petition for immediate sanction of commercial pay-as-you-see broadcasting.

The Commission's stand is gratifying and must be interpreted as the initial victory of theatre men acting in organized force through the Joint Committee on Toll TV. Subscription advocates would not have you think so. They would have you believe—as their post-FCC decision statements declared—that they welcome this chance to conclusively prove their case once and for all.

Certainly, Zenith's Commander McDonald, for all his bravado, does not desire protracted public hearings. His strategy was clear: a jet-fast, rammed-through decision on the wings of an extravagant and crushing propaganda campaign. He tried and failed. He will not be gratified by the prospect on a point-for-point appraisal of the various ramifications of the toll-TV program. From this point on, the odds could favor those elements whose thinking is clearly on the side of law, sound economics and the public good. But, regardless of odds, those opposed to a plunder of the free air-lanes will have to establish their case in no uncertain terms, for the toll-TV propagandists have been hard at work, lo, these many months.

The major avenues of approach from herein would seem to be these:

(1) An extended effort for campaign financing. Exhibitors whose very futures are at stake must be made to realize that this is far more than another worthy cause requiring funds. It is a life and death struggle. The exhibitor who fails to pay his share of the cost needed to fight this menace is contributing to the death of his business. The issues involved cannot be minimized, for toll-TV amounts to a direct usurpation of the historic function and mission of the movie theatre. It is an enemy with which co-existence is politically or economically impossible. There shall be either a home boxoffice or a theatre boxoffice—not both!
When the Music Hall seeks an attraction for the most important playing time of the year, the Easter holidays, it selects the finest entertainment the industry can offer. All over the nation too, M-G-M’s "THE GLASS SLIPPER" will enthrall audiences at Easter time.

M-G-M presents the perfect entertainment for the Easter holidays

The Glass Slipper

A screenful of romance, music, spectacle in radiant COLOR starring

LESLIE CARON • MICHAEL WILDING
KEENAN WYNN • ESTELLE WINWOOD • ELSA LANCHESTER • BARRY JONES

Written For the Screen by HELEN DEUTSCH • Ballets by ROLAND PETIT • Featuring BALLET de PARIS • Photographed in EASTMAN COLOR
Directed by CHARLES WALTERS • Produced by EDWIN H. KNOPF

(Available in Perspecta Stereophonic or 1-Channel Sound)
Viewpoints

(Continued from Page 5)

(2) Refutation of the propaganda that exhibitors are the sole special interest opposed to toll-TV. Theatremen will considerably weaken their stand if they allow themselves to be trapped into appearing as the sole—or most prominent—body battling commercial subscription television. Admittedly, there is nothing dishonorable in one group striving to protect itself against competitive forces, but that is not enough in this case. The merchants of pay-to-see TV are making it appear that only selfish, personal motives of theatre owners are depriving the public of toll-TV’s wondrous benefits. They aim to narrow down the issue as being one between the special interests of exhibitors and the public interest.

(3) The movie industry must align its cause with business people everywhere. Theatremen do not stand alone in this fight. What about the thousands of merchants situated where movie theatres are the brightly-lit focal points of social life. By transferring the boxoffice adjacent to the fireplace, these retailers with millions invested in their establishments would be robbed of so much of the foot-traffic that can be converted into untold dollar purchases.

These elements must be drawn into the fray—and not for mere reasons of added firepower or political expediency, but because they represent interests every bit as directly concerned as the theatremen. They are natural, legitimate parties to the fight. And while on this subject, let’s not overlook the manufacturer, the wholesaler, the jobber—for all industry would suffer through reduced sales. Their interests would be antagonized as well. In short, business at large has far more to lose than to gain under the operation of a device that would keep vast numbers of people home-bound.

(4) The public must be made to realize the true nature of toll-TV. The propagandists on the other side have been blowing loud their trumpets proclaiming what they aim to give to the public. Let those who oppose the living room boxoffice put the medium in this proper perspective:

Toll-TV gives not, it takes away.

It would deprive television set owners of the right to pluck from the free airplanes that which they are now privileged to see without cost.

It would skim off—and put a toll on—every worthwhile attraction available to the public on the free airplanes today.

It would give to a handful of men a franchise to the God-given ether—at the public’s expense.

These points must be made clear to the American people and to their representatives in the Government. Funds and organization are needed to accomplish this.

This Is BROTHERHOOD WEEK
February 20-27

On The Air

In this issue Film BULLETIN inaugurates a regular new feature—a report on television and radio in their relations with the film industry, as they compete with our industry, and as means of promoting pictures and movie-going. We feel this kind of report will be useful to those associated with film making and exhibiting.

—EDITOR’S NOTE

Oscar Nominations

The Academy Awards Nomination program (Sat., Feb. 12, 6:30 PST, NBC-TV) was a particularly unspectacular show. Frankly, it was dull. With Jack Webb mc’ing in a studio, and pick-up points at Ciro’s, Roman-off’s and the Coconut Grove, the program limped along, halting, sputtering, seeming on the verge of fizzling out altogether at times.

In the first place, the lists of probable nominees were widely known; it came as little surprise when the acting and directing groups, were named—and, of course, the selection of a group of potential winners is not comparable in excitement or interest to the selection of a single, final winner. The show was not helped any by the fact that the most likely candidates, the outstanding figures whom the public was certainly most anxious to see—Grace Kelly, Crosby, Brando, Mason, Elia Kazan, for instance—were not present, some for admittedly good reasons, others for reasons that sounded awfully lame. One got the feeling that the whole idea had not been given unqualified support by the film colony.

A virtue of the show, I thought, was its treatment of aspects of movie-making generally unfamiliar to the public—film editing, art direction, etc., and its suggestion of the variety of talents (and their co-operation) that go into making a film. Clips of the outstanding films of the year and of old prize-winning song hits interspersed throughout the program help bridge some of the dullest gaps.

Whether it served to arouse, or dull interest in the big March Oscar show remains to be seen, but at this point Sam Goldwyn’s fears about the effects of the program might well have been justified.

Columbia Tribute

Ed Sullivan’s tribute to Columbia (Continued on Page 8)

Film BULLETIN February 21, 1955 Page 7
On The Air
(Continued from Page 7)

Pictures on his "Toast of the Town" show, Sunday night, Feb. 6, was a striking achievement, publicity-wise, for Columbia, and for the industry in general. Clips from outstanding Columbia pictures—some old, some recent—served to remind the public of the enduring tradition of top-grade entertainment from Hollywood.

The show got off to a good start with a fine dance routine by Marge and Gower Champion from "Three for the Show." Teresa Brewer, doing songs from the same film, and Eddie Fisher, bringing back memories of the "Jolson Story," represented the top singing talent around today. The show then launched into the presentation of brief clips from some of Columbia's most memorable productions: the Gable-Colbert comedy classic, "It Happened One Night," Gary Cooper's "Mr. Deeds Goes to Town," "Born Yesterday," "From Here to Eternity," and "On the Waterfront." The scenes were memorable ones, albeit fleeting. This part of the program served, again, to remind the audience, already familiar with the pictures, just how good they were, and to help support the lead-in statement that Columbia has made some "great" pictures.

The most successful segment of the program was the conclusion, concerned with describing and publicizing Columbia's current presentation, "The Long Gray Line." A reasonably long portion of the film was shown—an entire scene—and Maureen O'Hara, Donald Crisp, Robert Francis, as well as Marty Maher, himself, and the West Point Choir, were on hand to support it. It all added up to good entertainment for TV viewers and a fine plug for Columbia and the movies.

The show was an example of movie-television cooperation at its best. It demonstrates again how movie people can provide entertainment for those selling themselves and their product. Both Mr. Sullivan and Columbia are to be congratulated.

TV-Radio Promotion

Columbia has been making the big news. "Long Gray Line" spots have been featured nationally on a co-operative basis with theatres involved. Steve Allen's "Tonight!" and Dave Garroway's "Today" (both RCA-TV) highlighted some of the premiere activities at the Keith, Washington, D.C. Cleo Moore has also been appearing, boosting "Women's Prison."

(Continued on Page 12)

'Cinerama Holiday'

Lucky Sam Spiegal

The advance sale for the new Cinerama film, I hear, is running ahead of the first one in most cities, indicating that there is still a strong public appetite for this phenomenon of show business. I saw the new one.

"Cinerama Holiday" is of the same genre as "This is Cinema," except that its various elements are loosely linked together by having two young couples as rubberrnecks, one American pair travelling Europe, and one European couple "doing" the United States. This device adds absolutely nothing to the value of the picture. The couples never come to life, serving merely as onlookers; in fact, at times they distract attention from the primary action of the film.

Presumably the success of the first Cinerama offering influenced the company in its second choice of subject; it would certainly have been a losing chance to toss overhead a formula which had brought so many millions of dollars to the boxoffice. Such a decision, however, risky as it may have been, would have minimized competition between the present picture and the first one—to the disadvantage, in our judgment, of "Cinerama Holiday".

* * *

In assessing the merits of "Holiday" it is difficult, even for a practised critic, to avoid such comparison. It is almost impossible to evaluate "Cinerama Holiday" without asking oneself how much of the enthusiasm felt for "This Is Cinerama" stemmed from the surprise impact of a "first time" experience. The first sip from a bottle of good champagne is always the best. Thus, the bobsled ride in "Cinerama Holiday" evoked fewer audience "oohs" and "ahs" than the equivalent roller-coaster ride in "This is Cinerama". The landing of a jet fighter on the deck of an aircraft carrier, thrilling as it is, seems less awesome than the "plane flight through the Grand Canyon shown in the original film. On the other hand, "This Is Cinerama" offered nothing as magnificent as the flight over the Swiss Alps depicted in the present picture. The skiing sequence, though overlong, is magnificently done.

There was nothing as banal in the original release as the nightclub scene in "Cinerama Holiday", when the cameras were taken into the Lido, in Paris, for a floor show as conventional (and fully-clad) as they come. Shots of gambling halls, in Las Vegas are interesting as far as they go, but the Swiss couple who starred in the picture don't go to the tables, so that the whole impression is one of superficial enjoyment. A country fair scene in New England has none of the warmth or intimacy of such events; the photography is too sprawling for that. The sheer piquancy of Paris has been missed in the shots taken in that fair city, but the High Mass in Notre Dame Cathedral far transcends in emotional effect the comparative portion of "This is Cinerama"—the performance in La Scala, Milan.

A Grand Guignol puppet show graphed in the French capital is beautifully done, and seems to draw the audience from its collective shell. Another strong audience reaction is caused by a jazz band parade in New Orleans as a group of Negro mourners return from a funeral overjoyed by the knowledge that a loved one has been removed from this plane of toil and trouble.

Throughout the picture the quality of the Hum was buttressed by all the superlatives that can be heaped upon it. Cinerama is still a great show, especially for those with dead-center seats who are not plagued by the distortions noticeable from the side of the theatre. Whether, however, "Cinerama Holiday" will do as well as "This Is Cinerama" depends primarily on the size of the public's appetite for travelogues and on Todd AO's ability—to produce as great a visual and aural thrill with the super-size "Oklahoma" due early this summer.

* * *

What a poor advertisement for motion pictures the TV program covering the Oscar nominations was. The less said about it the better.

It's a safe bet that "On the Waterfront" will cop one of the top Academy Awards, maybe for producer Sam Spiegol. If he does he'll fully deserve the nickname "Lucky Sam", for he became concerned with the picture by sheer accident. Elia Kazan, the director, had been talking about "Waterfront's" possibilities at the 20th Century-Fox studios, but Fox turned the idea down because the company was concentrating on the more spectacular CinemaScope type of product. Kazan met Spiegol in a hotel elevator and told him the story; they shook hands and went into professional relationship on the venture, backed by Columbia.

* * *

"Lucky Sam's first Oscar—for "African Queen"—was equally fortuitous. John Huston badly needed $50,000 for one of his projects and offered, in return, to direct a picture. David Loew, who was first approached, wasn't keen. Spiegol took a chance and made the "click" film which won him the Award. He got the $50,000 payment to Huston on loan—from a company controlled by David Loew!
TO THE EVER-ENLARGENING HOLLYWOOD vocabulary has been added an old, yet new jingoish term — "prosperity." Over the past 12 months or so that word has been worked, reworked, chewed and savored with a majestic relish, and also with an uncommon degree of reckless abandon. In some ways this corner has been no less guilty than the rest. And with pardonable reason. In the pageant of 1954, each new tidings of profit and improvement whipped through the ramparts of the film industry like a fresh wind in a dead man's house. The effect was toxic. Who can blame a feeling industriyite for growing a bit choked with emotionalism, for hastily lapsing into exaggeration and overstatement?

It's time now to set things straight. Recent fact and figures command a searching re-evaluation of the industry's surface prosperity. At the very least, let's determine whether "prosperity" is the word we want.

The dictionary thus defines prosperity: "The state of being prosperous: attainment of the object desired, material well-being." It defines prosperous: "successful, flourishing." How well does the motion picture industry measure up to these appellations? The Standard & Poor's chart below may supply us with some clues:

From the foregoing one major—and apparently unchallenged—conclusion must be drawn:

CURRENT "PROSPERITY" IS OFF-BALANCE. It is true that some segments of the motion picture industry are currently enjoying good times, but someone is keeping the glad tidings a deep, dark secret from rank and file theatremen the nation over. Notice the great gap between the level of motion picture stock prices in the Standard & Poor's Index and that of average weekly movie attendance. Look back to 1946, the greatest boom period in filmdom's history. Observe how average weekly movie attendance ran somewhat above the index of film stock prices. Note, too, how cinema shares declined in sympathy with the slump in movie patronage. Obviously, the present comeback of industry equities is not being matched by a comparable rise in attendance figures.

In 1954, Film BULLETIN's own measuring rod, the Cinema Aggregate, recorded a 60% increase in the price of film company securities. This was matched by a 10% gain in average weekly theatre attendance—estimated at 45 million in 1953 to 49.2 million in 1954.

How, you ask, is it possible for film company income, and stock prices, to advance so much when attendance has advanced so little? Many theatremen will tell you that this paradox occurs because the film firms are skimming the cream off current boxoffice receipts. One group (Allied States Association) is threatening to go to Congress for legislative relief. The film people will protest that they are prospering so handsomely because of better product, limited production that has enabled them to effect important operating economies, increased admission prices.

Whatever the true reason, an unhealthy disequilibrium exists. So long as this unbalance between the success of film companies and exhibition continues, the underpinnings of present-day prosperity remain tenuous and insubstantial. Ultimate, lasting, realistic prosperity demands improved fortunes throughout the industrial organism as a whole. That objective shall be reached only when the rising statistics of movie attendance move in closer harmony with film company earnings. For the time being, the movie industry, as a whole, hardly qualifies for the dictionary's definition of "prosperity".

COLUMBIA SMASHES PROFITS RECORD. President Harry Cohn has announced the greatest six-months earnings in the company's history. Net profit after taxes totaled $2,823,000 for the 26 week term ended December 25, 1954. This compared with $1,910,000 over the like period in the prior year. Per-share earnings: $3.40 vs $2.24. These figures tend more and more to justify the Financial Bulletin's January 24 citation of Columbia as the Number 1 early year play among cinemas in the market.

NATIONAL THEATRES 1st QUARTER SLUMP has been arrested. After showing a decline in the first quarter of the current fiscal year, Elmer Rhoden, circuit president, announced that gross income for 2nd quarter's first seven weeks gained 4.2% over comparable 1954 period. Earnings of the 1st quarter, ended December 25, 1954, amounted to 20 cents a share on net profit of $546,416, as compared to 24 cents a share on $655,582 for the prior year. Mr. Rhoden emphasized the film shortage problem and stated that "we are still in a sellers' market."
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Screenplay by ALLEN RIVKIN • Directed

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OF THE YEAR'S GREAT BOXOFFICE PICTURES!
Editor, Film BULLETIN

I am rather intrigued with the article in Film BULLETIN, January 24th, by Philip R. Ward with the title "Our Relations with the Public—And Ourselves".

This article treats of a subject which has been very close to my heart for a number of years: namely institutional advertising. Seemingly everyone in our industry is so obsessed with selling a single item at a time, said item having a probable life of possibly three months, that they miss the boat in selling the fundamental thing that should live for years and years but is showing every symptom at the present time of dying: the habit of going to a movie. Of course, this has been done sporadically and in niggling fashion at various times by certain individuals and for short periods with no consistency and no follow-through. Ours, seemingly, is an industry so obsessed with the "quick buck" that we appear to have lost sight of the "long pull".

That, perhaps, is one of the reasons why our attendance figures have been going down and down. I speak, of course, of the attendance figures for the motion picture industry as a whole in the United States and not for the particular run of a particular picture. I will admit that during the past year there has been a slight increase in the attendance following approximately ten years of decrease and the increase noted is approximately 2%, according to my understanding. All that has occurred in a period when our population has increased by leaps and bounds, our economy is in the best condition it has been in many, many years, every other industry is showing tremendous increases—why are we the exception? Of course there is the excuse of television, which is a pretty fair excuse but it does not measure up to being anything more than just an excuse.

COMPO, for which I worked pretty hard for a couple of years in the tax campaign, has made a faint gesture or two to tackle this problem and find its solution. They have always been frustrated by lack of money. They have done a pretty good job from one angle with the advertisements in Editor and Publisher, which have put us in a pretty good light with the publishers of this country. They are to be congratulated on a job very well done along this line but really they probably are not to blame for the failure to accomplish the job of selling the public on the motion picture industry as an institution.

The job would entail the expenditure of millions and should be in the nature of a campaign, not for a few months, but consistently for several years. It should be shared by production, distribution and exhibition. It should enlist the top brains of our industry and also the active cooperation of everyone in our industry. That, of course, is possible only with a tremendous organizational job being done throughout the industry. Who is to undertake that job and—most important—who is to finance it and how, is not in my capabilities or problems.

But keep the ball rolling! Perhaps some day after I'm dead this shallow-thinking motion picture industry will grow up and do the job.

Colonel H. A. Cole
Allied Theatre Owners of Texas

Editor, Film BULLETIN

I have read with interest your January 24th issue and with special interest the sixth installment on "Our Relations with the Public—and Ourselves". Please send me the other five installments if you have to back date my subscription to do so.

You have surely hit a point, in my opinion, that the motion picture industry has overlooked. I plan to start here in my own town to sell the sizzle as well as the steak. Thanks for this article.

I hope that COMPO will take this idea up and try to sell the Theatres on a national level.

George H. Goodwin
Rose and Swan Theatres
Bastrop, Louisiana
“The Long Gray Line”

Business Rating 🟢🟢🟢🟢

has elements that will appeal to all kinds of audiences. Plenty of humor and heart. Standout performance by Power. Spirited exploitation campaign will spark business.

This John Ford production has boxoffice written all over it. Based on the life of Marty Maher, who served at West Point for 57 years, the film describes the continuing endurance of the Academy, emphasizes the meaning of its traditions, and illuminates the personal life of Maher. It has spirit, humor, heart-throbs. Some sophisticates may say it’s “cynery”, but they will be caught wiping away a tear. It is, in almost every way, a superior production. The cast, is excellent, and Tyrone Power fits the high point of his career. Ford’s direction is superb, and Cinemascope highlights scenes at the Point that are moving and exciting. Columbia can well be proud of this film. Story unfolds with Maher’s (Power) arrival at the Point, fresh from Ireland, his enlistment and appointment as athletic instructor under Ward Bond, his marriage to a young Irish lass (Maureen O’Hara), his father (Donald Crisp) joining them. The story proceeds through the first world war, describing the loss of many of Marty’s closest friends. As the years pass, his devotion to the Point and to the younger generations of cadets remains steadfast. Through World War II, the tragic death of his one infant son, the passing of his father, and his beloved wife, Marty Maher is always a heroic figure. At the conclusion, he is retired from the Army, but allowed to keep his job, and witnesses a full military review in his honor.

Power reveals previously unplumbed talent—a performance of real Oscar stature. Miss O’Hara and Donald Crisp turn in superb characterizations. Edward Hope’s screenplay is highly effective, as is the musical score by Morris Stoloff and George Duning.

Ads make pertinent references to “From Here To Eternity” and “Caine Mutiny”. Catchline: “The Man Who Had 10,000 Sons!”


“East of Eden”

Business Rating 🟢🟢🟢

Off-beat drama best suited for class houses. Will require strong exploitation in general market. Rates lowest for family trade.

It is difficult to regard this Elia Kazan production moderately. The public reception is bound to be widely divergent. Adapted for the screen by Paul Osborn from John Steinbeck’s recent novel, it emerges as an off-beat, uneven drama. It certainly lacks the all-around smoothness and the impact of “Waterfront,” but it has moments of rare emotional intensity. This is not an “entertaining” picture in the ordinary sense, but it is fascinating. The problems it deals with are mostly psychological, some are handled brilliantly and incisively, others vaguely. Cinemascope and WarnerColor are employed superbly, always heightening the drama. The genius of Kazan for pictorial and dramatic effects are much in evidence, but one cannot escape the feeling that he was not always sure where the script was carrying him. Many spectators will feel that the best thing in “East of Eden” is the extraordinary performance by newcomer James Dean. Kazan has elicited a characterization from this handsome young man that is enthralling and thrilling in its emotional range and insight. Not far behind him is Julie Harris, who creates a wonderfully sympathetic role as the girl torn between her love for the two brothers.

In California, 1917, Dean discovers that his mother, whom he and his brother had supposed dead, is running a brothel nearby. Lacking the affection of his righteous father (Raymond Massey) who favors his “good” son (Richard Davalos), Dean identifies himself with the mother who walked out on her husband and two boys. He seeks to win his father’s love, helps him in a business that fails and decides to get the money back through his own business ventures. Meanwhile, Dean’s growing interest in his brother’s fiancée (Julie Harris) stirs up animosity between the brothers. When his father self-righteously refuses to accept the money offered by Dean, the latter, feeling wholly rejected, discloses his mother’s existence and way of life to his brother, shattering the latter’s illusions. Davalos joins the army and Massey suffers a stroke but, finally understanding his son, he requests that he take care of him in his illness.

Warner Bros. 115 Minutes, Julie Harris, James Dean, Raymond Massey, Burl Ives, Richard Davalos, Director Elia Kazan.

“Smoke Signal”

Rating is higher for action houses. Well-paced Indian war melodrama in Technicolor will serve as good dueller in general market.

Another plunge into the Indian wars period, but developed in fast-moving style and a better-than-average plot. Dana Andrews and Piper Laurie star, with spirited direction by Jerry Hopper. Technicolor photography particularly effective. Performances are average, but exciting aspects of film are its colorful scenery and sustained plot. Trip down the Colorado, with Indians surrounding, builds suspense to raise this a bit above the level of routine frontier drama. Andrews is an army deserter, who has been captured and is being brought back to Fort Defiance for court-martial by his vengeful superior (William Talman). It turns out that he has gone over to the Indian side to try to prevent a war in the making. When Andrews and a handful of cavalrmen are trapped in an outpost which the Indians are preparing to attack, he suggests that the river is the only possible means of escape. Major part of film describes the flight down the river. Andrews strikes up a romance with Laurie, daughter of the commanding officer who has been killed, and kills her fiancé Rex Reason in self-defence, but his evident courage wins over most of the soldiers. Talman, however, is determined to prosecute him. At the end, the insistence of the remaining soldiers and Talman’s own realization that Andrews was responsible for saving their lives, leads him to allow the prisoner to escape. Andrews makes his way to the Apache chief to bring about peace.

“White Feather” (CinemaScope)
Business Rating ⚫ ⚫ ⚫

A dynamic western above average both dramatically and photographically. CinemaScope and Technicolor are used with fine effect to catch the sweep of the Wyoming plains and the charges of the Indians and cavalry battalions. “White Feather” aims at something more than the formula western usually achieves—exploring the psychology of the Indian-U. S. Army battles and examining personalities. It is extremely colorful and impressive in its photography, loaded with action. The plot, while familiar, develops its characters in full dimension. The cast performs capably and Robert Webb’s direction is competent. Boxoffice wise, the film’s weakness is the absence of a strong marquee name. Robert Wagner plays an American surveyor who befriends Indian Jeffrey Hunter, and is welcomed by the Cheyenne tribe. A romance between Wagner and Indian girl Debra Paget develops as Wagner tries to avert war between the Cheyennes and the U.S. cavalry, led by John Lund. At the end, the Cheyennes are willing to accept a treaty and move south, but proud Hunter and friend Hugh O’Brian refuse, challenge the army, and are killed. Film emphasizes Hunter-Wagner friendship and demonstrates their mutual loyalty. This ranks as one of the “meatier” Indians vs. whites outdoor dramas, surprisingly adult in its approach.

20th Century-Fox, 102 Minutes, Robert Wagner, John Lund, Debra Paget, Jeffrey Hunter, Producer Robert L. Jacks, Director Robert Webb.

“Abbott & Costello Meet The Keystone Kops”
Business Rating ⚫ ⚫
Nonsensical slapstick that will need strong top feature on dual bills. Best suited for small towns and the kid trade.

Much too much of this runs along without laughs. The “boys” are at it again in a situation that attempts to re-capture the atmosphere of the early days of movie-making —Mack Sennett, Heinie Conklin and Hank Mann are on hand—but the sum total is a furious mish-mash of slapstick that labors to little or no avail. Most of the goings-on are strictly on the juvenile level. It is pointless to describe the plot. Suffice to say that Costello gets assigned as a Hollywood stuntman, is sent up in an airplane that he can’t fly, and has real bullets fired at him. The pair wind up accidentally apprehending crooks Lynn Bari and Fred Clark. Title derives from A. & C.’s dressing up as “key-stone kops” and getting mixed up with originals. In the most amusing scene of the film, a typical chase scene is staged with everyone running after someone else. Audience reception to this sort of nonsense will depend on their acceptance of the Abbott and Costello antics. This is not one of their funnier shows.

Universal, 79 Minutes, Bud Abbott, Lou Costello, Fred Clark, Lynn Bari, Maxie Rosenbloom, Director Charles Lamont, Producer Howard Christie.

“New York Confidential”
Business Rating ⚫ ⚫
Fair crime-melodrama. Rates better for action and ballyhoo houses. Pace is fast. Cast above average.

A nation-wide crime syndicate with headquarters in New York, hiding behind the “cloak of respectability”, is the subject of this Warner melodrama. Plot lacks credibility, but the action is fast, and should satisfy those accustomed to crime stories. Cast is above average, and so are their performances, lending some authenticity to the not too-credible goings-on. Russell Rouse’s direction is designed for pace. Broderick Crawford is the gangland boss, loyal, nevertheless, to the rules of the “syndicate.” Richard Conte, a professional killer, newly arrived in New York, soon becomes his favorite. Theme is the inevitable self-corruption of evil. Crawford finally alienates himself from daughter Anne Bancroft, who commits suicide. He also rejects close friend J. Carroll Naish for the good of the mob. When Crawford slips up, Conte is given order to kill him. Latter is then set upon by other members of the mob. The killings go on and on. Corruption in high governmental positions is another aspect of the story. Marilyn Maxwell, as Crawford’s moll, turns in a convincing performance along with Crawford, Bancroft and Conte. As a matter of fact, the players must be credited with giving this melodrama a lift. Conte’s killer role is something for the showmen to dig their teeth into.

Warner Bros, 87 Minutes, Broderick Crawford, Richard Conte, Marilyn Maxwell, Anne Bancroft, J. Carroll Naish, Producer Clarence Greene, Director Russell Rouse.

“Doctor in the House”
Business Rating ⚫ ⚫
Good English comedy should do very well in art houses. If properly exploited, might do surprisingly well in general market. Presence of leading stars from the popular “Genevieve” a plus factor.

This J. Arthur Rank presentation in Technicolor, which Republic is releasing, is an example of the kind of thing that the British do so well. It is a fine comedy full of both charm and broad laughs, also possessing an adequate share of serious, thoughtful moments. A top money-maker in England last year, it will find a receptive market here in the art houses and in some better class situations. It lacks the universal humor of the popular “Genevieve”, but has plenty to amuse fanciers of British humor. The direction by Ralph Thomas is intelligent and the performances are uniformly good, especially that of Kenneth More, who won the British “Oscar” for his performance. Story deals with life of medical students in a London hospital. Dirk Bogarde and Kenneth More share an apartment with fellow students Donald Sinden and Donald Houston. Their humorous exploits are both academic and extra-curricular, and, right in the middle of the fun, a serious note of the responsibilities of a doctor is sounded.

Republic release, 92 Minutes, Dirk Bogarde, Muriel Pavlow, Kenneth More, Donald Sinden, Directed by Ralph Thomas. Producer Betty E. Box.
"LOOMS AS A STRONG NEW ENTRY! NICE IN PROVIDENCE, BRISK IN PHILLY, FINE IN CLEVELAND."

*Shattered every opening day house record! Goldman Theatre

"BLACK TUESDAY"

EDWARD G. ROBINSON OUTDOES HIS "LITTLE CAESAR!"

A SNOCKER! A LEONARDO GOLSTEIN PRODUCTION

PETER GRAVES, JEAN PARKER

Original Story and Screenplay by SYDNEY BOEM

Produced by ROBERT GOLSTEIN
THEY
MADE THE NEWS

WILLIAM GEHRING sought to cast oil on the troubled waters of the Allied Drive-In confab in St. Louis in an effort to head off Allied's government control petition. After a telephone conference with Fox distribution chief, Al Lichtman, he predicted a roundtable meeting of exhibition representatives with film company presidents and sales managers will be held within the next three weeks. The Fox assistant general sales manager reported the knotty arbitration problem, which has blecked the meeting until now, is nearing a solution that will be acceptable to distribution and exhibition alike.

ABRAM F. MYERS was very much in the news as a result of addresses he made at Allied's drive-in convention in St. Louis. He discussed the Emergency Defense Committee's move to petition Federal control of film rentals, saying that responsibility for the action rests with distribution executives who failed to act on Allied's plea for relief from excessive rentals last year. He intimated that government action may be still averted stating, "Our door is open every day for the reception of any plan to get necessary relief." Myers said that if Allied has to bring action on the bill, "It isn't going to be a very pleasant fight. It would be terrible if exhibitors have to go to Congressional committees and present evidence that the tax benefit has been confiscated by the film companies." He called the "must" 50% picture "one of our most perplexing unsolved problems."

Toll-TV was a prime target in the Allied general counsel's annual report and leveling both barrels he blasted: "The blatant and reckless propaganda and aggressive tactics of those who are seeking government approval for devices for making televised programs available to set owners only upon a pay-as-you-see basis have forced toll TV to the fore as theatres' most imminent and deadly menace."

ALFRED STARR turned up the thermostat on the Toll TV war by announcing that the Exhibitors Joint Committee will receive complete backing of the TOA membership. Addressing the mid-Winter meeting of the exhibitor organization in Washington, the TOA board director said EJC will send campaign kits to theatre owners so our full membership will be alerted to the situation and be prepared at the local level to expose inherent fallacies of the subscription TV claims.

AL LICHUTMAN & ARTHUR SILVERSTONE completed an estimated $10,000,000 exhibition deal for 20th Century-Fox with Famous Players Canadian Corp., Canada's leading circuit. The agreement covers a three-year period.

HENRY FONDA, who recently ended a seven-year absence from films by starring in "Mr. Roberts" for Warner Bros., has formed an independent production company and signed with United Artists for the release of a minimum of six pictures in 3 years. Fonda will star in at least three of the films.

CHARLES SMADJA was elected vice-president of United Artists in charge of European production, it was announced by president Arthur B. Krim. Smadja has headed UA's European distribution setup for the past two years. During the current year, seven UA films will be produced in Europe.

STUDIO SIZE-UPS

INSIDE STORY OF PRODUCTION

ALLIED ARTISTS

A Poised for Major Move

Two C'Scopics Near Release

AFTER MONTHS OF HALTING EFFORTS to get rolling into the big-time, Allied artists seem about ready to move. Two C'Scopics will be ready for release shortly; John Huston is preparing his first A production, "The Man Who Would Be King"; Jose Ferrer has started work on "Matador," in which he will star, as well as produce and direct; Walter Wang, whose "Riot in Cell Block 11" was a big grosser, is preparing "The Body Snatchers"; producer-director William Wyler and Billy Wilder are expected to announce concrete plans soon. All of which indicates that Allied Artists should be realizing some of its potential before long. Definitely, mark down this outfit as one to watch in the second half of '55, when several of the current projects will come to fruition.

This company's second CinemaScope production, "Wichita" (Joel Mccrea), personally supervised by Walter Mirisch and directed by Jacques Tourneur, is nearly completed. "The Warriors," made in England and soon to be released, was the first Scopic for AA release, although this studio also made "The Adventures of Hajji Baba" for 20th-Fox.

Mccrea's second film under his multiple contract, "The First Texan," written by Daniel B. Ullman, will start in the near future, though Mirisch has just assigned Ullman to first complete the screenplay of "7th Fleet," story dealing with current headlines about the Tachens, and which will be rushed into production.

Recently finished are: "Dark Venture," a Lindsey Parsons production; "Las Vegas Shakedown," a William F. Broidy production made entirely in the Nevada gambling city; "Timely" (Gene Nelson, Faith Domergue), a ToDon production made in England, A. C. Snowden producer, Ken Hughes director; "Seven Angry Men" (Raymond Massey, Debra Paget, Jeffrey Hunter), which will be world-premiered March 30 in Osawatomie, Kan., where hero of story, abolitionist John Brown, has his first major battle.

12th in the Bombs series, "Lord of the Jungle" (Johnny Sheffield)—Ford Beebe producer-director—was the only new film to start here last week.

COLUMBIA

Hayworth Back for 'Brethren'

Warwick Signed to New Pact

BIG EXCITEMENT ON THIS LOT is the return of Rita Hayworth to star in "Joseph and His Brethren"—Jerry Wald producing, William Dieterle directing—after an absence of two years. It is scheduled to start March 15. It appears that La Hayworth and director are reunited in some way with the fact that hubby Dick Haymes will produce for Columbia. His first venture likely will be "The Wheel," with Mickey Rooney.

Warwick Productions, inde unit headed by Irving Allen and A. R. (Cubby) Broccoli, has entered into a new pact with Columbia for four features to be delivered during 1956-57. This outfit made the last three Alan Ladd films abroad, and will produce Columbia with three releases this year.

Warwick's '55 program will consist of "Prize of Gold" (Richard Widmark, Mai Zetterling), Technicolor, yarn about a million dollar theft from the Berlin airlift; "Cockleshell Heroes" (Jose Ferrer), CinemaScope & Technicolor—please change that title!—story of a World War II British naval hero, to start about April 1 in England, and "Safari" CinemaScope & Technicolor, big game adventure story due to roll on location in Africa by June 1.

Two 1956 Warwick projects have been selected. They are "Zarak Khan," story of a reformed bandit who aided British in Burma fighting, and Irwin Shaw's "Fire Down Below".

After a few weeks of comparative lull in production, Columbia has five features on the agenda to start soon: "The Gentle Wolfhound" (Aldo Ray, Mitsuko Kinura), CinemaScope & Technicolor, for which the cast is on its way to join producer Fred Kohlmar and director Richard Murphy in Osaka, Japan; "The Gilded Rooster" (Victor Mature)—William Fadiman producer, Anthony Quinn director—will shoot early in March in Mexico; "The Queen Bee" (Joan Crawford, Brian Keith) Technicolor—Jerry Wald producer, Ronald MacDougall director—stating March 15; "The Houston Story" (Dennis Morgan)—Sam Katzman producer; "Renegade Roundup"—Wallace MacDonald producing.

Recently finished are Copa's "Calico Pony" (Van Heflin, Joan Woodward, Phil Carey, Raymond Burr) CinemaScope & Technicolor—Ted Richmond producer, George Sherman director; "Bring Your Smile Along" (Frankie Laine, Keefe Brasselle) Technicolor—Jonie Taps producer, Blake Edwards director.

"The Ghost of Drury Lane"—Mike Frankovich producer, Arthur Lubin director—will be made this summer in England, where Frankovich also supervised "Rebound" (Stewart Granger, Jean Simmons), which has no release set as yet.

INDEPENDENTS

Stars Form More Inde Units

'Guys & Dolls' Rolls in March

IF DIRECTOR JOSEPH MANKIEWICZ recovers in due time from an emergency appendectomy which delayed the picture once again, Samuel Goldwyn's "Guys and Dolls" will be rolling March 14. And if the famed producer's calculations are right, it will cost $4,500,000 by the time it's finished (date unknown).

Actors continue to form their own companies. Fernando Lamas and his wife, Arlene Dahl, now have an inde called Regency Enterprises, which will make theatre and television pictures. Couple is scouting a suitable story in which to co-star in a theatre film.

James Mason has purchased film rights to Jame McConnaughy's novel, "Three for the Money," in which he will star and produce independently next summer.

There's a great deal of enthusiasm around about the projected Placid Productions' "Finnian's Rainbow," to be made in cartoon form but following the original play, with the voices of David Wayne, Frank Sinatra, Ellia Logan, Ella Fitzgerald, Barry Fitzgerald, Jim Backus. It started Dec. 1 will finish about Nov. 1, 1955. It's being produced by Maurice Binder, directed by John Hubley and will be released by DCA Productions. Latter outfit will also release Romulus Productions' film version of the hit play, "I Am A Camera" (Julie Harris, Lawrence Harvey, Shelley Winters) — Henry Cornelius director. Made in England, it wound Feb. 10 and has a tentative release date of June 15.

Shooting now for Lippert release is "The (Continued on Page 18)
**Studio Size-ups**

(Continued from Page 17)

Lonesome Trail" (Wayne Morris, John Agar, Magia Dean, Edgar Buchanan)—Earle Lyon producer, Richard Bartlett director. This is the third picture in which these two young men, ex-actors, also play featured parts in their own productions. Also ready for Lippert release is "The Glass Tomb" (John Ireland) made in England—Exclusive Films producers, Montgomery Tully director.

Filmmakers Releasing Organization will release on March 15 a prison break story titled "Crashout" (William Bendix, Arthur Kennedy, Luther Adler, Beverly Michaels)—Hal E. Chester producer, Lewis R. Foster director. This company will also release shortly "Mad at the World" (Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell)—Collier Young producer, Harry Essex director.

Filmmakers plans to make six pictures in the next six months. First three will be: "Battle Hell," original infantry story by Robert C. Lewin, to be produced by Chester; "The Smoldering Sea," based on a merchant marine novel by U. S. Anderson, and "Firebug," written and to be produced by Collier Young.

Sam Spiegel, head of Horizon Productions, who made the highly-honored "On The Waterfront", has set "The Bridge for the River Kwai", from a novel by Roger Boulle, as his next. No starting date, probably July.

John Wayne Productions' "The Hunted" (Marsha Hunt, David Brian)—Shattell director-producer—completed in the Philippines a couple of months ago, has no release set. Same company expects to start "Portofino" in a couple of months.

"Charge of the Rurales" (Dane Clark, James Craig, Hugo Haas)—Robert L. Lippert, Jr. producer, Louis King director, will start shooting in Guatemala on March 1.

**METRO-GOLDWYN-MAYER**

Metro Inks Second Inde Pact
Adds 'Pre-sold' Yarns to Slate

MGM HAS FINALLY SUCCEMED to the surge of the independents. The partnership deals with David O. Selznick and Desilu Productions (Desi Arnaz, Lucille Ball) are probably only forrunners of more to come. At this writing, little is known about the DOS deal except that MGM will finance and release two large-scale films made by the Selznick Company and personally produced by Selznick; that in addition to full financing, MGM is make an advance to Selznick to be applied against his partnership percentage. Selznick will continue to use his own studios, but will have access to all Metro personalities and facilities here and abroad. The next up for a participation pact of this type is said to be Sol Siegel.

This studio is favoring more and more the "pre-sold" pictures based on best-sellers. A few recent buys are Rocky Graziano's "Somebody Up There Likes Me," for which they reputedly paid $230,000; "I'll Cry Tomorrow," the autobiography of Lillian Roth for which Susan Hayward has been cast; Daphne du Maurier's "D'iane", as a vehicle for Lana Turner.

Shooting at the present time and near-will completion: "It's Always Fair Weather" (Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd) CinemaScope & Eastmancolor—Arthur Freed producer, Gene Kelly; and Stanley Donen directors—expected to finish in March; "King's Thief" (Ann Blyth Edmund Purdom, David Niven, Georg Sanders)—CinemaScope & Eastman Color—Edwin Knopf producer, Robert Z Leonard director, and "Love Me or Leave Me" (Doris Day, James Cagney, Cameron Mitchell) CinemaScope & Eastman Color—Joe Pasternak producer, Charles Vidor director.

Two features were recently finished: "Interrupted Melody" (Eleanor Parker, Glenn Ford) CinemaScope & Eastman Color, story of opera star Marjorie Lawrence, is much touted by studio; "The Cobweb" (Richard Widmark, Lauren Bacall, Charles Boyer) Gloria Grahame) CinemaScope & Eastman Color, has no release date set.

Starting soon: "The Bar Sinister" (Jeff Richards, James Mitchat—Henry Berman producer, Herman Hoffman director; "Jere-my Rodock" (Spencer Tracy, Grace Kelly)—Sam Zimbalist producer, Robert Wise director.

**PARAMOUNT**

Studio Reaps Coveted Awards
Nabs 20 Academy Nominations

THIS HAS BEEN A MONTH OF coveted awards for Paramount. Apart from 20 Academy nominations, the company received an accolade from Redbook magazine "for the excellence of its 1954 product and its contribution to the art of motion picture making"; Photoplay magazine's annual awards to Y. Frank Freeman for Vista-Vision; to Bill Holden for his performances in "The Country Girl," "Sabrina" and "The Bridges of Toko-Ri," to June Allyson, Grace Kelly, James Stewart and Jane Wyman, all appearing in current Paramount pictures; the United Nations tribute to Danny Kaye and to the company for their aid to the UN International Children's Emergency Fund. Then there was that request from the Air Force for Cecil B. DeMille to design the uniforms for its new Academy.

Five pictures, all in VistaVision and Technicolor, totalling an output of $18,000,000 are in various stages of production here: Cecil B. DeMille's mammoth spectacle, "The Ten Commandments", is due to resume shooting in Hollywood next month after more than four months of locationing in Egypt; Deana Productions' "The Court Jester" (Danny Kaye)—Panama and Frank producers and directors; "The Girl Rush" (Rosalind Russell, Fernando Lamas)—Fred Brisson Production; "The Vagabond King" (Kathryn Grayson, Oreste Kirkop)—Pat

(Continued on Page 26)
What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

Mystery "Miss Silver Chalice" stunt is typical of ballyhoo used by Fox Inter-Mountain circuit showmen on their TV show over local Denver outlet. Publicity director Paul H. Lyday reports that this kind of TV selling is just as effective in reaching a teenage audience today as it was in attracting the same age audience 20 years ago via a street bally.

How Fox Inter-Mountain Uses TV to Attract Teeners

Showmen throughout the industry are seeking ways to make increasing use of TV to sell their attractions. For one of the most effective ideas to come along, credit Fox Inter-Mountain exploiteers, headed by publicity director Paul H. Lyday, who have provided an excellent example of a local video promotion that is paying off handsomely at the chain's boxoffices.

In Denver, station KFEL had a regular daily program called "Soda Shoppe" which is m-c'd by Fred and Fae Taylor and makes its pitch directly to teenagers. Since the majority of movie-goers are in their teens and early twenties, the circuit showmen selected this show to sell their screen attractions.

Lyday reports that the "Soda Shoppe" is televised Monday through Saturday from 4:30 to 5:30 p.m., and, originally, they used daily spot announcements on the program with little result. Confident that the show could be made to pay off at the boxoffice, Lyday booked the entire Friday segment, and concentrated on selling the circuit's two big downtown first-run houses, the Denver and Centre.

The publicity chief says, "We get the teenagers, especially those still attending school, on Friday night, Saturday and Sunday. And so we sell them that weekend program. And I mean we sell it."

Lyday and circuit showmen like metropolitan manager Ray Davis, Johnny Denman and Bob Sweeten, use gimmicks, posters, stunts, contests, trailers and plain old ballyhoo to sell not only current programs, but "to sell the glamor, excitement and fun which is traditionally a part of the motion picture industry."

Says Lyday: "We think a similar-type show in other towns might be great for someone else. So do we!"

Teenage usherette from one of the theatres is interviewed about a current attraction. "The public believes her when she says the picture is 'super,'" the Fox circuit publiciteers claim.
RKO showmen, who have been promoting "Underwater!" in a great big way during recent weeks, really gave the Super-scopic a smash ballyhoo by erecting the largest movie sign to light Broadway in the past 10 years, covering two corner walls of the building housing the Mayfair Theatre. A 50-foot figure of Jane Russell is mounted on a colored background of ocean, 85 feet wide by 81 feet high. The famous form is hand-painted on lucite with dramatic lighting and directed from behind. Construction of the mammoth spectacular received extensive press breaks and coverage by TV and radio. Below: A striking comparison in size can be made as workman puts the finishing touches on La Russell's lips.

She may not be the most glamorous movie star to go on a promotional tour, but Dorothy, the baby elephant, is building up plenty of interest in MGM's CinemaScopic, "Jupiter's Darling." On a jaunt around the country, the campaign of pachyderm visits New Orleans to mail a letter back home, receives the key to the city from Acting Mayor Victor Schiro.

Reward Your Newspaper

"The Messenger," house organ of the Commonwealth Circuit in Kansas City, provided managers with an effective method for obtaining local newspaper co-operation on various campaigns. It suggests that a special trailer be prepared boosting the fine services the newspaper renders the community, employing the front page or mast-head of the paper as a background.

By running such a trailer, "The Messenger" says, the theatreman demonstrates to the publisher his desire to reciprocate for the help he has given you in theatre promotions.

"We'll bet a dollar to a doughnut that this little gesture, costing you very little, will get you a ton of stories and scene cuts."
“The Bridges At Toko-Ri”

James Michener’s powerful story recounts the personal drama of a World War II retread, a Navy jet flier, whose personal life is shattered by recall to duty in the Korean “skirmish”. As Lt. Brubaker, William Holden represents the forces that compel him to leave a successful law practice and his family to fight a war almost ignored by Americans at home. But under the influence of Admiral Tarrant (Fredric March), he eventually comes to accept the demands and the injustice of war.

The emotional conflict increases with the arrival in Japan of Holden’s wife, Grace Kelly, and their children. A sense of impending tragedy develops as the couple clutch at every moment as though it were their last.

Flying a highly strategic bombing mission against the enemy bridges at Toko-ri, Holden succeeds where many others had failed, but he is shot down. Despite a heroic rescue attempt by helicopter pilot Mickey Rooney, Holden makes the supreme sacrifice for his country.

(Continued on Page 22)
Paramount's "MICKEY WITH GRACE" varied, see the graphically illustrated film.

The name is synonymous with success ("South Pacific" and a host of best-sellers), in itself a potent boxoffice factor. Producers William Perlberg and George Seaton, however, were not content with merely a bright prospect. They set out to make the film version of "Toko-Ri" a sure thing by pouring in the hot marquee names of Grace Kelly and William Holden, and backing this glittering team with topflight veteran performers like Fredric March and Mickey Rooney.

Jerome Pickman's Paramount exploiters took full advantage of all these selling potentials and designed a showmanship manual with a varied campaign geared to attract every type of audience. The emphasis was put positively on the poignant human elements of the Michener novel, with the war aspect in the undertone. The desperate embrace of Grace Kelly and William Holden (a couple torn asunder by war) keynotes the advertising art underscored with the typical catchline: ""They Kissed As If To Use Up All the Kisses of a Lifetime!"

Other ads concentrate on the popularity of the book with ""Here They Are...All the desperate and Wonderful People of the Novel--In this Drama Unforgettably Filmed in the Vast, Violent Pacific Itself!"

To recall Life's publication of the story, the manual suggests a lobby display headed, ""The Thrilling Novel that Ran Complete in Life Magazine."" A tie-in with local news-dealers might also be worked by stuffing the newspaper ads are geared for mass appeal, with special attention given to attracting fem audiences. Striking Grace Kelly-William Holden embrace sets tone for most of the art (left), with dramatic action elements also worked into displays. At right, interest of discriminating patrons is sure to be caught by the showcasing of principal players and references to the Michener novel.

Paramount has set a strong merchandising tie-in with Bantam Books, Inc., publishers of the pocketbook edition of ""The Bridges At Toko-Ri."" All books published during the release of the film will carry a full-page ad. All display material promoting the book will feature the Kelly-Holden clinch and catchlines, ""Read the Book...See the Movie."" Also being prepared for Bantam outlets are giant blowups, window streamers, one-sheets, window cards, all carrying star and picture credits.

Bantam will use film clips on TV spots in conjunction with local playdates. More than 400 radio programs used by the publisher will carry strong plugs for the picture. Local ads and displays are being arranged with drug stores, book shops and other outlets, with a minimum of 1600 window promotions in key cities already set.

This attractive 3-sheet is a sample of the fine pictorial interest generated by posters and lobby displays. Every element--title, cast, air action, romance--is graphically presented to stimulate want-to-go-see desires on a mass scale.
What the Showmen Are Doing!

(Continued from Page 20)

Republic 'Timberjack' Premiere Hailed as Sparkling Showmanship

While star Vera Ralston applauds, Missoula Mayor James A. Hart presents Herbert J. Yates with a gift at one of the series of civic events in connection with the "Timberjack" premiere.

The Republic president is honored by the Missoula chamber of commerce during the 50th Anniversary celebration which also saluted the U. S. Forest Service on its Fiftieth Anniversary.

Herbert J. Yates and his Republic box-officers had the whole state of Montana in an uproar with the gigantic two-theatre world premiere of "Timberjack" at the Fox and Roxy theatres in Missoula. The debut of the Vera Ralston-Sterling Hayden starrer was tied in with a two-day "Timberjack Days" celebration salute to the 50th Anniversary of the U. S. Forest Service.

Arrival of a contingent of Hollywood celebrities set off festivities with an arc-lighted civic reception for the Republic president, star Vera Ralston (Mrs. Yates) a group of "Timberjack" stars, F. H. Ricketson, Jr., president of Fox Inter-Mountain, and Fox circuit managers from all the important cities in the far west. Later, Governor J. Hugo Aronston and his official party, Missoula Mayor James Hart, and town officials, hosted Mr. Yates at the 61st Chamber of Commerce banquet.

The "Timberjack Days" parade was three miles long and included 100 floats. It was preceded by an aerial show of National Guard jet planes and helicopters. The gala procession terminated in the twin-theatre bow of "Timberjack". Amid swirling arc lights and excited crowds, stars and dignitaries arrived at the theatres to the music of two brass bands. Ceremonies included microphone interviews at the theatre front, and a show put on by the stars for the premiere audiences.

Missoula merchants cooperated with lavish window displays, star blow-ups, posters (see photos) and special "Timberjack Days" sales for the influx of visitors. A recording of the title song, released by Coral Records, received heavy play on juke boxes, radio, and TV stations. The campaign also included an amateur photography contest, with Republic awarding prizes for the best premiere and parade shots.

The entire premiere campaign was loaded with brilliant showmanship and generated a wealth of publicity for the Republic release. Just as important, the good feeling built up by this promotion will live on to spark the movie-going habit.

Ricketson Hails Premiere

The following telegram was sent by Frank H. Ricketson to H. J. Yates:

"After 25 years experience with motion picture premiers in Montana, I believe the inaugural of "Timberjack" in Missoula was the most successful that I have ever attended. In a city of 30,000 population, you had 50,000 people on the street for the parade. The governor and other leading officials not only participated but felt the event. You not only sold the pic—great responsibility for the success of "Timberjack", but you developed good will and excellent public relations for our industry. My congratulations, sincere appreciation and best wishes."

F. H. Ricketson, Jr.
President Fox Inter-Mountain Theatres

Above: crowds swarm around Fox theatre on premiere evening; a window display. Below: parade featured log loads and beard contest.

(Continued on Page 21)
What the Showmen Are Doing!

(Continued from Page 23)

"Racers" Ballyhoo

Arriving in Denver for the opening of 20th-Fox's CinemaScopic, "The Racers," at the Denver Theatre, star Katy Jurado was greeted by a fleet of 60 sport cars, arranged by Fox Inter-Mountain exploiters, which had local residents buzzing.

Harry Sherman, of the Fox Theatre, San Francisco, also arranged a sports car cavalcade of the cap-and-goggle set to usher in "The Racers". Exhibitors playing the CinemaScopic will find sport car dealers and drivers eager to participate in these co-op campaigns.

In special lobby ceremonies at the NY Roxy, actress Lee Anders (left) and race driver Valerie Witalski took a Drivaquis test as flash bulbs flared. Looking on is William Moulaf (left), managing director of the theatre.

Neat 'Black Rock' Stunt

Jimmie Thames, boxoffice for Rowley United Theatres, had a ready-made gimmick for an effective teaser campaign on Metro's "Bad Day At Black Rock." In his own words, "I couldn't resist the temptation of a tie-in with the name of our city (Little Rock, Ark.)."

Thames spotted reverse line slugs in the local newspapers reading: "It Will Be A Good Day in Little Rock When It's A Bad Day at Black Rock!" for three days prior to the first advance ad in the circuit's campaign on the CinemaScopic. The stunt kicked off the picture to a good opening gross. The same catchline was used on an effective throwaway that stirred plenty of interest around town. Chalk this one up as another example of alert showmanship that capitalizes on a local gimmick.

'Peter' Gets Big Mag Play

20th-Fox boxoffices are setting up the most extensive national magazine advertising campaign used on any Fox CinemaScopic to date for the upcoming "A Man Called Peter." Ads in 25 top-circulation mags will herald the Samuel G. Engel production to more than 95 million readers in advance of the Easter holiday release. During March, insertions will appear in Life, Look, Saturday Evening Post, Colliers, Redbook, This Week, American Weekly, Parade and Family Weekly. Six more general publications will carry ads during April, in addition to a host of leading religious magazines. The record ad campaign will be augmented by a vast amount of additional promotional and feature breaks for the Jean Peters-Richard Todd starrer, giving it a tremendous pre-release push.

Catchline of the Issue

"The Scorchingly Personal Story of Loves and Longings When the Battle is Far Away . . . "—BATTLE CRY (WB).
DAVID O. SELZNICK, after a long absence from film production, returns shortly via a financing-distribution deal with MGM. He will make two features using Metro facilities and personnel. The productions will be wholly financed by Loew’s, marking that company’s first venture into distribution of independent product. (See Studio Size-Ups.)

COLUMBIA made showmanship headlines by launching John Ford’s CinemaScope, “The Long Gray Line” amid a dazzling array of leading personalities from military, diplomatic, and political life in the nation’s capital. Proceeds from the world premiere, held at the RKO Keith’s, went to the Soldiers’, Sailors’, Marines’ and Airmen’s Club.

Top: (l-r) Sol Schwartz, RKO Theatres president; Mrs. & General Matthew Ridgway; Columbia v.p. Jack Cohen view premiere festivities. Below: Mrs. Pearl Mesta chats with Columbia’s Rube Jukier and A. Montague.

Ruben H. Shor, of Cincinnati, was elected president of Allied States Association. Other officers elected by the Allied board: general counsel and board chairman, Abram F. Myers; secretary, Julius Gordon, Beaumont, Tex.; treasurer, Irving Dollinger, Linden, New Jersey. Shore is also a member of the board of Cincinnati Motion Picture Theatres, Inc.

BEN MARCUS declined re-election as president of National Allied paving the way for Ruben Shor, Cincinnati, to succeed him. Marcus said his health and personal business make it physically impossible to carry on organizational activities. The inroads of new TV stations in the Milwaukee area has affected his theatre circuit, he said.

HERBERT J. YATES received high praise and approval for release of Republic’s “The Eternal Sea” from the Navy department and Secretary of Defense after special screenings were held in Washington. Film is based on career of World War II hero Rear Admiral John M. Hoskins. Defense chief Charles Wilson called it “an excellent motion picture which justifies our cooperation.”

SPYROS P. SKOURAS will chair the Greater N.Y. Red Cross Motion Picture Committee for the March 1955 fund and membership drive. MAX E. YOUNGSTEIN has been named president of N.Y. Cinema Lodge of B’nai B’rith. Elections will be held March 24. BURTON E. ROBBINS held the post for the past two years. LOEW’S THEATRES paid a total of $33,402 to the Will Rogers Memorial Hospital. Money was obtained via a lobby donation campaign throughout the chain. CLAUDE C. EZELL will be given a golden jubilee banquet this week marking his more than 50 years in show business on March 9 in Dallas. JACK SWIGER, Phil Isley Theatres executive, is chairman of the event. WILLIAM J. BERNSTEIN elected chief banker of Variety Tent 35, N.Y.C.

20TH-FOX reports that CinemaScope installations have soared above the 11,000 mark in the U.S. and Canada. Theatres being equipped have averaged 200 a week during recent months. Of the total, 9586 are conventional theatres, 1508 drive-ins. JOSEPH TUSHINSKY, president Joe Tushinsky of SuperScope, Inc., returned from Mexico City to announce that the motion picture industry below the border “will definitely go anamorphic on its 1955 product.”

ROBERT F. BLUMOFF, UA v.p. in charge of West Coast operations, returned from Europe following an 8-week survey of overseas production. GEORGE A. SMITH, Paramount west coast sales manager, returned from service with the company. RICHARD HEERMANCE, assistant to Allied Artists executive producer Walter Mirisch, was appointed the studio’s representative to the Motion Picture Research Council, Inc. JAY WREN, former UA film buyer and chain mgr. of AB-Paramount’s Philadelphia theatres, was appointed general manager and film buyer of the Viking, the Quaker city’s newest first-run house, it was announced by HARRY SLEW, president of the Viking Theatre Corp. Sley is planning to build another first-run house in Philly.... SID ROGELL, 20th-Fox production executive, will take charge of the conversion of the company’s Western Avenue lot to television production.

VARIETIES: RICHARD F. WALSH, IATSE president, will be honored at the Second Annual Heart Award Dinner of the NYC Tent 35 on May 2, it was announced by club executives EDWARD L. FABIAN and WILLIAM I. GERMAN. The NY club honored U-I star SUZAN BALE, “for her great heart that enabled her for Ruben Shor, Cincinnati, to succeed him. Marcus said his health and personal business make it physically impossible to carry on organizational activities. The inroads of new TV stations in the Milwaukee area has affected his theatre circuit, he said.

Incidentally...

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Duggan producer, Michael Curtiz director; "Artists and Models" (Martin and Lewis)—Hal Wallis producer, Frank Tashlin director.

“Anything Goes”, delayed by Bing Crosby’s recent hospitalization, is slated to roll mid-March, Robert Emmett Dolan producing, Robert Lewis directing, “Ulysses” (Kirk Douglas, Silvana Mangano), based on the Homeric legend and filmed in Italy, has been shown in three European countries, but no American release date is set. Reports are that it was enthusiastically received abroad.

Among new properties are “Gunfight of the OK Corral”, which Hal Walis bought for Burt Lancaster or possibly Humphrey Bogart; “The Sons of Katie Elder,” saga of the Texas plains at the turn of the century, to be produced by Sam Briskin; “L’Aiglon,” Edmund Rostand’s story of Napoleon’s son who died very young, and for which William Wyler is seeking Audrey Hepburn.

REPUBLIC

Top Names Garnish Product
As Republic Steps Up Activity

THINGS ARE REALLY PICKING UP at this studio. “The Texas Legionnaires” (Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, J. Carol Naish, Ernest Borgnine) Trucolor—Frank Lloyd producer-director, starts shooting March 1 on location at the Texas-Mexican border, where the studio is sending about 500 players and building a replica of the original Alamo. Very little of this film, originally titled as “San Antonio de Bexar,” will be shot in the studio.

“Gunman,” starring Ray Milland and the actor’s first directorial effort, will start shooting by the end of March. “Come Next Spring,” an original story bought from Steve Cochran’s independent company, and to star him, will roll in May and be another high-budget production. “Lay That Rifle Down,” the next Judy Canova opus, will start mid-March.


RKO

‘Underwater’ Sequel Planned
Three Films Near Shooting Stage

THIS STUDIO’S OWN FIRST TECHNICOLORED-SUPERSCOPE film, “Underwater”, with its well-publicized stunt premiere is just the shot in the arm the company needed. Boss Howard Hughes already is planning a se-

queL, tentatively called “The Skin Divers”.

And after two months of complete inactivity, the lot is starting to buzz a bit. However, most of the projects are still in the tentative stage. Ben Boguean is preparing to start “Black Pearls” (Virginia Mayo, Lance Fuller, David Farrar) Superscope and Technicolor—Alban Dwan director, on location in Hawaii or Mexico. King Bros. will start “The Boy and the Bull” in CinemaScope & Technicolor as soon as they find an Indian-Mexican boy for the title role. It is to be shot in Mexico with Irving Rapper directing.

Edmund Grainger Productions plan to start “The Treasure of Pancho Villa” in April. This one will be shot mostly on the Texas-Mexican border. No cast or director are set. Kling Pictures, Inc. will make “Miracle at Santa Anita” on actual locale of the race track, with David Butler as producer-director; no cast yet. Prize Productions (Sig Schlager) have an as-yet-untitled picture in preparation, and Cary Grant, who also has an independent company, is still looking for the right story.

20TH CENTURY-FOX

Zanuck Boosts Slate to 22
Six to Roll in Next Six Weeks

DARRYL ZANUCK ANNOUNCED an increase from 16 to 22 in the number of CinemaScope productions this studio will make in ’55. This is to meet exhibitor pleas for more product. The total budget is to run some $50 million.

Starting February 21, and within six weeks thereafter, six pictures will go before the cameras: “How To Be Very, Very Popular” (Betty Grable, Robert Cummings, Sheree North)—Nunnally Johnson producer-director; “Sir Walter Raleigh” (Bette Davis, Herbert Marshall, Jay Robinson)—Charles Brackett producer, Henry Koster director; “A Many Splendored Thing” (Bill Holden, Jennifer Jones) backgrounds are being shot in Hong Kong now, interiors begin shooting here on the 21st—Buddy Adler producer, Henry King director; “The Left Hand of God” (Humphrey Bogart, Gene Tierney)—Adler also produces this one, Edward Dmytryk director; “The Tall Men” (Clark Gable, Jane Russell)—William Bacher and William Hawks producers, Raoul Walsh director.

To be filmed in the Northwest this summer is “Woman of the Woods”—formerly tagged “The Lady and the Lumberjack”—in which Sheree North replaces Marilyn Monroe for the third time (the others being “How to Be Very, Very Popular” and “Pink Tights”). Co-star will be Richard Egan, Samuel G. Engel, the producer.

“House of Bamboo” is in production now in Tokyo (Robert Ryan, Robert Stack, Shirley Yamaguchi, Cameron Mitchell). Company is expected back for some interior shots the middle of April. Buddy Adler, the busiest producer in town right now, makes this one, too, Sam Fuller directs.

Darryl Zanuck is in London to see Sir Alexander Korda and director Anatole Litvak about “Deep Blue Sea”, and Andre Hakkin about “The Man Who Never Was”, two CinemaScopics to be produced abroad for 20th. Spyros Skouras meets Zanuck to have a look at the rough cut of “The Oasis”, first “Scope made in French and German.

BLUE CHIP PRODUCTION

“SOLDIER OF FORTUNE”

This is Clark Gable’s first picture for another studio since he left Metro-Goldwyn-Mayer last year, after reigning there as “The King” for eighteen years. Six weeks of Hong Kong location in CinemaScope adds sensational realism to the action-paced story. Gable plays a man who deserts the U.S. Navy at the end of World War II, sets himself up as a soldier of fortune in Hong Kong. He aids Susan Hayward looking for her husband, a footloose photographer captured by the Red Chinese when he seeks some adventure shots for his magazine. Screenplay by Ernest K. Gann was written even before novel of same name, which will be published almost simultaneously with release.

Scenes: Gable in a torrid fight with Mal Welles; Gable and Susan Hayward in a restaurant in Hong Kong.
Fonda, Krasna Unite in Latest Key Production Deals

UNITED ARTISTS' LIST OF PRODUCTION UNITS continues to grow by leaps and bounds. Here are the latest additions:

Following his first film in seven years, "Mr. Roberts," which Warner Bros. will release, Henry Fonda has formed his own independent company and will produce six pictures over a three-year period, starting in at least three.

Norman Krasna has signed a two-picture deal to write, direct and produce "The Ambassador's Daughter," to be made in Paris, and "Red Roses," both original stories.

After 14 years of releasing through Paramount, William Pine and William Thomas, once known as the two "Dollar Bills," now bring their action-film unit into UA's ranks. Their first will be "Lincoln McKeever," based on a novel by Eleavar Lipsky.

Crown Productions, organized by Robert Jacks, Robert Goldstein, Spyros Skouras, Jr., and Plato Skouras, plans to release several features through United Artists. "The Killer Is Loose" will be their initial project.

Sabre Productions, headed by Victor M. Orsatti, with Frank Jelsera as vice-president, Joe Newman as set director, have signed a two-picture pact. First will be "Flight from Hong Kong" (Anthony Quinn) written by Leo Townsend, to start early May, shooting in Hong Kong, Macao and London. Second will be "Mr. Tex," written by Franklyn Cohen, slated for a September start.

One of the most interesting productions currently in work for this company is "Beast of Hollow Mountain" (Guy Madison, Patricia Medina) now in its sixth week of production in Mexico City, with Ed Nassour making his debut as director as well as co-producing with brother William. The "beast" is a prehistoric, carnivorous monster, and will be done in animation via Nassour's own process, known as Regiscope, which reputedly adds depth and eliminates jumplines from cartoons and puppets. Studio also announces this will be the first gimmick picture done in CinemaScope & Eastman Color. Company returns here mid-March for trick photography. Nassour Studios are also working on, and have been for the past three years, an all-animation subject titled "Ring Around Saturn," which is shrouded in some mystery.

Other projects in work for United Artists are "The Brass Ring" (Farley Granger, Anthony Quinn, Anne Bancroft)—Edward Small Production, directed by Maxine Shane; Bel-Air Productions’ "Desert Sands" (Ralph Meeker, Marla English, J. Carrol Naish) Technicolor—Audrey Schenck and Howard W. Koch producers, Lesley Selander director. "Gentlemen Marry Brunettes" (Jane Russell, Jeanne Crain, Scott Brady) CinemaScope & Technicolor has tentatively been set for August release.

Recently finished: "The Kentuckian" (Burt Lancaster, Diana Lynn, Dianne Foster, John Carstairs, Una Merkel) CinemaScope & Technicolor—Hecht-Lancaster Productions, Burt Lancaster director, now being edited; "Kiss Me Deadly" (Ralph Meeker, Cloris Leachman)—Robert Aldrich producer and director, based on story by Mickey Spillane; "Night of the Hunter" (Robert Mitchum, Shelley Winters, Lillian Gish)—a Paul Gregory Production, Charles Laughton novel "Not as a Stranger" produced and directed by Stanley Kramer; "Robbers' Roost," "Top of the World."

Future projects: Samuel Goldwyn, Jr. is set to start "The Deadly Peacemaker" (Robert Mitchum)—directed by Richard Wilson.

Kirk Douglas’ company, Bryna Productions, will roll "The Indian Fighter," Douglas starring, on location in April—William Schoor producing; Hecht-Lancasters’ "Trapel-eze" will begin shooting soon in Europe—Jill MacKenzie producing, Carol Reed directing.

UNIVERSAL-INTERNATIONAL

Lot Rolls First CS Musical

Widmark Sets Percentage Film

PERCENTAGE DEALS ARE THE big thing at this studio and Richard Widmark makes his first picture, "Fort Starvation," there on that basis, (50%, 'tis said) to be produced in Technicolor by Aaron Rosenberg beginning the end of March. It will be filmed mostly in the Southwest and is the story, circa 1870, of a man in search of another who betrayed his father.

A promising project due to start about the end of March is "Away All Boats," the Kenneth Dodson story of the Pacific during World War II, to be made in Technicolor. Most of it will be shot in the Caribbean in cooperation with the U.S. Navy, when big maneuvers are staged there in April. Howard Christie will direct.

The first CinemaScope & Technicolor musical to be made by U-I starts by the end of this month. It is "The Second Greatest Sex" (Jeanne Craine, George Nader, Kitty Kallen, Bert Lahr)—Albert J. Cohen, producer, George Marshall director. They plan to make more big 'scopes musically here. Since U-I president Milton Rackmil is head of Decca Records, there would be a natural promotion tie-in to ballyhoo the products of both companies.

Now shooting: "The Private War of Major Benson" (Charlton Heston, Julie Adams) Technicolor—Howard Pine producer, Jerry Hopper director; "The Spoolers" (Anne Baxter, Jeff Chandler, Roly Calhoun)—Ross Hunter producer, Jason Hibs director; "The Rawhide Years" (Tony Curtis, Arthur Kennedy)—Stanley Rubin producer, Ralph Mates director; "Francis Joins the Navy" (Donald O'Connor), last of the series, and "There's Always Tomorrow" (Barbara Stanwyck, Fred MacMurray, Joan Bennett)—Ross Hunter producer, Douglas Sirk director.

In featurette length, U-I is going to make the life story of the late "Kid," Cole, starring the singer. It will start March 1, with Will Crowan producing, directing.

WARREN BROTHERS

WB Launches Talent Hunt

Emphasis on Building New Stars

EXCITED BY THE SENSATIONAL performance by James Dean in "East of Eden," and the promise shown by several other newcomers in recent productions, Jack Warner has launched a nationwide casting head Solly Baiano on a nation-wide search for more new faces. Baiano will, in the words of the studio, "beat the bushes," seeking performers in areas usually not covered by talent scouts.

Warner says he plans to give new personalities a spot in important pictures. "We have found from experience that the best possible training is actual work before the cameras, with top performers, and under the guidance of the industry's ablest directors."

Young Dean's outstanding work in "Eden" was directed by Elia Kazan, who directed Marlon Brando in his most successful films. A former farm boy, he was only in one stage play, "The Immoralist", before Kazan chose him for the lead in the John Steinbeck story. Others who Warner regards as being potential star material are Tab Hunter, in "Battle Cry," and two others from the "East of Eden" cast, Robert Duvall and Lois Smith.

Jumping on the juvenile delinquency subject bandwagon, this studio is rushing "Rebel Without Cause" in production, with David Weisbart producing, Nicholas Ray directing.

Jack Webb's Mark VII Productions will soon start "Pete Kelly's Blues" here with Webb as star and director, Peggy Lee and Janet Leigh as co-stars. This CinemaScope & WarnerColor picture was written by "Dragnet" scripter Richard Brands.

Currently shooting: Batjac's "Blood Alley" (John Wayne, Lauren Bacall), which was in the San Francisco Bay area for five weeks, then in Stockton, is now at the studio (this is the CinemaScope & WarnerColor picture that had the Bob Mitchum trouble); "Illegal" (Edward G. Robinson, Nina Foch, Albert Dekker)—Frank P. Rosenberg producer, Lewis Allen director; "The Jagger's Edge" (Jack Palumbo, Shelley Winters) CinemaScope & WarnerColor—William Goldbeck producer, Stuart Heisler director.

Coming up in the near future: Rock Hudson has the lead in Edna Ferber's "Giant" and Warner is seeking Elizabeth Taylor for his co-star; George Sherman directing and also producing in association with Henry Ginsberg, "The Spirit of St. Louis" will be shooting later in the year, directed by Billy Wilder, and co-directed by Leland Hayward, whose "Mr. Roberts" was sneaked here recently and received with great enthusiasm. "Sincerely Yours," Liberace's first theatre film, is due to start early in Spring, with Henry Blanke producing, no director set yet. Jane Wyman's next for Warner's will be "Miracle in the Rain," based on a Ben Hecht short story, Irwin Allen producer, Richard Masur, Max "Animal World," described by studio as "a dramatic recital of the evolution of animals."
November

ROYAL BURMA hunting l/l. Hawaii fence spite intermore Audie safety BULLET Goldstein.

BULLET

Charles Winters, beautiful Evelyn Tiger Adventure. director against Martyn Steel, bert House.

DIRECTOR OF THE MAMMOTH JOEY, each Roberts cashier justice. August

Empire.

Aubrey Gene gun-slinging director.

THE MOUNTAIN BRIGADE claims. Director.

Henry Cashit, beautiful Evelyn Tiger Adventure. director against Martyn Steel, bert House.

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Empire.
Sept. 6, 1954

Mr. Bernie Wolf,
National Screen Service
2018 So. Vermont St.,
Los Angeles 7, Calif.

Dear Mr. Wolf:-

This may be a testimonial letter Mr. Blumberg will prize.

Some weeks ago, we discontinued trailer service for a couple of reasons. (a) We had the opportunity in our contract, (b) We wanted a test of their value, and (c) finances.

We have decided that we definitely made a mistake; that the very least we can say for trailers is that they pay for themselves, and no theatre should be without them. In addition to their sales ability, they are a subject comparable to a short subject; people like to see them and miss them when they are removed.

Will you kindly write us up a new contract at the usual terms, and get trailers headed our way as soon as possible.

Thanks and regards,

Sincerely,

LYRIC THEATRE

[Signature]

H.T. GANTT

[Stamp] NATIONAL SCREEN SERVICE PRIZE BABY OF THE INDUSTRY
Profile of the Man Behind
The Exciting New Movie Process

TODD AOKLAHOMA

Viewpoints

Too Long Pictures
We are proud
to announce that
this theatre
will bring you all the
great best-sellers

CINEMASCOPE

UNTAMED

A Man Called Peter

DADDY LONG LEGS

Katherine

THE KING AND I

SOLDIER OF FORTUNE

CAN-CAN

* Contact 20th Century-Fox Advertising Dept., 444 W. 56 St., N.Y. 19, N.Y.
Watch for all these wonderful attractions from 20th CENTURY-FOX!
M-G-M has the BIG Show your patrons want for the Easter holidays! Here it is, a screenful of romance, music, spectacle in radiant COLOR. There's love and joy and beauty in this great M-G-M entertainment. At the Music Hall and across the nation it will enchant holiday crowds. Don't settle for less than the perfect Easter attraction!

* Starring the "Lili" girl, and it is predicted her new picture will be on the 10-Best lists, too!

LESLEY CARON
MICHAEL WILDING

with
KEENAN WYNN • ESTELLE WINWOOD
ELSA LANCHESTER • BARRY JONES

Written For the Screen by HELEN DEUTSCH • Ballets by ROLAND PETIT
Featuring BALLET de PARIS • Photographed in EASTMAN COLOR
Directed by CHARLES WALTERS • Produced by EDWIN H. KNOPF

(Available in Perspecta Stereophonic or 1-Chann.)
Too Many Too Long Pictures

One phase of current production policies is a worrisome thing. It is the tendency of our movie makers to overemphasize the importance of running time.

They seem to have drifted into a stream of thinking, perhaps induced by the bigger size of screens, that the length of a feature is some barometer of its merit, or, at least, a gauge of its value to exhibitors. The result has been in recent months a plethora of films that were too long for their own good, or for the public's taste.

A check of the records in our current product section reveals that those releases generally classified as "A" pictures in the past four months averaged no less than 111 minutes.

This is not intended to voice objection to long pictures—when the running time is justified. Good films never seem long. The objection is to overlong pictures. Some of the films we have seen in recent months were transparently contrived—padded—to run beyond their logical, dramatic bounds. Padding does not produce "A" pictures; to the contrary, it sometimes destroys what might be a film of "A" quality.

It has been suggested that the movie makers are not alone to blame for the trend toward longer pictures, that some leading exhibitors are inclined to value product on the basis of running time. Better that the public's taste be heeded.

We urge to recommend to the film producers that they stop thinking in terms of "required" length, or "showing the cost on the screen". The public will respond in far larger numbers, and with far greater satisfaction, to a good, tight 85-minute feature than to one dulled by 20 or 30 minutes of excess, costly, film.

Selling The 'Sizzle'

Film BULLETIN has long plumped for an organized, all-industry campaign to institutionalize the movie-going habit. The mail that poured into our offices from theatremen throughout the land in response to the 6 chapter series on "Our Relations with the Public—and Ourselves", in which author Philip R. Ward set forth the need for a broad program of merchandising the merits of movie-going, indicated how much such a program is desired by exhibitors.

It is heartening to see that National Screen Service has taken an initial step in that direction by preparing an institutional poster (see What the Showmen Are Doing department) that is being offered to theatres. Enlivened by gay cartoons, it emblazons the line, "Take Them Out To The Movies". Imagine the impact of a network of 24-sheets mounted from coast to coast heralding this theme!

National Screen is to be congratulated for making this move, and we hope they will pursue it further. The industry must start thinking in terms of selling, not only the individual pictures it produces, but also the movie medium's intrinsic appeals. It's a case, as Mr. Ward suggested, of selling the "sizzle" as well as the steak.

What They're Talking About

They say the Chaplin sell-out is a sure tip-off that the United Artists boys are planning a public stock issue within '55. Belief is that the public's money will go toward purchase of a studio and financing to entice more of the industry's top producers. UA's hand will be strengthened considerably if it can offer sound stages as part of the deals. There is a strong pull within the executive circle to have UA start its own production unit, and you can look for this to happen when the public comes in.

* * *

Theatremen will tell you that Disney's TV shows have helped plug his feature releases immeasurably. However, many of them are of the opinion that the cart-behind-the-horse release of his "Davey Crockett" TV films to theatres will not come off so happily. Right now, the oldie "Davey Crockett, Indian Scout", starring George Montgomery, once released by UA, is making the rounds via states right distributors, riding the crest of the Disney TV series—and taking the edge right off the feature Disney plans to release this summer. Exhibitors we've heard say they can see only some residual kid trade left for the Disney "Crockett's" late arrival.

* * *

A. W. Schwableberg's association with the Paul Gregory-William Goldman organization is being viewed as an indication that this new outfit does not intend to hide in the shadows of the business. What exists now is the nucleus of a film company to be reckoned with. Just that quick it boasts top production talent, a front rank distribution executive and money, "The Naked and the Dead" is to be only the first of a number of big picture projects. Several more important story buys will be announced later.
Excitement in Columbus

All the furor in Columbus, Ohio, over WTVN-TV's "Nine O'Clock Theater" rates some mention. The excitement stems from a weekly two-hour program (in the 9-11 P.M. slot) devoted to the screening of old movies, albeit they are of more than routine interest ("Arch of Triumph," with Bergman and Boyer, and "Double Life," with Ronald Colman, have been seen). It's the kind of thing that New York viewers can see often, yet the rating of the Columbus station's time slot has jumped from 6 to 35 in a single month, sales for the telecast have increased over 400%, and for the first time in Columbus TV history a locally-sponsored film series was given Class A time opposite strong, live competition!

The answer lies in the phenomenal promotion campaign that's been adopted. It sounds like a page out of Hollywood's publicity book, with trailers and clips used to "prevue" the program, spot announcements made, stage bills "paying the bearer $1 million of TV entertainment upon demand" circulated, etc. If this kind of campaign can make a program of this sort an entertainment "must" for Columbus televiwers, it begins to suggest the kind of support that similarly inspired promotion can gain for the real thing—current movies in the theatres. The motion picture boys might get some ideas from this sort of TV-selling of the Hollywood product!

Set Sales Up

The recent report by the Wall Street Journal that TV sales, generally, are running ahead of sales for the same period last year (with five dealers out of six reporting increases) is an interesting bit of news. On the surface it might appear that the film industry can look for increased competition this year from televiewing, but the fact is that an overwhelming percentage of new sales constitute replacement buying. Television is entering the "second set" era, with replacement sales figured by many dealers at 75%-95% of total sales.

With TV entertainment quality running at a fairly even keel, and with the virtues and defects of the medium rather firmly established, movie theatremen need have no fear that television, as presently constituted, will grow bolder as a competitor. Despite the high volume of set sales, the reverse seems to be true.

TV-Radio Film Promotion

Columbus—"Three for the Show" is being spotted extensively in New York in connection with its local showing. Harry Carey, Jr. and Robert Francis, of "The Long Gray Line" continue to do personal appearances throughout the nation for the film.

If you're thinking of modernizing or re-equipping your show, now's the time. All the money experts say borrowing from the bank can't be easier six months from now—and might be a great deal harder.

Why? Because the Federal Reserve Board in Washington has started working quietly to check over-inflation. It is applying the traditional banking measures to siphon off excess capital.

One of the reasons why exhibitors need to refurbish their theatres is the changing life-pattern of the American population.

Did you realize, for instance, that since 1900 the over-65's have quadrupled in number? The 45-64 age group has more than tripled, and the number of people in that group which is passing into the over-65 category now totals around 400,000 a year.

RKO—Gordon Scott, Sol Lesser's new "Tarzan," making p.a. tour through the South. Locally he has appeared on the Godfrey morning TVers, "I've Got A Secret" (CBS-TV), and Dave Garroway's "Today" (NBC-TV). A radio appearance on "Teenagers Unlimited" apparently won fans for him from that set.

Universal—P. a.'s coming up for Kirk Douglas on behalf of "Man Without a Star," Barbara Rush for "Captain Lightfoot," and Chief Ben American Horse, chief of the Sioux nation, plugging "Chief Crazy Horse". "Ma and Pa Kettle at Waikiki," current production in this series, is being spotted locally.

United Artists—Win Min Than, co-star of "The Purple Plain" will be seen host of programs—Garroway, Strike It Rich, the Ted Steele Show (WOR-TV), and the Bill Leonard show.

Warner Bros.—Anne Bancroft, of "New York Confidential," is in the spotlight with appearances on Down You Go (Dumont), Strike It Rich, Hollywood Preview (plus a film clip, on WOR), the Maggie McNellis show (Dumont), and the Ted Steele show.

Republic—In connection with the NYC opening, "Doctor in the House" was clipped on Frank Quinn's Hollywood Preview.

Fox—"Untamed" will get a big TV campaign. Two short subjects have been prepared. One is an eight-minute "TV Prevue," consisting of five scenes from the film, with commentary narrated by the TV announcer; the other is a five minute item, "Zululand," providing background footage in the film's location spots.

—Dick Breitstein

Modernize Theatres

To Keep 'Em Coming

One in every twelve persons in this country is 65 or older, and by the law of averages one in every seven will be in that classification by 1980.

In terms of movie business, this means that producers will have to shift their strategy if this growing group of "oldsters" is to be lured to the box-office, and that exhibitors will have to offer the maximum of comfort.

There's another social trend of great significance which has set me wondering whether exhibitors in various areas of the country couldn't launch some co-operative baby-sitting plan.

The American people are marrying earlier and having babies sooner than their grandparents.

In 1890 the average American male married at 26½. Now the marrying age for boys is 22½. For girls it is now 20— and getting lower each year.

More than 70 per cent of the girls in American between 20 and 24 are married.

About 20 years ago a first baby came when the mother was between 20 and 24. Now 30 per cent of mothers giving birth for the first time are 19 or younger.

Thus, it gets harder all the time to get young couples, and those who have reached the "comfortable" years, out of their homes.

The secret of filling the movie theatres of America is not, therefore, simply a matter of making better pictures, or showing them on bigger screens.

Movie-going will have to be made easier, as well as more attractive.

On the question of attractiveness a friend of mine who for years controlled a circuit of 27 theatres, and has since moved into production, was protesting the other day about the shabbiness treatment he has lately experienced.

Only a very few people attending Broadway shows buy loge seats, he claims. Most of them take balcony tickets and tip the usher a quarter for turning a blind eye. "It's quite a racket," he says.

In the balcony of one of Broadway's biggest showplaces he was stumbling to find a seat in the semi-darkness when his wife tripped and fell. No usher was in sight. My friend went in search of one, and found him reading a comic book in the men's room.

"A little more courtesy and consideration, a little more care, a bit more thoughtful organization," he declared, "would do this industry a tremendous amount of good at the boxoffice. We depend on the patron's goodwill, but we've become careless of it."
Will He Re-Write Motion Picture History?

TOBB THE MIKE OF
AO OKLAHOMA

By LEONARD COULTER

In the Spring a young man's fancy
Lightly turns to Todd-AO.
When, with movie necromancy,
"Oklahoma" makes its bow.
Experts say that it's a charmer:
That the process is a dream:
Just as big as Cinerama.
But without a single seam.
Let us hope this new endeavor
Gets the public to agree,
Films are still the best bet ever—
And to hell with Toll-TV!

Mike Todd is living it up. He was always extravagant, even when hustling customers for his strip-tease shows at carnival midway. But he's behaving like a big-shot now. He commutes regularly between London, New York and Hollywood. He has a private plane, his own personal pilot. He eats in the most expensive restaurants, sleeps in the most expensive beds, has cigars especially made, keeps a stock of rare brandy, professes a liking for the Brahms concertos and, on a business level at any rate, hobnobs with such respected figures in show-biz as Richard Rodgers and Oscar Hammerstein II. Way out in Minneapolis where he was born 48 summers ago come June 22, they wouldn't easily recognize Mike now.

The change in Michael Todd's social and credit strata has come about as a result of the development of a system of mammoth screen cinematography known by the cacophonous name of Todd-AO, the two initials representing credit due the American Optical Company, which did all the technical work. The public has not seen it yet. Only a few in the trade have been privileged to have a glimpse of it. It is due to make its Broadway bow (or should we say "wow"?) next May in the form of the Rodgers & Hammerstein musical, "Oklahoma". If the prophets are right it is going to be sensational.

"The Prime Cut"

Thus, Michael Todd, who dreamed up the idea, has moved out of the category of "meat and potatoes" pro-

(Continued on Page 8)
lahoma" and its successors can play effectively in every situation, from road-show to downtown subsequent run houses, Todd-AO may have an influence on the film industry even greater than that of Cinerama which, as everyone knows by now, was the grandaddy of CinemaScope, Vista-Vision, Vistarama, SuperScope, et al.

When he first started on this project Mike Todd never guessed what a slow, painstaking grind it was going to be. By temperament he is an opportunist, a fast-thinker, and a big talker. Like the time, in his early thirties, when he first hit Hollywood. He'd had some success selling prefabricated houses out in the Middle West until a bank failure brought the venture to disaster. The job, however, had given him some knowledge of building trade jargon. On arrival in Hollywood, where conversion to sound was going on, Todd set himself up as an “expert” on sound-proofing. It wasn't long before he picked up a contract for building sound stages for the film industry. It didn't pay much, but it fired him with the ambition to get into show business on his own. So he headed back to Chicago, where the World's Fair was being organized. There he launched his first entertainment project, a concession known as “The Flame Dance”.

This ingenious contraption consisted of a flaming imitation candle of giant size round which a toothsome young lady, dressed in an asbestos zipper costume and flash paper wings, danced the classic legend of the moth and the flame. At a given signal the wings would catch fire, whereupon the dancer un-zipped her protective covering and stepped out unharmed, much to the relief of the startled audience. Mike Todd denies the rumor that, in the course of developing this act, he burned up quite a few young girls.

His next stunt, which he owned outright, was “Bring On the Dames”, a travelling show starring a trained penguin named Pete. He ran successfully for almost a year and Todd, 25 years old and full of pep, decided to invade New York. He came a cropper with his very first show, a leggy production entitled “Call Me Ziggy”. It was so bad that the curtain had to be rung down during the third act of its opening performance.

In 1937 he discovered that the U.S. Army had a warehouse full of expensive reducing mirrors that had been used for heavy artillery sights in World War I. He rented several hundred of them for a dollar each and put together a kiddie exhibit called Kute Kris Kringle. This was based on the age-old peep-show illusion where, by means of reducing mirrors, a live miniature mermaid is seen reclining in a fish bowl. Instead of a mermaid Todd used a Santa Claus, who was shown in a tiny snow-covered bungalow. Hundreds of these exhibits were leased by Todd to department stores and movie exhibitors, who installed them in their lobbies. They earned Mike a reputed profit of $130,000 in a few weeks.

Back to Broadway

With the proceeds Todd put that great tap-dancer Bill Robinson under contract in 1939 and after some experiments in which he used some electric hair dryers and a box of soap flakes, produced on Broadway “Hot Mikado”, which featured a mirrored floor, an erupting volcano and a mammoth waterfall of soap-suds. Gilbert & Sullivan provided the lyrics and music. It was an immediate hit, but while it was still making money Todd moved it to the New York World's Fair and subsequently put it on the road.

The following season Todd went back to the Fair, this time with several shows—“Streets of Paris”, “Gay New Orleans” and “Dancing Campus”. They all caught on, and when the Fair closed Todd, with substantial profits, returned to Chicago and opened a night club, the Theatre Cafe. It did well, but Broadway had an irresistible attrac-

Todd-AO Competition

We are on the threshold of sensational new technical developments:

1. Unveiling in May of the Todd-AO system—virtually a "seamless" Cinerama;
2. An entirely new system of making and showing CinemaScope films;

These three developments represent more than a mass attack on Cinerama and a battle royal for supremacy in the movie road-show field. Even before Todd-AO makes its bow it is faced with the stiffest possible competition from two well-grounded major producing companies. Todd-AO's very survival, therefore, may well hinge on the entertainment value offered to the public by its first picture, "Oklahoma".

Once more we are getting back to fundamentals—the show's the thing.

Beginning in January all 20th-Fox product will be photographed with a new CinemaScope "squeeze" lens on 35 mm film.

Certain of the pictures will be retained for exhibition on a road-show basis, starting with "The King and I". All others will be reduced down to standard 35 mm film for conventional CinemaScope projection.

Where the 1956 species of roadshow CinemaScope will differ from all other "giant" systems is that it will offer both big-film photography, plus the "squeeze" principle. Theoretically, therefore, it should encompass more actual picture than anything yet seen—anywhere. Whether, however, it will adhere to the basic 2.55 to 1 ratio of normal CinemaScope is not yet clear.

Paramount's plan envisages the equipment of a number of key theatres throughout the world with horizontal VistaVision projectors like those put into New York's Radio City Music Hall for "White Christmas". In this system two standard 35 mm frames of film are projected simultaneously.

"Monster VistaVision", as it may properly be called, was first demonstrated last year in Hollywood where Paramount converted one of its largest sound stages. The huge screen area then used, and which won widespread acclamation, has not since been duplicated in any theatre, but work is now proceeding at the Paramount Theatre, Times Square, which will result in a screen at least 65 feet wide which, it is claimed, will be the largest in the world. In this fantastic setting Paramount will premiere "Strategic Air Command" some time in April or early May.
WIRE FROM ALBANY:
BATTLE CRY STRAND ALBANY BROKE ALL FIRST WEEK RECORDS BAR NONE. YESTERDAY HUNDREDS TURNED AWAY. HAD TO CLOSE BOX OFFICE AT 7 P.M. ALSO CALLED POLICE TO REGULATE CROWDS.

WIRE FROM BOSTON:
OPENING DAY METROPOLITAN GREATEST IN HISTORY.

IT RUNS AND RUNS!
130 DATES—130 HOLDOVERS!
5th WEEKS—4th WEEKS NOW UNDER WAY!

STARRING VAN HEFLIN ALDO RAY
MONA FREEMAN NANCY OLSON JAMES WHITMORE RAYMOND MASSEY
TAB HUNTER DOROTHY MALONE ANNE FRANCIS

SCREEN PLAY BY LEON M. URIS - DIRECTED BY RAOUl WALSH
ORIGINAL MUSIC BY MAX STEINER
tion for the boy from Minnesota. He opened a lusty leg-show called "Star and Garter", then followed with "Something for the Boys", with Ethel Merman, Gypsy Rose Lee's "The Naked Genius", "Mexican Hayride", with Bobby Clark, and Mae West in "Catherine Was Great". By 1946 he had four successes running simultaneously on Broadway, Maurice Evans' "Hamlet", "The Would-Be Gentleman", "January Thaw" and "Up in Central Park". The last-named subsequently played at the Hollywood Bowl and grossed $290,000. There were plenty of others after that, including "Peep Show", which had all the girls, in the cast taking a bubble bath at the finale. All this happened to Mike Todd before he was 40.

Meeting With Brian O'Brien

He did a couple of summer extravaganzas at Jones' Beach, Long Island in 1952 and 1953, and would possibly have continued in the legs and laughs field he knew so well if it hadn't been for Cinerama. One October day in 1952 Dr. Brian O'Brien, 56 year-old scientist and Research Vice-President of the American Optical Company, was at his home in Rochester, New York, when he received a telephone call from a man he'd never heard of—one Michael Todd. "He said he wanted to see me", recalls O'Brien, "but I told him I was busy, and I'd think the matter over."

"Listen", said Mike, "I'm busy, too, and I wouldn't be wasting your time or mine if it wasn't important for us to get together".

"I reluctantly", says O'Brien, "agreed to meet him", and Todd's first question was, "Have you seen Cinerama?"

Dr. O'Brien said he hadn't, so Todd explained the process, pointing out that it required three cameras for the original photography and three separate projectors for screening.

Todd said bluntly, "I want everything to come out of one hole—can you do it?"

"Yes, I think so", Dr. O'Brien cautiously admitted, after asking a few more questions, "but it'll take at least three years intensive work, and a great amount of money. We'd need a big organization behind us. This kind of thing can't be done on a one-man basis."

Michael Todd wouldn't be put off. "If the money's what's worrying you", he said, "you haven't a thing to fear. I'll take care of that problem."

Putting On The Pressure

O'Brien wasn't in fact, the least bit worried about the financial aspect of Todd's idea. The thing with which he was most concerned was the disorganization which would ensue at the company's headquarters if it found itself involved in this kind of high-pressure job.

"I think you ought to meet Walter Stewart, our president", said Dr. O'Brien. Todd make the trip to Southbridge, Massachusetts. He won Stewart over. By December, 1952, the American Optical Company's experts were designing the optical system involved in Todd's idea, and Dr. Robert Hopkins of the Institute of Optics at Rochester University was commissioned to design the first experimental lenses.

Todd, ever impatient, kept renewing the pressure. He wanted fast results. Scientists and engineers were constantly added to the staff of American Optical. Between January and May, 1953, a team of 100 experts were constantly at work. By midsummer the system was far enough advanced to show some experimental shots.

The amount of labor involved on the technical side was prodigious. Dr. O'Brien and his colleagues had to perfect an entirely new geometric process for photographing and

(Continued from Page 8)
By Philip R. Ward

WILDCAT WALLY is an old friend of ours. Don’t let the name throw you. He’s no pal of Hopalong Cassidy or any other cowpoke, real or fictional. He’s a salty little old Yankee, about 63—if a day, proud owner of a dome-bald head—and in his time as slick a theatre showman as you’d ever see. Wally doesn’t exhibit any more. He sold his two New Jersey theatres a few years back, figuring that at his age he’d be happier to come and go as he chose. Wally simply needed the time and freedom of mobility to exercise his most natural (and extraordinary) talent: an incredible (some of his friends say “impossible”) feel for the Laws of Probability.

That Wally manifests his rare gift in parks given to the measurement of equestrian movement, in no way diminishes his bright repute. He has been known to forecast accurately such respectable happenings as elections, the sex and other physical attributes of unborn babes, weather, and to make educated estimates of national debt and national income.

Withal, Wally’s greatest coup to date involves his recent seemingly wanton invasion of the unfamiliar quarters of the stock market. He will not touch a blue-chip stock. “Not enough leverage,” says this financial savant, as he glares at you for a hint of appreciation for his new-gained jargon. He drives brokers mad with his boundless curiosity for the seemingly small fact or the odd detail. As a result of this and his somewhat curious demeanor in general, Wildcat Wally is not graciously received in some investment quarters. But this troubles Wally little. He shuffles along happily, stuffing full his jeans with the likes of penny uranium, Canadian oils (whence the “Wildcat” of his name derives), jazzy electronic issues—and now and then a stiff plunge in movie stocks.

A month or so ago, we bumped into Wally and questioned him as regards his cinema portfolio. “Sold out in December,” he informed us without elaboration. “I’ll buy back later on.” Before we lost him, he agreed to allow us to publish—if we wished—his 1954 holdings.

Here they are—all purchased in early 1954:

<table>
<thead>
<tr>
<th>Stock</th>
<th>Invested</th>
<th>Net Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walt Disney</td>
<td>$2850 (300 shares)</td>
<td>$4350</td>
</tr>
<tr>
<td>RKO Pictures</td>
<td>1615 (500 shares)</td>
<td>2625</td>
</tr>
<tr>
<td>Republic</td>
<td>937 (250 shares)</td>
<td>1625</td>
</tr>
<tr>
<td>RKO Theatres</td>
<td>1800 (300 shares)</td>
<td>1163</td>
</tr>
<tr>
<td>Cinerama, Inc.</td>
<td>1400 (800 shares)</td>
<td>400 (loss)</td>
</tr>
</tbody>
</table>

Total: $8602 $9363

Not bad. And in less than one year.

Just why Wally sold out when he did is a mystery. But it is interesting to study the trend of cinema stock prices over the first two months of this still young year.

Film BULLETIN Cinema Aggregate

*Composed of carefully selected representative industry issues.

You will note that the downward drift continued through February in connection with film company securities. This reflects the general tone of the market, which, while not as soft as some of the bears would have you believe, can hardly be characterized as robust either. As we told you at the beginning of this year, film stocks henceforth should move in closer harmony with the general market, and the market is off. On the other hand, it is encouraging to record the steadiness of theatre shares. At 40 1/4, they reside but an 1/5 off the peak figure at the December close.

FINANCIAL STATEMENTS

PARAMOUNT: A whopping $9 million net for the year ended Jan. 1. I set a new record for this company, as presently constituted, representing almost a 50 percent increase over the previous year. This included $832,000 realized from sale of investments in subsidiary and affiliated companies. Per share earnings, $4.10, compared to prior year’s $3.06.

WARNER BROS.: Quarter ended November 27, 1954, shows post-tax profits amounted to $1,203,000 as compared with $765,000 in .53’s corresponding quarter. Surprisingly, basing its judgment on December and January operations, management does not anticipate as strong a showing in the present quarter ended February 26. Product disappointments last year were responsible for this company’s failure to keep pace with the rapid rise of other picture company securities.

REPUBLIC: For fiscal year ended October 30, 1954, company shows net income of $804,000 as compared with $697,-000 in the year earlier. Total, while not smashing, appears respectable enough in light of slow ’54 year production-wise. An upsurge in ’55 product should carry Republic to its best year.
This wonderful 20-minute featurette will do wonders for your theatre, for you and for the children of the world. Danny Kaye, with all his humor, talent, warmth and charm, was the ideal personality to be the United Nations' Ambassador-At-Large to the youngsters of India, Burma, Hong Kong, Korea and Japan. You never put on your screen a more appealing picture. And no picture ever offered you a more unique programming opportunity. Entire film rental proceeds will go toward furthering the work of UNICEF.

ALL HONORS TO DANNY...

Photoplay Magazine Achievement Award
Parents' Magazine Family Medal
California Fashion Creators Award

Foreign Press Correspondents Award
Humanitarian Award of Denver Hospital

It's an honor for all our industry to join Danny in his great work!
A. W. SCHWALBERG occupied the news spotlight when his resignation as president of Paramount Film Distributing Corp. broke on the trade. Schwalberg will become associated with the production company recently formed by Paul Gregory and William Goldman, and with now being scripted and cast. Lopert has a representative. The initial Gregory-Goldman project "The Naked and the Dead", is now being scripted and cast. Lopert has "Summertime" (Katherine Hepburn) completed and "Richard III" scheduled. Schwalberg will remain with Paramount until the VistaVision special, "Strategic Air Command" premières at the NYC Paramount Theatre early in April.

**CHARLES C. MOSKOWITZ**, Loew's v.p. and treasurer, bore the brunt of minority stockholder ire as he presided at the annual meeting Feb. 24 in NYC. While there was no serious opposition to management, caustic sniping by several minority holders struck at the retirement fund setup, executive salaries, employment contracts, and low stock holdings by some officers.

GEORGE WELTNER last week was appointed chief of Paramount's worldwide sales and distribution organization, it was announced by president Barney Balaban. The move was precipitated by the sudden resignation of A. W. Schwalberg, president of Paramount Film Distributing Corp. Associated with the company for 32 years, 53 year-old Weltner has headed the company's international subsidiary since 1945. Announcing the appointment, Balaban said, "In this era of speed-up of communications and the world-wide similarity of motion picture appeal, our industry has truly become a 'one-world' organization. Mr. Weltner's outstanding record in the organization and administration of the foreign operations of our company has put Paramount Pictures in a most enviable position. As a member of the board...he has maintained a sound working knowledge of the company's over-all program, and has been for many years a valued member of Paramount's policy-making and executive cabinet."

ALFRED CROWN, former president of Moulin Productions, has joined Allied Artists in the capacity of vice-president and special studio representative. Crown will headquarter in New York and will represent the company with both American and foreign inde producers making films for Allied Artists release. Crown will maintain an advisory contact with Moulin Productions until features he has been supervising have been liquidated.

ROBERT S. BENJAMIN & ARTHUR B. KRIM, who head the management group controlling United Artists, added impetus to the UA meteor through the acquisition of Charles Chaplin's 25 percent stock interest in the company. In announcing the purchase, board chairman Benjamin revealed that the Chaplin stock, 4,000 shares, will be deposited in the corporation's treasury. Of the 12,000 shares still outstanding, 8,000 are owned by the United Artists syndicate and 4,000 by Mary Pickford, the only one of the original (1919) founders (Pickford, Chaplin, Douglas Fairbanks, D. W. Griffith) still holding an interest. UA president Krim started negotiations with Chaplin last year while in Europe and Arnold Picker, foreign distribution v.p., consummated the deal in Switzerland on February 25. The present management (Benjamin Krim, Matthew Fox, William J. Heineman, Max E. Youngstein, Picker, Seymour Peyser), which took over UA operations in 1951, has restored the company to a degree of the glory it once knew. Financial sources anticipate a public issue of United Artists stock within one year.

(Continued on Page 16)
“Blackboard Jungle”

**Business Rating: 3 3 3**

Rating is strictly for ballyhoo houses. Supercharged study of teenage hoodlums in school. Sex, violence handy exploitables. Fast pace and plenty of action.

This drama about juvenile delinquency in the schoolroom is remarkably hard-hitting and direct. It will be highly controversial and leave plenty of word-of-mouth in its wake. For the most part, it makes a sincere attempt to portray the problems objectively, and only in its melodramatic, “Hollywoodish” conclusion does it lack conviction. Director Richard Brooks is to be credited for maintaining a terrific pace and in developing a truly terrifying portrait of teenage monsters. Some of the scenes and dialogue are shocking. Its exploitables—sex (there is an attempted rape of a teacher), crime, and violence—if capitalized, promise good b.o. returns. A natural for action houses. Glenn Ford, an idealistic teacher, takes his first job in a school with a “bad conduct” record. He encounters opposition from his students, is severely beaten, and later discovers that his wife is being persecuted by a teenage gang-leader. Through dedication to the job and understanding, he finally wins over Sidney Poitier. Negro youth who is one of the gang leaders, and in a classroom fight with vicious Vic Morrow, rides the school of its worst influence. Some of the boys’ performances are chilling in their reality. Morrow is a real shocker as the head hoody. Poitier gives a fine performance. Ford, Anne Francis, as his sympathetic wife, and Louis Calhern, as a cynical teacher, all impress.

MGM, 101 Minutes, Glenn Ford, Anne Francis, Louis Calhern, Margaret Hayes, Richard Kiley, Director Richard Brooks, Producers Pandro S. Berman.

“Untamed”

**Business Rating: 3 3 3**

Flasy C'Scope spectacle OK for general market, but story weakness will retard response of discriminating audiences.

Pictorially, and occasionally from an action standpoint, this CinemaScope production, with color by De Luxe, is a rather spectacular job. Set in South Africa, with location scenes actually shot in Zululand, the scenic effects bear an impressive authenticity that will probably serve to make general audiences overlook the fact that the story is no great shakes. Also glossing over the script’s weakness is the presence of two appealing stars, Tyrone Power and Susan Hayward. However, discriminating audiences will be quite conscious of the story’s deficiencies. Director Henry King has left in sequences that are absurd and dialogue that should have been cut. The performers handle some of their scenes with what seems to be embarrassment. But the combination of good photography, an action script, and top stars should carry “Untamed” through to above-average grosses generally. Power is cast as the leader of the commandoes fighting for a Dutch Free State in South Africa. He meets Hayward in Ireland, and when he returns to Africa, she follows him with her husband (John Justin), companion (Agnes Moorehead) and baby. The husband is killed fighting the Zulus, leaving the way clear for Egan to make advances. Eventually, Power, his work with the commandos finished, returns to kill Egan, who has become an outlaw, and to marry Hayward, who has borne him a child.

20th Century-Fox, 111 Minutes, Tyrone Power, Susan Hayward, Richard Egan, Agnes Moorehead, Director Henry King, Producers Bert E. Friedlob & William A. Bacher.

“Three for the Show”

**Business Rating: 3 3 3**

Lively musical 'Scopic will please mass market. Grable, Champions provide good marquee values.

This Columbia musical comedy is good, gay and big enough for those who like musicals. Done in CinemaScope and Technicolor, and with a sprightly cast, it moves along at a snappy pace, mainly on the dancing feet of its principals. The tinitness of the old chestnut about the wife with two husbands doesn’t seem to get in the way of Grable, who is as good as ever, the dancing and singing Champions, and comedian Jack Lemmon. High spots are the colorful dance routines for which the wide CinemaScope screen is effectively employed. Musical score is rewarding, with Gershwin and Carmichael standbys woven in. Some of the situations are suggestive, exploiting Grable’s embarrassing predicament, but the comedy generally is weak, which leaves the refreshing Mr. Lemmon at a decided disadvantage. When Lemmon, Grable’s first husband, is reported killed in the war, the musical comedy star marries his best friend, Gower Champion. But Lemmon turns up and complications abound. Grable just can’t make up her mind. After a great deal of bedroom farce, she finally takes hubby No. 1, while Gower chooses Marge, who has been waiting for either one of the men. Jonie Taps production values are first-rate.


“Captain Lightfoot”

**Business Rating: 3 3 3**

Disappointing costume 'Scopic filmed in Ireland. Will lean heavily on Rock Hudson b.o. power.

Subject of this CinemaScope-Technicolor offering from Universal is the nineteenth century Irish rebellion against the English. Shot entirely in Ireland, the rich landscape is shown off to good advantage, but the story is somewhat less distinguished. It lacks action and sufficient plot, motivation—a rather disappointing picture on the whole. Avid adventure devotees will find enough derring-do to keep them entertained, but the talk is more than most action fans want. Exhibition’s returns on “Captain Lightfoot” will depend to a large extent on the drawing power of Rock Hudson and on the theatremen’s exploitation push. Rebel Hudson flees from local soldiers and meets up with the fabulous Capt. Thunderbolt (Jeff Morrow) who takes him on as second-in-command. Morrow, a wealthy nobleman prominent in Dublin society, is running a gambling establishment for the “cause”. He introduces Hudson into high fashion where he meets Barbara Rush, Morrow’s daughter. Plot traces mild difficulties the rebels encounter with the law, with everything neatly (and unconvincingly) resolved at the end. Performances are, for the most part, routine. Supporting players—mostly Irish—give an air of authenticity to the proceedings.

“Timberjack”

Business Rating ★★★


Herbert J. Yates’ presentation, in Technicolor, a fast, furious, rugged adventure yarn set in the timber country of the Northwest. Plenty of violence and hard-hitting action. While cut to fit taste of action fans, fast pace will entertain others. Hayden, Ralston, Brian, Menjou names plus factors. Hoagy Carmichael is on hand at piano providing tunes sung by Miss Ralston. One, “He’s Dead But He Won’t Lie Down,” by Carmichael and Johnny Mercer, is a cutie. Sterling Hayden, coming home for his father’s funeral, seeks to regain his timber interests which have been appropriated by villain David Brian. A running battle between the two ensues. Vera Ralston, not knowing whom to trust, finally gives full support to Hayden when she discovers that Brian is a ruthless outlaw and has killed Hayden’s father and her own father (Adolphe Menjou). In concluding gun battle, Hayden kills Brian and sets to work rebuilding his business. Performances generally are good. Hayden and Brian look the part of the two-fisted outdoorsmen and put plenty of zip into their battles. Menjou creates a dimensional character of the old lawyer, and Miss Ralston fulfills the light demands of her saloon singer role. Joe Kane keeps the action flowing at a speedy pace.

Republic, 91 Minutes; Sterling Hayden, Vera Ralston, David Brian, Adolphe Menjou, Hoagy Carmichael, Chill Wills. Director Joe Kane.

“Land of Fury”

Business Rating ★★★

Offbeat English drama has good chance in U. S. market. Colorful. Some good action. Exploitable in story, if capitalized, will bring this attention.

J. Arthur Rank presentation is engrossing, colorful. Well-photographed in Technicolor, it tells unusual story of English colonists in New Zealand at turn of the nineteenth century. Dramatically rewarding for general audiences, this stands a better chance in the American market than average British import, despite unfamiliarity of cast. Strong exploitation elements in story’s off-beat quality, colorful background, tribal dancing. Jack Hawkins turns in effective performance as sailor who visits New Zealand and return with wife (Glynis Johns) and friend (Noel Purcell) to live permanently. Complication in plot is existing conflict between two native tribes and the desire of one tribal leader for peace. Hawkins places himself in the position of peace-maker, but after betraying Johns with the chief’s beautiful wife, everyone is drawn into war. Both Hawkins and Johns are killed in the slightly shocking and unexpected ending, but prophecy of future peace is made. This is one of the better English productions, worthy of U.S. playing time.


“Man Without a Star”

Business Rating ★★★

High quality, off-beat western, will do very well in action market. Impressive cast, good story, Technicolor plus factors in attracting better class audiences.

A topflight Technicolored western with all the elements for doing good business in all situations. Interesting plot concentrates on psychological aspects of the main character, lifting it above the ordinary western. Good cast lends credence to tale and adds marquee value. King Vidor’s direction develops adult facets of script, which contains more humor and human elements than usual outdoor film. Kirk Douglas is cast as a wanderer who moves restlessly from place to place. He meets William Campbell, whom he identifies with his younger, dead brother, and befriends him. They go to work as cowhands on a ranch run by ruthless, beautiful Jeanne Crain, but Douglas is ready to quit when the question of fencing in the land comes up. His brother was killed in a dispute over fencing, and Douglas wants nothing to do with it. Crain turns Campbell against him and has nearby fences ripped down by hired outlaws, led by Richard Boone, so that her cattle herd can graze at large. Douglas, urged by Trevor, gets into the fight, and wins it. Douglas moves on, leaving both women behind. Presence of the misses Crain and Trevor important roles, and their conflicting desires for footloose cowboy Douglas, give this more than average appeal for the fem trade. Douglas plays the banjo and sings a song. Frankie Laine’s voice is heard singing the title ballad as the film opens.


“The Glass Slipper”

Business Rating ★★★

Delightful version of the Cinderella tale rates high for both class and family houses. Adults and children will love it.

Metro has another “Lilli” in this version of the Cinderella story, a completely enchanting production, beautifully photographed in Eastman Color, with fine ballet work by Roland Petit and the Ballet de Paris. The gimmick of the film is that it takes a humorous “realistic” approach to the story. For example, the fairy godmother secures a gown for Cinderella by stealing it. The whole thing is whimsical and charming—a delight for both adults and children. Leslie Caron plays Cinderella with all the warmth and charm of her “Lilli”, Elsa Lanchester, as the mother, Michael Wilding, as the fairy-tale prince, and Estelle Winwood, as the godmother, are all outstanding. The photography is of special merit, with its soft and muted colors always pleasing to the eye. Ballet sequences are first-rate. Obviously best suited for the exclusive class and art spots, this could be exploited to earn some surprising grosses in general family situations.

INCIDENTALLY...

COLOLONEL H. A. COLE disputed National Allied’s recent charges that the COMPO name had been misused by state and regional units, declaring that Texas COMPO has established an "enviable record as strictly an industry organization working not only for the benefit of the industry in Texas, but all over the nation." The veteran Allied leader added: "Texas COMPO has always acted as a public relations instrument for the entire motion picture industry in Texas and has never been involved in film rental arguments or other trade practices which would tend to show partiality to any one branch of the industry."

HAL ROACH, JR. purchased the entire assets of Roach Studios in Culver City from his father, Hal, Sr. The 18-acre lot is the largest TV film production studio in the world. It now faces stiff competition from major film companies which are entering the TV field.

N. NEAL EAST has been appointed Paramount’s western division manager, succeeding George A. Smith who retired March 1. East will headquarter in L. A.

COMPO reports that the number of active theatres in the U. S. has increased 1,637 to 19,101 since the Federal tax cut. At the end of ’54, there were 15,039 active four-wall theatres and 4,062 drive-ins. Between the end of ’53 and ’54, there was a net increase of 1,136 theatres of which 271 were open-airs and 865 were four-wall houses. At the March 1954 low point, there were 13,553 four-willers and 3,911 drive-ins ... Meanwhile, the U. S. Department of Commerce released some interesting figures on motion picture theatres operating throughout the world as of January 1, 1955. Since 1951, the number of theatres jumped from 99,943 to 108,537, an increase of nine percent. During the same period, total seating capacity leaped from $4 million to almost $7 million. The survey also revealed the results of increased competition from foreign film producers. In ’51, U. S. films occupied 74 percent of the world’s screen time. As of the first of the year, playing time had dropped to 68 percent.

HERE & THERE: Recently returned to their home offices from Hollywood are: Milton R. Rackmil & Al F. Dail (U. J.), Charles M. Reagan (MGM), and Al Lichtman (Fox). Howard Dietz is at the Metro studio for conferences on upcoming product.

SPYROS P. SKOURAS, who is serving as NYC MP chairman during the 1955 Red Cross Campaign for the seventh successive year, opened the drive at a luncheon May 28, for industry executives, Red Cross officials, and film stars. The 20th-Fox president urged the theatremen to aid in the audience collections saying the Red Cross "is eternally ready for any task that may confront it, forever willing to serve, and everlastingly your good neighbor and mine."

HAROLD LEWIS was appointed theatre manager of 20th-Fox’s Western Avenue lot, which is being converted and retooled for TV production, according to SID ROGELL, executive production mgr. . . . JERRY WECHSLER, who took over for J. A. Rank productions released thru U-1, has been named Universal branch mgr. in Buffalo, replacing DAVE MILLER, retired . . . FRANK BRADEN, veteran publicist, has been signed by UA to make an eight-state promotion junket to herald the upcoming release of Stanley Kramer's "Not As A Stranger."

LEGAL NOTES: In San Francisco, Federal Judge Michael J. Roche ordered Fox West Coast Theatres and National Theatres to open their financial records (1937-1950) for inspection by Samuel Goldwyn. Directive was issued in connection with Goldwyn’s $6,750,000 anti-trust suit against FWC, the McNeil and Naify Circuits . . . The Federal Communications Commission’s rule limiting the number of TV stations which could be owned by any one interest was declared unlawful by U. S. Court of Appeals. Limit had been set at seven stations, two of which had to operate in uhf bands.

DIED: Daniel A. Bizzoco, 51, National Screen executive, following a long illness ... James M. Hone, 83, who organized the TO of Washington, Northern Idaho and Alaska.

Page 16  Film BULLETIN  March 7, 1955
REPUBLIC ACCEPTS THE CHALLENGE...

TO DELIVER THE BIG PICTURES EXHIBITORS WANT...
WHEN EXHIBITORS NEED THEM MOST...

with a guarantee of consistent and regular release throughout 1955 of the greatest number of top money productions in Republic's 20 years of picture making!
My optimism for the future of motion pictures is expressed by putting more money into expansion and production at Republic for 1955, than at any time in the history of the company.

HERBERT J. YATES
**PICTURE AFTER PICTURE FOR RELEASE WEEK AFTER WEEK!**

Productions listed below are but a part of the box-office pictures that will make up Republic's 20th year of entertainment.

Today, more stories are in preparation or in work at the Studio than ever before...

Best sellers to be produced with famous stars and top directors.

| 1 | **TROUBLE IN THE GLEN** | Starring Margaret Lockwood, Orson Welles, and Forrest Tucker. Produced and directed by Herbert Wilcox in Trucolor by Consolidated. A romantic adventure by the author of "The Quiet Man." |
| 2 | **THE ATOMIC KID** | Co-starring Mickey Rooney and Robert (Stalag 17) Strauss. A laugh explosion when someone slips a "Mickey" into atomic tests. A Mickey Rooney Production, directed by Leslie H. Martinson. |
| 4 | **AFRICAN MANHUNT** | Danger and excitement as the hunt for a killer reaches into the untamed jungles of Africa. |
| 5 | **TROUBLE IN STORE** | With the great international comedian, Norman Wisdom, and Margaret Rutherford. A real belly-laugh comedy. |
| 6 | **CAROLINA CANNONBALL** | Hi-jinks with the inimitable Judy Canova in another great laugh hit. |
| 7 | **THE SQUARE RING** | Heart, sweat and tears, in a punch-packed drama of the fight game. |
| 8 | **DOCTOR IN THE HOUSE** | Universally acclaimed as the smash hit of the year, with the stars of "Genevieve." An irreverent story of medical students—their trials, their errors, their loves. |
| 9 | **A DAY TO REMEMBER** | A fast-moving story of light-hearted romance. |
| 10 | **TIMBERJACK** | Robust adventure as wild as the north country which is its magnificent setting. From the novel by Dan Cushman. |
| 11 | **DON JUAN'S NIGHT OF LOVE** | Passion and intrigue in the romantic days of Madame Pompadour. |
| 12 | **THE ETERNAL SEA** | The romance of the sea, the love of a woman, and the dramatic story of the courage of a gallant Navy hero. |
| 13 | **YELLOWNECK** | Rare suspense as five deserters escape from the battlefield, only to face death in the Everglades. Trucolor by Consolidated. |
| 14 | **SANTA FE PASSAGE** | The dynamic story of fighting men and beautiful women, with heart-stopping action, thrills and romance. |
| 15 | **I COVER THE UNDERWORLD** | Trigger-fast action as a priest invades the underworld to reclaim his twin brother, a big-shot racketeer. |
| 16 | **MAGIC FIRE** | Three women thrilled to his romantic fire, the world to his genius. The story the life and loves of Richard Wagner. |
| 17 | **MYSTERY OF THE BLACK JUNGLE** | The terror of the untamed, as men stalk the mysterious jungle country. |
| 18 | **MAN FROM TEXAS** | Roaring outdoor saga of the early frontier, from the Saturday Evening Post story that thrilled millions. |
| 19 | **PHANTOM RACKETEER** | Mystery and suspense of a hidden killer in a crime-ridden town. |
| 20 | **THE BIG JACKPOT** | A fast-moving comedy romance of a big money payoff that made a marriage a Lady Luck and Dan Cupid. |
| 21 | **REBEL ISLAND** | Romance and intrigue in the lush tropical setting of the fashionable Bahamas. |
| 22 | **TEXAS LEGIONNAIRE** | The immortal story of the Alamo and the Texans' never-to-be-forgotten fight for freedom. |
| 23 | **CIRCUS GIRL** | The spectacle of circus life against the exotic background of Ceylon and India. |
| 24 | **THE GUNMAN** | Academy Award-winning Ray Milland will star in and direct this off-beat story an original by Talbot Jennings and John Tucker Battle. Big-scale outdoor drama, in Trucolor by Consolidated. |
| 25 | **THE BIG WHISPER** | Virginia Van Upp will write and produce the film version of her original story; a high suspense drama of continental intrigue. |
| 26 | **THREE LEAVES OF A SHAMROCK** | John Ford, the only four-time Academy Award-winning director, once again brings his magic touch to Ireland, setting of his boxoffice hit, "The Quiet Man." |
| 27 | **THE VILLAGE DOCTOR** | A warm, human-interest drama about medicine and faith in a small town. Trucolor by Consolidated. |
| 28 | **ANNIE JORDAN** | The Mary Brinker Post novel has sold millions of copies. To be filmed with a cast of great star names. |

Discuss Republic's plans for you in '55 with "Mr. Republic" in your territory.
Huge Screen for Para Theatre VV

The New York City Paramount Theatre, flagship of the ABC-Paramount chain, is undergoing a conversion program which will give the theatre the largest motion picture screen in the world, it was announced by circuit v.p. Edward L. Hyman. Object of the reconstruction project, said Hyman, is to take full advantage of the horizontal projection VistaVision process recently developed by Paramount Studios. He reported the decision was made following a recent visit to Hollywood where they witnessed demonstrations of horizontal VV on Paramount’s experimental stage.

Hyman said that a new screen-projection combination will incorporate the advantages of other projection systems, plus the values of VistaVision’s clarity, sharpness and color brilliance. Y. Frank Freeman, Paramount Pictures’ v.p. in charge of the studio, said, “Now, for the first time, we shall see the full glory and magnificence of this new process.”

Robert K. Shapiro, managing director of the Times Square showcase, announced that Paramount’s “Strategic Air Command” will be the first picture presented, following the conversion. Premiere date of the James Stewart-June Allyson starrer has not been set, but Shapiro estimated it would be about mid-April.

Fox’s Unique TV Merchandising

Charles Einfeld’s 20th Century-Fox box officers have set up a new merchandising policy which makes the largest use of TV for long-range promotion by any film company to date. The program is designed to pre-sell CinemaScope productions months in advance of national release.

Starting immediately, the video campaign will be effected in three ways: (1) special background material on pictures will be filmed for TV while they are in production; (2) film interviews with stars connected with the picture will be made, and (3) live appearances on TV by company personalities.

The campaign is designed to provide exhibitors with a variety of promotional material for local use, supplementing TV heralding on the national and regional levels.

The first CinemaScope to receive this unique merchandising will be “Untamed.” Two short subjects, which will be offered free to exhibitors for standard projection, have been especially geared for advance video promotion of the Tyrone Power-Susan Hayward starrer. An 8-minute clip featuring five of the most striking and dramatic scenes from the adventure-drama, and a 5-minute subject entitled, “Zululand,” have been provided for local TV planting.

Six TV spot announcements—three 60-second and three 20-second—have been created, increasing by four the number of spots now available for TV advertising.

AA Films Get Major Budget

Allied Artists is now set to throw its forthcoming product program into high gear. This major move will be supported by a $700,000 ad budget—biggest appropriation in its history—for four films to be released between now and July 1, it was announced by John C. Flinn, director of advertising-publicity. He reported that the budget will be expended in newspaper, trade publication, TV and radio advertising to intensively merchandise “The Big Combo,” “Seven Angry Men,” “An Annapolis Story” and “Shotgun.”

President Steve Brody and sales chief Morey Goldstein will take the story of the new Allied Artists “on the road” and personally tell it to exhibitors in 14 key cities throughout the country. Brody announced: “We are now ready to launch our program as a major company. The most important group of pictures ever produced by our studio will be available for release during the next six months. Want to talk to the theatremen in the field about these films and discuss our future policies.”

The four pictures in the group include some important star names. “The Big Combo” boasts Cornel Wilde, Richard Conte, and Brian Denley; “Seven Angry Men” stars Raymond Massey and Debra Paget, and “Shotgun” features Sterling Hayden, Yvonne De Carlo, Zachary Scott. “Annapolis Story” stars John Derek.

(Continued on Page 22)
Institutional Poster

"Take Them Out to the Movies!" is the theme of a new institutional poster (illustrated at left) created by National Screen Service. Available in two sizes, 30x40 and 40x60, they are excellent for lobby, fronts, and away-from-the-theatre promotions. Done in attractive color, the posters contain six amusing cartoons and appropriate copy describing those who would benefit by a visit to the movies. These institutional pieces may also be used effectively in window displays to herald specific features, contests, and in co-op merchandising campaigns.

In making the posters available to exhibitors, George F. Dembow, NSS sales v.p., said, "These full-color displays are a natural and inexpensive tool for exhibitors alive to the exploitation possibilities for building local good-will and the movie-going habit."

Sure now that the youngsters have been neglecting their small home screens in favor of our giant panoramic pictures; for in a series of programs sponsored from Thanksgiving Day on... attendance of children from the ages of 6 to 14 has been on the upgrade succeeding activity bringing out more and more of our 'patrons of tomorrow.'"

S-W publiciteers Henry Burger and Phil Katz report that the youngsters are once more responding to giveaways. For one special program, this publicity team promoted a total of $5,000 cans of a beverage appealing to small fry, backed it up with strong advance selling—and the resulting avalanche of kids triggered a rush-call for more juice.

Schools have been willing to cooperate when suitable features are playing, Burger and Katz say. They have found that principals and teachers will actively aid in the distribution of discount tickets and display of bulletin board heralds. Libraries also have pitched in to push appropriate films.

The Palace Theatre in Milwaukee used this striking lobby display to herald contest being run to promote UA's 'Vera Cruz.' Co-sponsored by Exquisite Form Bra, the $10,000 modelling contest was also trumpeted on radio, TV and in women's wear outlets.

Joan Shawlee, featured in Paramount's "Conquest of Space," is receiving national billing as "Space Girl" in connection with the campaign for the George Pal production. Here, she and Pal appear on a TV show with various space gimmicks, such as this space suit worn by the flight-to-Mars crew in the science-fiction feature, a March release.
EXTRA! 'Romeo & Juliet' Marry in N.Y. Theatre Lobby

United Artist exploiters and NYC Sutton manager Tom McMahon promoted a St. Valentine's Day wedding in the theatre lobby which rolled up a wealth of publicity breaks for UA's "Romeo and Juliet." This time-tested bally was played to a fare-thee-well and resulted in brisk action at Sutton turnstiles.

Stunt was triggered via ads in the Times, Herald Tribune, Journal-American, Post, News and Mirror, requesting couples planning marriage to apply at the Sutton. Fifteen altar-bound lovers responded, plus a lone gay blade who thought the theatre was providing the Juliet. From these applicants, McMahon selected Hannah Swirin, a 19-year-old Bronx dental assistant, and Alfred Tanzer, a dental technician from Brooklyn. One of their important qualifications was that they had met on Valentine's Day last year.

The wedding was performed in the Sutton's outer lobby as a battery of news photos had a field day. The couple was modestly dressed by concerns participating in UA's national co-op merchandising campaign. In addition, the real-life Romeo and Juliet were hosted by a plushy hotel, and received a barrel of gifts.

Following the wedding, the newly-weds set out on a busy schedule of p.a.'s plugging the UA film. They appeared on the "Feather Your Nest," TV show, the Barry Gray radio spot, and engaged in press interviews. Result: Another top-flight business building promotion.

Leech "Romeo and Juliet" wedding in NYC Sutton Theatre drew plenty of publicity for the UA release. Top: Ad run in six Gotham newspapers which drew 35 altar-bound applicants. Center: (L & R) Lucky couple, Hannah Swirin and Alfred Tanzer during ceremony. Bottom: (L) Newlyweds appear on "Feather Your Nest" TV show; (R) Sample of extensive newspaper coverage of event.

'Violent Saturday' Junket

A premiere junket (a rarity these days, except for Howard Hughes) is being run by 20th-Fox to kick off the CinemaScope, "Violent Saturday." Promotion trek will be made to Lancaster, Pa., in the heart of the Amish country. Locale was chosen because the suspense-drama is built around an Amish family unwittingly involved with gangsters.

Notables Usher At 'Eden' Bow

Warner Brothers exploiters have lined up one of the most distinguished group of usherettes ever assembled to guide ticket holders at the premiere of C'Scopic "East of Eden." Headling a glamorous list are Margaret Truman, Imogene Coca and Mrs. Alfred Gwynne Vanderbilt. Proceeds from the Elia Kazan production bow go to the Actors Studio fund.

Premiere of U-I's CinemaScopic, "Captain Lightfoot" was given a rousing send-off at New York and p.a. at the McVickers Theatre in Chicago. Top: Local high school girls "picket" the theatre with placards boosting the film's headline, Rock Hudson. Bottom: Stars Hudson and Barbara Rush engage in theatre-front radio interview.
EXPLOITATION PICTURE

‘BATTLE CRY’ TELLS THE PERSONAL SIDE OF WAR!

Leon M. Uris’ lusty, rousing story dealing with the love affairs of men at war has been fashioned into a highly dramatic, high-powered film by Warner Bros. From the novel, which ranks high on the best-seller lists for almost two years, has been torn four memorable romantic interludes—some poignant, some torrid—in the hectic lives of a group of newly-inducted Marines who find themselves tossed together by the fortunes of war.

Around this quartet of fighting men Uris (who also wrote the screenplay) revolves his high-voltage story. This is the personal side of war. Warfare is pushed into the background, and people—men and women, principally—are projected with emotional impact, on the broad Warner-Colored, CinemaScope screen.

It is in this vein that Mort Blumenstock’s WB boxofficees have drafted the campaign for “Battle Cry.” The art graphically depicts the heart affairs of the four Marines, underscored with provocative catchlines like: “The Scorchingly Personal Story of Loves and Longings When the Battle Is Far Away!” One of the series of teaser ads carries a jolter like this: “Smoky—Empty Bottles—and the More Elaine Tried To Kiss Danny Into Forgetting the Girl Back Home, the More Elaine Forget To Listen for Her Husband’s Step!” Throughout the pressbook—in ads, lithos, publicity stories, promotions—the stress is on people.

TIE-UPS

Warner’ exploiters got the campaign rolling months ago when they set up a tie-in with the Bantam Book Company, publishers of the pocket book edition of “Battle Cry.” Last October, the first soft-cover edition appeared, heralded by a barrage of book and department store displays and posters. The publishers recently designed a new display piece made up from one of the CinemaScope’s ads which also is being distributed to all book outlets. G. P. Putnam & Sons, publishers of the hard-cover edition of the novel, have provided their dealers with stills on the picture for window displays.

A tie-in was also made with Trimmitt of California manufacturers of nylon stockings. The company ran a national mag ad in Mademoiselle, prepared counter cards, newspaper mats for their dealers, and are cooperating on local openings with contests, donating stockings as prizes for the “Miss Battle Cry” contest.

Lux Soap ran half-page ads in This Week and American Weekly featuring “Battle Cry” star Nancy Olson, and crediting the film. MGM records are marketing a disc of “Honey-Babe”, the marching song from the picture. Witmark Music Publishers are providing free title sheets of the song for use in lobby displays and tie-ups with sheet music stores.

PROMOTIONS AND STUNTS

The pressbook suggests a “Salute to the Marines” celebration to launch opening engagements, along with a host of stunts all geared to attract attention to local playdates.

Contact the local Marine recruiting officer to help plan campaign; invite high-ranking military figures and civic dignitaries to officiate at premiere events; hold parade of local units; have sweethearts of servicemen compete for Miss Battle Cry title; arrange for armed guard to deliver print of film in a jeep; arrange a display of war trophies, weapons and equipment in lobby.

Enlist cooperation of local merchants to contribute items of merchandise, pack them in a Marine duffel bag and display it in lobby listing each article and its donor. Patrons are asked to judge weight of prize-laden bag and winner is awarded contents.

Another exciting piece is this “See” board aimed at rounding up the action fans. Pacific map blowup with battle scenes of famous World War II engagements is suitable for window displays, point-of-sale heralding at book stores, and in the lobby. Combat stills will not only capture the imaginations of the violence addicts, but are sure-fire to attract the millions of veterans around the country who have personal memories of those Far Pacific outposts.

Newspaper ads pack a lusty wallop and dwell on the human aspects of the story. Four dramatic highlights of the principal characters are illustrated at left. The ad at right effectively sums up emotional impact of “The Scorchingly Personal Best-Seller The Nation Couldn’t Put Down!”
“Battle Cry”

Based on Leon M. Uris’ best-seller, “Battle Cry” deals with the personal lives and loves of a Marine squad during World War II. The group are tossed together on their way to boot camp in San Diego. After rugged training, they are assigned to a battalion commanded by Van Heflin. Here they come under the tough, fatherly hand of sergeant James Whitmore. Subsequent liberties weld friendship bonds as the squad become involved with an odd assortment of females and engage in a few barroom brawls. Tab Hunter meets up with a lonely service widow, Dorothy Malone. The battalion eventually is sent to New Zealand to prepare for combat. Here, Aldo Ray meets Nancy Olson, a war widow, the first woman he has ever respected. Sent on a mopping-up assignment at Guadalcanal, the squad gets a brief taste of war, followed by another milk-run assignment at Tarawa. Heflin chafes at being denied the chance of doing battle, and the opportunity comes at Saipan. The squad is devastated. Hunter and Ray survive to return to the girls they left behind.

The scenes, from top:
Anne Francis, as Rae, the B-girl who liked books and babies — and easy money. Aldo Ray, as Andy, who considered women good for only one thing. Tab Hunter, as Danny, met lonely Elaine (Dorothy Malone) who almost made him forget the girl he left at home.
projecting film. They had to evolve a series of new-type lenses ranging from the 128 degree wide-angle down through 64.48 and 37 degrees. And they had to produce specially-made 65 mm film for the cameras, since the projected picture was planned to have more than 3½ times the area of the standard Academy aperture. This meant changing the style of perforation, projecting 30 frames a second instead of the traditional 24, and making provisions for magnetic sound tracks so that full stereophonic sound or single track could be obtained when the master prints were reduced down to standard 35 mm prints for subsequent run theatres.

The ebullient Michael Todd by this time had other activities to preoccupy him. He needed partners, and he had to have a property to film. He had already formed the Magna Theatre Corporation to develop his new widescreen process, which was known as Todd-AO. The next step was to form the Todd-AO Corporation. Of that company’s “A” stock Magna was allotted half, the other half going to the American Optical Company. Of Todd-AO’s “B” stock 62½ per cent was set aside for Magna and 37½ for American Optical. The function of Magna Theatre Corporation was to exploit the new process, while the Todd-AO company was intended to sell projection equipment to theatres.

Todd’s Search for Backers

Todd, with this framework completed, went to Hollywood in search of backers. He found them in Joseph M. Schenck and George Skouras, whose United Artists Theatre Corporation invested $1,050,000 in Magna. This gave them half the common stock, and provided Michael Todd with the finance he needed to close a deal for the purchase of some outstanding property. The play he wanted was “Oklahoma.” Richard Rodgers and Oscar Hammerstein had consistently refused all offers for the musical’s film rights, but Todd was persistent. He persuaded Schenck and Skouras to sell Rodgers and Hammerstein some of the Magna stock they had previously bought—and at the same price. Todd himself did the same.

Rodgers and Hammerstein drove a hard bargain. The deal they finally closed gave Magna the distribution rights to the film version of “Oklahoma” for ten years, with an option for a further three years. Magna agreed to pay all distribution and advertising expenses, after which it was to get 60 per cent of the net, the other 40 per cent going to Messrs. Rodgers and Hammerstein. It was also agreed that Mike Todd himself, and American Optical, should be cut in on the “Oklahoma” profits. This was arranged by a contract providing for a 5 cent royalty, payable to Todd-AO Corporation, for every person seeing the film in the U.S. and Canada, with a slightly lower rate for overseas admissions.

Mounting Costs

As the months wore on, the financial structure grew steadily more complex. It was found, for instance, that development costs had been under-estimated. Loans and debenture stock issues had to be arranged. For example, last December United Artists Theatre Corporation agreed to advance half a million dollars to Magna if production costs of “Oklahoma” exceeded $4,000,000. Current estimates are that it has, in fact, cost nearer $6,000,000. UATC has since had to issue additional stock of its own to liquidate a $5,200,000 indebtedness to the Bank of America and the Marine Midland Trust Co. incurred in connection with its investment in Magna. And Mike Todd, almost buried in a flurry of high finance, has started Michael Todd Productions, Inc., to make pictures of his own for exhibition in the Todd-AO process—a venture in which he is partnered by Phil Reisman, former RKO foreign chief, and until recently a business associate of financier Joseph P. Kennedy.

The agreement by Rodgers and Hammerstein to allow “Oklahoma” to be filmed in Todd-AO followed a test demonstration of the process at Buffalo on August 14, 1953. Not being technical men themselves, they took the precaution of hiring Academy Award winner Fred Zinneman, who directed “From Here to Eternity” and “High Noon”, and Hollywood cameraman Harry Stradling, to accompany them to Buffalo and make a report on the process. Zinneman had been engaged to direct “Oklahoma”, which Arthur Hornblow, Jr., was to produce. After the test “Zin” made his report to Hornblow. He wrote, July 27, 1953:

“... I must tell you my confidence in this medium is not 90 per cent but ten thousand per cent. This, incidentally, is completely shared by Harry Stradling.

“So far as I’m concerned, there is nothing you cannot do with this medium. This includes the use of close-ups and complete mobility of the camera as regards pan shots, dolly shots, etc. The tremendous importance of this is that a story can be told by this process in motion picture terms, and this to my mind is the difference between Todd-AO and Cinerama in which the camera is static ...”

R. & H., without waiting for Zinneman’s report, turned to Brian O’Brien and said simply, “This is for us”. Later that summer while Dr. O’Brien was grappling with the last few remaining problems, Mike Todd telephoned him again. There was to be another test screening in Hollywood. More money was needed, and the groups who had it needed to be satisfied that Todd-AO really worked. Dr. O’Brien was far from ready, but he murmured a prayer and shipped to the Coast the antiquated pre-1929 German
TODD-A OKLAHOMA

 projetors which he had adapted, and which, he says, "were held together with baling wire."

The New Process

Out in Hollywood, where "Oklahoma" had started production, MGM had agreed to allow Todd to use one of its sound stages for the experiment. The first shot thrown on the large, curved screen was—invariably—a roller-coaster ride. The next was a bullfight, followed by a gondola ride in Venice. All these, of course, were intended to show how Todd-AO compared with Cinerama. From his front row seat in the make-shift theatre Oscar Hammerstein II rose to introduce a series of test shots from "Oklahoma", cautioning the small audience, "Bear in mind that these are merely the finger exercises preparatory to the concert." The skeptics were convinced—absolutely, and Hollywood began to buzz with rumors that "Todd-AO has everything".

The essence of Todd-AO, like Cinerama, is audience participation, but whereas the three 27 mm lenses used for Cinerama cover a field 146 degrees wide, the huge "bug-eye" Todd-AO lens developed for road-show use has an angle of coverage of 128 degrees. According to Cinerama spokesmen the peripheral illusion created by their process cannot be duplicated by a one-lens system. The accuracy of that claim cannot be assessed until both Cinerama and Todd-AO are playing together on Broadway, when comparison will be possible. It appears, however, to be reasonable. The human eye embraces a field of vision exceeding 160 degrees—far more even than Cinerama.

It would not, however, be fair to compare these processes. They are not rivals, strictly speaking, but are complementary to each other. The immobility of the Cinerama cameras does not lend itself to the filming of pictures in which are blended all the techniques so laboriously developed by the studios over the past years. It makes action (i.e., physical movement) hard to follow. Close-ups cannot be snatched at will. On the other hand, the tremendous sweep of canvas achieved by Cinerama's linked cameras, all three photographing at once, can create a scene so stupendous in its visual impact as to be nigh on overwhelming. The emotional effect is stunning.

Completely Universal

The Todd-AO process, using one camera and one projector, is however, completely flexible. It employs interchangeable lenses which cover every camera shot from close-up to panorama, thus eliminating the need for additional cameras for each scene set-up. The negative is 70 mm wide, but allowing for the six channel stereophonic sound track, the picture area is 65 mm wide, giving three and a-half times the photographic area of standard 35 mm film. On the projection side, there is no need, as in Cinerama, to rip out seats in the theatre for the installation of three booths. The new all-purpose Todd-AO projector is not used from the auditorium, it goes into the regular projection booth. It is adjustable to CinemaScope and 3D, if desired, and for, or without, stereosound.

The manufacturers, ELA (Cinema Department of the famous Philips Company in Holland) state that the distance between the film in the gate and the projection lens does not vary. A curved runner plate in the projector gives the film a slight bend in a longitudinal direction, providing extra stiffness. Speed can be changed in a few seconds, so that the projector can be switched readily from a standard 24 frames to Todd-AO's 30 frames a minute. The aspect ratio of all Todd-AO productions will be 2 to 1, compared with CinemaScope's 2.55 to 1, thus providing additional height to the picture while still preserving the panoramic effect and eliminating distortion from the side seats in the theatre. The 2-1 ratio means also that the new projector can also handle VistaVision. All sprockets and rollers are universal.

Still In The Dark

Todd-AO has made no announcement about delivery or prices of equipment. There has been no official word about the curved screens which the company recommends for perfect reproduction, though there is gossip in trade circles that the company is working out details of a universal screen with "wings" which can be "flown" when added width is needed.

All that is positively known is that equipment for installation in the New York Rivoli Theatre, where "Oklahoma" will bow "on or about May 15", is due for delivery this month. After a short interval it will open in Hollywood and Chicago, and as soon as further installations become available it will be extended to 23 other U.S. cities on a road-show, two-a-day reserved seat basis. If the picture has half the success predicted by Dick Rodgers and Oscar Hammerstein, it will be a long time before it begins playing the regular first-run houses and subsequent run theatres. By then someone else—20th-Fox, for instance—may have evolved a comparable device using extra-wide film.

Perhaps that is why Mike Todd, who started it all, has been careful not to store all his eggs in one basket. He has a useful slice of every branch of the Magna-Todd-AO "Oklahoma" venture, but he likewise has his own film producing unit (Michael Todd Productions, Inc.). How will he make out as a film producer? Very well, if Dr. Brian O'Brien's view of him is any criterion. In his precise, case-history speech the angular, Denver-born scientist and inventor says, "For a man with no technical training Mr. Todd certainly gets the point like lightning. He has vision and imagination, drive and determination. I have never known him—yet—to ask for the completely impossible."

Deny M-G-M Distribution

Officials of Magna Theatre Corporation deny reports that M-G-M will release "Oklahoma" in CinemaScope. They say that the 'Scopic version was made only to cover any emergency, such as a war or breakdown in manufacture of Todd-AO projectors, which are being made in Holland.
**ALPHABETICAL ARTISTS**

**November**

**CRY VENGEANCE** Mark Stevens, Martha Hyer, Joan Vose, Alphonse Ethier, and Harry Nissen. Formerly released from prison after serving long term, he didn't commit suicide because he wasn't ready to. Producer: Edward Lewis. Director: Gordon Douglas. Malapropos. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**PORT OF HELL** Wayne Morris, Dan Clark, Marcelle Mathews, Producer: Ben Schwalb, Director: Harold Schuster, Malapropos. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**December**

**TREASURE OF RUBY HILLS** Zachary Scott, Barton MacLane, Carmen Monte, Producer: John Llewellyn. Director: Robert Bartlett. Malapropos. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**BOWERY TO BAGADAD** Leo Gorcey, Huntz Hall, (Bowery Boys). Producer: Ben Schwalb, Director: Edward Herlihy. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**MURDER IS MY BEAT** Barbara Peyson, Brian Longton, Producer: David Michael. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**AFFAIRS OF MESSALINA**, The Maria Felix, Georges Marchal, Director: Gallone. Historical drama. 106 min.

**BLACK KNIGHT** The Technicolor Al Capone. Director: Earl V. Christy. Laurence Mathews, Patricia Medina, Producer: Irving Allen, Albert R. Broccoli, Robert Morley. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**THREE HOURS TO KILL** Technicolor. Danna Andrews, Donald Crisp, Producer: Alfred Werker. Western. Featured for murder three times, cowboy returns home to clear his name. 79 min.


**BLACK KNIGHT** The Technicolor Al Capone. Director: Earl V. Christy. Laurence Mathews, Patricia Medina, Producer: Irving Allen, Albert R. Broccoli, Robert Morley. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

**COLUMBIA**

**October**

**ON THE WATERFRONT** Marlon Brando, Karl Malden, Lee J. Cobb, Director: Elia Kazan. Malapropos. Former detective released from prison after serving long time, he didn't commit suicide because he wasn't ready to.

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**December**


**THE ROYDE WEST** Technicolor. Donna Reed, Robert Frank, Director: John Farrow. Producer: John Farrow. Western. Doctor at frontier Army post incurs enmity of fellow officers by sending his wife to Indians. 84 min.

**January**

**SAMBOO PRISON** Robert Francis, Dianne Foster, Brian Keith. Producer: Ben Lewis. Director: Ben Lewis. War. U.S. intelligence officers ministered to in Korean prison camp in order to spy on the Communists. 80 min.


**April**

**ANNAPOLIS STORY** An Technicolor. John Derek, Kevin McCarthy, Diana Lynn, Jack Finster. Director: Don Siegel. Drama. Brothers who graduated from Annapolis to war do good, but his strict rules affect a merchant who eventually plots his murder.

**March**


**DARE I X X** Leo Gorcey, Huntz Hall, Amanda Blake, Producer: Ben Schwalb, Director: William Beaulieu. Comedy. Bowery Boys became involved in plot to steal inheritance of society swinda. 9 min.

**SHOTGUN TECHNICOLOR** Technicolor. Sterling Hayden, Yvonne De Carlo, Zachary Scott. Producer: John Champion. Director: Cy Endfield. Western. Deputy sets out to avenge murder of U.S. Marshal, with the trail complicated by gun-runners and Apache. 80 min.

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**November**

HALF A CENTURY OF SONGS (Continental MP Corp.) 212 minutes. Produced by Lou Ramona, Elaine Casale. Songs of the thirties. Original 1933 songs. Singer and dance from the March of Time style, 90 minutes.

22,000 LEAGUES UNDER THE SEA (Buena Vista) Color, Technicolor, Special Effects. Directed by Richard Fleischer. Stuart. Young boy’s adventure with a special he can swim through the sea with. 225 minutes. Directed by Robert McGinnis.

**March**

CRASHOUT (Filmakers) Directed by Henry Koster. Sidney, Marshall, Robert Blake. Young man in a race to win a race and get back to the love of his life. 95 minutes.

MAD AT THE WORLD (Filmakers) Frank Lovejoy, Keefe Brasselle, Collier Young. Director Harvey Korman. Young man to get back to his love of his life. 92 minutes.

**November**


THUNDER OVER SANGANOL Jon Hall, Ray Mont- gomery, Anne Gwynne, Producer Rudolph Flothow. Director Sam Newfield. Adventure, White lily becomes friend true to the jungle to save missionary girl from native uprising. 84 minutes.

**February**


MARCH SUMMARY

March distribution status are apparently set with only 12 new releases scheduled for the month. Leading suppliers will be Columbia, United Artists and Universal, with three pictures from each company. Allied Artists, MGM, Paramount, Republic, and Warner will each release two others; all, one. Four of the new incorporations are known; 11 in color. Exhibitors will have available: 7 Melodromas 3 Westerns 6 Adventures 1 Comedy 5 Dramas 1 Musical 1 Science Fiction

**February**

EIDOS OF TOKO-RI. The Technicolor. William Hod- den, Grace Kelly, Fredric March. Misey Rooney. Production is about a man who can see through the eyes of others. 125 minutes. Directed by Howard Hawks.

CONQUEST OF SPACIAL COLOR. Walter Brooke, Eric Fleming, Production Robert Parol, Producer A. A. A. Bob. Picture is about a man who can see through the eyes of others. 108 minutes. Directed by Howard Hawks.

DEEP IN MY HEART. Technicolor. Jose Ferrer, Helen Trudell, Merle Oberon, Walter Pidgeon. Production is about a man who can see through the eyes of others. 110 minutes. Directed by Howard Hawks.


MANY RIVERS TO CROSS. Color, Technicolor, Clark Gable, Jean Arthur, Produced by Robert Jack Conn. Director Roy Rowland. Historical, Production is about a man who can see through the eyes of others. 107 minutes. Directed by Howard Hawks.

BLACKEAD JUNGLLE. Glenn Ford, Anne Francis. Pro- ducer Parno Edward, Director Robert Young. Produced for a better market. 112 minutes.

BEDEDDLED. Color, Technicolor, Estelle, Produced by Robert Young. Director Robert Young. Produced for a better market. 112 minutes.


INTERRUPTED MELODY. Color, Technicolor, Estelle, Produced by Robert Young. Director Michael Lippert. Produced for a better market. 112 minutes.

INVITATION TO THE DANCE. Technicolor, Gene Kelly, Mora Kaye, Producer Arthur Freed. Director Gene Kelly. Produced for a better market. 112 minutes.


PARAMOUNT

December


**March**

CONQUEST OF SPACIAL COLOR. Walter Brooke, Eric Fleming, Production Robert Parol, Producer A. A. A. Bob. Picture is about a man who can see through the eyes of others. 108 minutes. Directed by Howard Hawks.

**April**


HELL’S ISLAND VV-Technicolor, John Payne, Mary Mur- phy, Producer Parol. Director Michael Lippert. Produced for another market. 112 minutes.


TO CATCH A THIEF VV-Technicolor, Cary Grant, Grace Kelly, Directed by Alfred Hitchcock. Comedy. The thief in his face is suspected of resuming his profession and seeks to catch real thief to clear his name. 112 minutes.


December

ATOMIC KID, The, directed by R.L. Polk. Leslie Martinson, Comedy drama. Surviving atomic blast in Nebraska, Robert Reynolds, 86 min. / 1/4

HELL’S OUTPOST Rod Cameron, Joan Leslie, Asso. producer Maurice Schenck, Leslie Martinson. Comedy. Directed by Robert Reynolds. 86 min. / 1/4

TRouble in the GLEN Trucolor. Margaret Lock- wood, Orson Welles, Forrest Tucker, Produced and directed by Edward Ludwig. From the novel by Maurice Walsh, author of "The Quiet Man." March 24

February

TARZAN’S HIDDEN JUNGLE Technicolor. Barbara Stanwyck, David Farron, Directed by Christmas. "Death of a champion the people whose livelihood is threatened when a private road they had always been closed by the owner, 91 min.

January

CAROLINA CANNON, directed by Edward Ludwig, producer Sidney Pid- ney Picker, Director Charles Lemont. Comedy. Co-plot of steam-driven Rolls Royce car, Carsons becomes involved in plot to steal atomic missile. 74 min. / 1/4

TRouble in STORE (J. A. Rank) Norman Wisdom, Kenneth More, director Charles Cowan. Comedy. "Directed by Peter Reynolds. 84 min. / 1/4

AFRICAN MANHUNT Myron Healey, Karen Booth, producer Jerry Lewis, story by Alphonse Friedland. Jungle melodrama. Intelligence officer plunges into African jungle to capture gorilla deserted who killed commanding officer. 65 min.

SQUARE RING, The, Richard Basehart, Martin Gabel, producer Sid- ney Aronson. Director Leemee. Drama of a medical student during training to become a doctor. 70 min.


Coming


March

ETERNAL SEA Sterling Hayden, Alexis Smith, Dean Janet, producer Howard Hawks. Director John Farrow. "A story of the people who distinguished himself in Wwll and the Korean conflict."


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ETERNAL SEA Sterling Hayden, Alexis Smith, Dean Janet, producer Howard Hawks. Director John Farrow. "A story of the people who distinguished himself in Wwll and the Korean conflict."


Coming


SIX BRIDGES TO CROSS, Tony Curtis, Julie Adams. Producer Aaron Rosenberg. Director Joseph Pevney. Western. A man must help his friend escape from a gang of outlaws.


SAVAGE SQUAD, A Robert Mitchum, Shelley Winters, Lou Costello, Bud Abbott. Producer Michael Balcon. Director Terence Young. A war drama set in World War II.


FEMALE ON THE BEACH, Joan Crawford, James Mason, Director Frank Borzage. A romantic drama set in Italy.


All Sales on a Direct Factory to Exhibitor Basis... IMMEDIATE DELIVERY!

Our appreciation to NATIONAL SCREEN SERVICE for relinquishing its exclusive distribution rights. This gesture and world-wide acceptance of the Superscope lens permit this new price.

Projection of these great pictures is, in our opinion, best with the Superscope lens—but for the benefit of any exhibitor who has already purchased Cinemascope equipment, Superscope prints are compatible with all anamorphic lenses.

All sales F.O.B. Los Angeles. Enclose $100 for each pair of SUPERSCOPE lenses ordered—the balance C.O.D. Specify shipping instructions, Railway Express, Air Express or Air Freight.

address...

*Trademark
IN POINT
EVIWES

Crisp,

Business-wise

Analysis

of the

new Films

•

ANGRY MEN

AGE AT DAWN

AND PA KETTLE

AT WAIIKI

CENTS IN PARIS

ELLOWNECK

IT THE DECK

HOUSE, U. S. A.

ITS HIDDEN JUNGLE

OUNG FOR LOVE

Viewpoints

How Many

Movie-Sponsored

Television Shows?

Impact of ‘Peter Pan’

Leo Bestirred
20th's GREATEST NATION WILL SUPPORT "A MAN"
30 DAYS IN ADVANCE

parade
ON SALE MARCH 27

Omaha World Herald
ON SALE APRIL 3

This Week
ON SALE MARCH 27

The Atlanta Journal and Constitution
ON SALE APRIL 3

Louisville Courier-Journal
ON SALE APRIL 3

Redbook
ON SALE MARCH 24

COMPANION
ON SALE MARCH 17

DENVER POST
ON SALE APRIL 3

Family Weekly
ON SALE MARCH 21

seventeen
ON SALE APRIL 1

YOUR EASTER SHOW!
CASH IN ON THE GREAT PROMOTION CAMPAIGN!
MAGAZINE CAMPAIGN

"LED PETER" AT LEAST
OF YOUR PLAYDATE!

Century-Fox presents

Man Called Peter"

Color by DeLuxe

RD TODD • JEAN PETERS

by ELISABETH ENGEL • HENRY KOSTER • ELEANORE GRIFFIN

From the Book by Catherine Marshall

The Saturday Evening
POST
ON SALE MARCH 22

The American Weekly
ON SALE MARCH 20

Sunday Pictorial Review
ON SALE APRIL 3

OKLAHOMA CITY OKLAHOMAN
ON SALE APRIL 3

“20th will make it your happiest Easter!”
"BLACKBOARD BALLYHOO!

Hottest Picture Of The Year! Give It The Work

SOCK NOVEL!

Teaser and regular trailers pack a wallop! Run them far ahead of playdate!

SOCK TRAILERS!

"Rock Around The Clock" theme song is hot for tie-ups and lobby use!

SOCK RECORD!

Tease-up book store windows with displays of stills! Regular edition and Pocketbook!

SOCK AD CAMPAIGN!

Use extra space. Have samples of TNT ad!

SOCK RADIO! TV!

Plan saturation campaign with terrific radio transcriptions and TV spots!

SOCK POSTER!

In New York 10 trucks covered the city, especially the school areas. Pictorial 24-sheet also available!

40 x 80 lobby flash that's ticket-selling! Use it weeks in advance!

SOCK STANDEE!

4-page tabloid sizzling with mass appeal!

SOCK HERALD!

M-G-M presents

"BLACKBOARD JUNGE"

Starring

GLENN FORD
ANNE FRANCIS • LOUIS CALHERN

with MARGARET HAYES

Screen Play by RICHARD BROOKS
Based On the Novel by EVAN HUNTER

Directed by RICHARD BROOKS • PANDRO S. BERMAN

(available in Perspecta Stereophonic or 1-Channel Sound)
**How Many Movie TV Shows?**

Conflicting versions of French history attribute to Madame de Pompadour and her boyfriend, Louis XV, that classic bon mot, “After us—the deluge.” Whatever its origin, the movie industry seems intent on paraphrasing it to “After Disney—the deluge.”

Chances are Walt Disney never thought of the King or the Madame that day last year when he committed his talents to the ABC network and established the immense potential of television as a promotional medium for movies. But now, a scant six months following the initial Disneyland show, the deluge already has come.

Three major film companies are actively engaged in near-to-signature discussions with the television networks, while the others must certainly be doing plenty of hard thinking about TV shows. Plunging ahead eagerly—and heedlessly—each company is probably saying, “If it’s so good for Disney, why not for us?” Well, let’s think about it.

We face the prospect of having three, four—or, perhaps even seven—top-flight Hollywood programs come next fall. It is unlikely that they will compete with each other at the same time, or even the same night. If Disneyland is any criterion, and the shows measure up to the promise of which Hollywood showmanship is capable, audiences shall be invited to spend every live-long night in their living rooms. If you will excuse the question: When will they go to see the movies that are being so cleverly advertised? Before the film companies rush pell-mell into this game of chewing their own tails, they might give some fresh, enlightened thought to the TV plan fathered a few months back by Texas Bob O’Donnell. This project, it will be remembered, was an all-industry "spectacular"; the film companies providing the entertainment, outside sponsors picking up the tab. The idea was, we understood, given a hearty reception by most of the film companies. Why not now reconsider the proposed one-shot "spectacular" in terms of a regular weekly, bi-weekly, or monthly show?

The main stumbling block to the O’Donnell plan developed when the Screen Actors Guild demanded that performers be paid for any telecasts sponsored by outsiders. We believe some persuasive talking might convince the SAG to re-appraise its stand. After all, only 9 minutes of a 90-minute show would sell the sponsors’ products, while all the rest would be devoted to selling motion pictures and promoting our industry’s public relations. When more movie tickets are sold, more SAG members secure employment, and salaries grow fatter.

Whether or not the SAG goes along, we appeal to the film company executives to coordinate their TV promotional plans insofar as regular programs are concerned. One great combined film industry show at regular intervals is a far more logical answer to the problem. Let’s make all our engines pull together in the same direction, toward the same goal.

**Leo Bestirred**

Theatremen who have long regarded Metro-Goldwyn-Mayer as the bellwether of our industry’s fortunes will take heart from the recent signs that Leo the Lion is bestirring himself and will soon be roaring again with his old power.

It is exposing no trade secret to say that Leo in the past few years has been behaving like something less supreme than the king of the movie jungle. Truth is that the calibre of much M-G-M product has been found wanting, putting a severe strain on the distribution and promotional forces striving to maintain the prestige of this great film company.

Now the Lion is on the prowl again. Into his lair he has brought two of filmdom’s most illustrious names—David O Selznick and Samuel Goldwyn. He is hunting others.

President Nicholas M. Schenck has made a shrewd move in naming Arthur M. Loew to make a study of the company’s production problems. Mr. Loew is a keen film executive with a view attuned to the world market.

The home office staff at M-G-M makes no secret of its pleasure with the infusion of new blood and new ideas into the company. Likewise, Mr. Schenck’s aggressive decisions of recent weeks will be warmly welcomed by exhibitors, who always look to Metro for quality, spelled with that capital A.

**Impact of ‘Peter Pan’**

Reports from theatres in various locations indicated that the televising of Mary Martin’s “Peter Pan” on March 7 hit the motion picture box office by between 10 and 40 per-
Dissent on Plan for Special Teenage Price

Let us understand quite clearly that my views in this column about the move towards lower admission prices for teenagers don’t reflect the editor’s opinion at all. Mine is a voice of dissent.

Reduced admissions for youngsters is not, in itself, a very important matter. But what is important is the danger of it creating a cut-price mood. It is a movement which could spread like wildfire under the stress of competition.

The moment we adopt a policy on admissions which can be construed as a confession that we do not consider the quality of the service and entertainment we have been offering worth the price we have been charging, we are going to be in far worse trouble than we are today.

It would be an open invitation to producers to stop worrying about improved product as a means of reviving public interest in films, and to concentrate on cheaper pictures which could be offered to the public at cut rates.

Whenever the industry has had a tax battle on its hands, it has always been able to advance the potent argument that movies provide popular entertainment at popular prices. Truly, the cost of a theatre seat has not risen proportionately with other items in cost-of-living index.

Put another way, this means that we have failed to win an equal share of the consumer dollar in competition with manufacturers and retailers, even though the nation’s economy has been expanding—and still is—at a prodigious rate.

Everybody is earning more, and spending more, and I am far from convinced by the argument that school kids are prevented from going to the movies when they move from “child” to “adult” category because of the jump in prices.

Most children of today have allowances and pocket money which would make their grandparents green with envy, and fifty cents here or there means little or nothing to them, in my experience.

If we begin price-cuts for children, it won’t be long before some ambitious operator starts slicing admissions for students generally—cheaper pricing entertainment for those who already comprise the bulk of our audiences.

Irving Levin, President of Filmmakers, was telling me the other day that leading circuit heads and buyers agree that film audiences today are made up chiefly of patrons in the 16 to 30 age group, with an easy-come, easy-go philosophy.

They like pictures with young stars. The famous “old names” of yesteryear don’t pull them into the theatre, despite glib talk about “marquee value.” That’s what’s keeping many of them away from movies today, not admission price.

It is sad to reflect that such talented veterans as Spencer Tracy, Clark Gable, Joan Crawford and other polished performers of similar vintage have only a fraction of their former pulling power. Today’s average audiences are screaming for relative newcomers like Marlon Brando, Tony Curtis, Debbie Reynolds, et al.

When Filmmakers was formed in 1948, says Irving Levin, the idea was to take promising young players—unknowns, even—and develop them. The policy was only partially successful. Exhibitors had not fully realized that the entertainment world was falling under the domination of the ‘teen-agers. They went on asking the routine question, “But who’s in the picture? What marquee value has it?”

Filmmakers, in self-defense, was obligated to sign a few bigger, better-known stars, but today most exhibitors appear to have caught up with the march of events and to have discovered that new names can be big names at the boxoffice. So Filmmakers’ new policy is more in accordance with its 1948 conception.

If further evidence is needed of the soundness of that viewpoint it can be found at Universal City. As Milton Rackmill, the company’s President, told stockholders at its recent annual meeting, Universal has never spent $4,000,000 on a film, and doesn’t intend to. It has built up its own stable of heart-throbs—Tony Curtis, Rock Hudson, Piper Laurie, Jeff Chandler, Julie Adams and Lori Nelson—and has exploited them magnificently.

With all due respect to those showmen who favor the idea of lowering prices for children between the ages of 12 and 18, I am convinced that this is psychologically the wrong time to make such a move.

The industry is in the throes of revolutionary changes consequent upon the development of road-show processes. From all present indications, some of these processes are heading for a land-office business on a two-a-day reserved seat basis.

The road-show merchants aren’t thinking in terms of cut prices. Their whole operation is based on the belief that the public will pay more for what it really wants. Any serious trend towards lowering prices at conventional theatres, so far from offsetting this upcoming competition, will, in my judgment, accelerate it.

This is a sound idea, and the screening

(Continued on Page 9)
...and leading them all

in March

are Columbia's bookings of

Tyrone Power
Maureen O'Hara

in John Ford's

The Long Gray Line

Co-starring Robert Francis, Donald Crisp, Ward Bond, Betsy Palmer, Phil Carey

Screen play by Edward Hope. Based upon "Runline" by the lensmen, by Marty Maher and Nardi Reeder Campon. Produced by Robert Arthur. Directed by John Ford

Color by Technicolor
of the "package" advertising on the current release, "Untamed," indicated the idea in operation. For a film that is not a "well-established property" 20th's showmen reject the ten-second spot as unsatisfactory. Instead, a 60 second "spot" has been substituted, which is designed to describe adequately what the picture is really about, and do it in terms of visual effect. A longer product, a "TV Preview," shows a group of scenes from the film and supplies a script from which local announcers do the commentary. "Destination Zululand," running five minutes, provides interesting location footage on the film's production, and also includes shots from the picture.

An important idea underlying this kind of ad package is that it actually exploits the unique qualities of TV for promotion.

The men at 20th-Fox are convinced that TV selling differs from other advertising media, that the sustained visual quality of the ad must be emphasized. We agree.

TV-Radio Promotion

Warner Bros.: Capping the big publicity campaign on "East of Eden" was the telecast of the premiere festivities direct from the Astor theatre, M.C.'d by Martin Block, and covered by WPIX, Jack L. Warner, director Kazan, author Steinbeck, and other prominent celebs were on hand. Film clips were shown on the program as well as on Lux Video Theatre.

Universal: TV campaign coming up on the soon-to-be-released "Revenge of the Creature." William Campbell, featured in "Man without a Star" is currently making radio-TV appearances in Philadelphia and will soon be in New York.

RKO: Mala Powers, of "Rage at Dawn," making p.a. tour. She has been interviewed on "Strike it Rich," "Hollywood Preview," "Luncheon at Sardi's" and several other network shows.

Fox: Along with work on "Untamed," a major campaign has been initiated for "Violent Saturday." Both Sylvia Sidney and Margaret Hayes are making p. a.

Miss Sidney was seen on "Masquerade Party" (ABC-TV) and Miss Hayes was seen on daily favorites, "Sardi's" and the Maggie McNellis show.

MGM: Current campaign news is on "Blackboard Jungle," with stars Glenn Ford and Margaret Hayes making radio-TV appearances. Ann Miller, plugging "Hit the Deck" appeared with Sullivan.

UA: An extensive campaign on "Not as a Stranger" is soon to be inaugurated, with producer-director Stanley Kramer, accompanied by his wife, in the spotlight.

Paramount: Blanket TV coverage in selected areas coming up for forthcoming release "Conquest of Space."

(Continued from Page 5)

cent, depending on the situation. Some houses reported as high as a 50 percent "fall out," if we may borrow a term from the Atomic Energy Commission.

According to the ratings, the show was seen by an average of 3.5 persons in each of some 20,000,000 homes—or a total audience of 65,000,000.

"Peter Pan" was bigtime stuff by any standard—even Hollywood's. The sponsors were Ford and RCA, splitting the cost between them. It reportedly set back each of them at least $350,000. According to the TV statisticians, the show itself cost over $400,000 to stage. The network totalled $160,000. Technical extras incurred by the use of color amounted to some $12,000. The two sponsors' commercials added $50,000 to the budget.

Perhaps, however, the most interesting aspect of this program's statistics is the fact that the Peter Pan Producing Company, which presented the play on Broadway, was able to stick a good stout prop under its sagging financial structure. It was badly in the red, because not enough people were willing to pay the admission price to see the stage play. Out of the TV show Miss Martin cut herself a neat $35,000 slice, and the Corporation received enough to wipe out an $85,000 deficit and show a profit.

What is the impact of this particular broadcast on the motion picture industry? Can it be written off as just one of those occasional incidents which, from time to time, impinge themselves on our business?

One thing is certain: so handsomely did it pay off that, inevitably, it will radically affect television's ambitious—and, to a lesser degree, its programming—in the months ahead. And, in some quarters, it may give rise to second thoughts about TV's competition with both the legitimate theatre and movie exhibition. That it will influence discussions in the board rooms of those film companies which are moving into TV by the side door is equally obvious. We can see Broadway impresarios with shaky show investments henceforth eyeing the possibilities of a TV subsidy. And it would not be surprising if the film companies were to start considering entering legitimate co-production deals that would give them priority on film rights and a foothold in network TV.

But—most important from the viewpoint of movie exhibitors—"Peter Pan" was a unique television undertaking. Despite all the talk about this setting a pattern for the future, it will do no such thing. The "Peter Pan" performance cannot be duplicated without enormous cost and months (not weeks) of painful preparation. It had the great advantage of a prior Broadway engagement, a thoroughly experienced cast, star, and a story that holds huge charm for the vast family audience.

Even the most case-hardened TV critics thought NBC's excursion into Barrie's Never-Neverland was television's happiest hour, and that the performance outshone the Broadway show. "Perhaps", wrote Jack Gould in the New York Times, "one explanation may be that with TV everyone had a perfect front row seat and, in most instances, saw "Peter Pan" with their children, the only way..."

Let those who hasten to plunge into generalizations about how this might influence future television entertainment pause. Expecting counterparts of "Peter Pan" every week is like looking for weekly duplicates of "Gone With the Wind" from Hollywood. It just doesn't happen.

April Issue

SPRING PRODUCT PROSPECTUS
Survey of Pictures & Showmanship On Tap

Film BULLETIN March 21, 1955 Page 9

—Dick Brotstein
By Philip R. Ward

THE IRREGULAR TO DOWNWARD DRIFT of cinema securities is persisting well into the third month of 1955 trading. Not since the December 31 close has the combined movie list managed to generate even a minor up-burst. Here and there you will find an individual stock (notably Columbia through Jan. and Feb.) spark and then ignite into a genuine gain, but for the most part the broad cinema roster appears to be sputtering weakly. Among even those gains actually realized, the lifting power has generally resulted from reasons of past performance (viral income reports tracing back to 1954 successes) rather than reasons of sustained or increasing prosperity. The market may have already discounted cinemas to the hilt.

If one factor can be singled out into prominence as the whipping boy, it is theatre attendance—or, rather lack of it. Thereby hangs the strange inconsistency. As cited in Financial Bulletin, February 21, while movie stocks went barrelling through dizzy '54, theatre attendance showed little commensurate improvement. The net result has been an unhealthy gap between film company prosperity and exhibitor prosperity.

Recent reports indicate that the situation has failed to correct itself. Attendance so far in '55 has shown no appreciable pickup over last year. In many key areas patronage is actually on the retrograde, in others the most sanguine word is "spotty." It is unfortunate that the dynamic strides of the past two years in motion picture technology and presentation have not been matched by comparably dynamic gains in the national audience pool. It is an economic paradox that film companies have profited so handsomely without it. That they have may be attributed to careful controls at the production and distribution end of the business...i.e., skillful operating economies, restricted output, expanded promotional techniques.

By these means, film company securities were able to soar some 60% over their depressed 1953 levels with but a 10% increment in the number of ticket buyers. But that was last year. Without a corresponding gain in attendance in the present year, it is improbable whether film company issues will come close to that happy effort. In 1955, more than ever, the fate of stock prices and attendance seem to be inextricably intertwined. The entire attendance problem requires highly thoughtful study.

SENATE MARKET STUDY & MOVIE STOCKS. The Banking Committee symposium on the vagaries of stock-swapping appears to hold no more special significance to cinema investors than to those trading in other securities. Prospect of higher margin requirements would likely effect activity in the celluloid group but little. Contrary to some impressions, purchasers of the more speculative issues, such as amusements, seek credit to no greater extent than blue-chip buyers. A spot-check of some half-dozen NYSE firms confirms this view.

DECCA RECORD'S MILTON RACKMIL would make a pretty interesting witness for that Senate inquiry, were it interested in probing the secrets of enlightened speculation. From where we sit, Mr. Rackmil's play in siphoning some 72% of outstanding Universal Pictures shares into Decca looks better with each passing income statement. Just look: Decca's record division accounted for $1,170,926 of net income (pre-tax). The investment in Universal was accounted for $1,685,795. Add another $200,000 or so in Universal dividends and you have a total Decca consolidated net income of $3,070,205. In short, the holding in the film company earned the parent firm about 60% of its net revenue. Not bad.

WALL STREET SPEAKS OF LOEWS. The NYSE firm of Walston & Co. has long been warm on Leo the Lion. About a year ago it plugged Loew's (then 13½) as a solid capital appreciation bet. Loew's is currently priced around $20: In a recent Market Letter, Walston foretastes some further potential...and in the process comes up with this interesting discussion of its "spin-off" possibilities:

"Loew's is the only movie stock which hasn't yet 'Paid Out' or 'Spun-Off' to shareholders the stock of its theatre company. As you know, Loew's is a big theatre owner besides being one of the world's great movie makers. Loew's either owns or leases about 130 theatres in the U. S. and Canada, and 51 of these are in the New York City area. When the stock of Loew's theatres is finally paid out to Loew's shareholders, it will reveal very substantial 'hidden' real estate values in the Loew's company, we believe. This real estate stock must be distributed to stockholders sometime before March, 1957. It may be done sooner."

Walston is high on Loew's product line-up in the months to come, citing "Tea House of the August Moon," "Kismet," "Ben Hur," "Silk Stockings," among others, as potentially strong grossers. The Walston report concludes:

"Loew's stock sold as high as 41 in 1946. Book value is $27.40 although real estate values are probably quite a bit more than stated... Stock earned $1.28 in fiscal year ended August 1954. Just as a guess, this year's earnings might rise to about $1.55 to $1.70, we think. Dividend has been raised to $1.00 basis. In conclusion, we think that the M-G-M lion and all he stands for'll make favorable Wall Street history."
in the tradition of “Red River” and “High Noon”

The public likes its westerns BIG these days. Here, to satisfy them, is a BIG adventure story—starring a BIG boxoffice favorite—with the kind of high pitched excitement that pays off!

LEONARD GOLDSTEIN PRODUCTIONS PRESENTS

JOEL McCREEA in

STRANGER ON HORSEBACK

CO-STARRING MIROSLAVA with KEVIN McCARTHY • JOHN McINTIRE • EMILE MEYER • NANCY GATES • JOHN CARRADINE Screenplay by HERB MEADOW and DON MARTIN • Story by LOUIS L’AMOUR • Produced by ROBERT GOLDSTEIN Directed by JACQUES TOURNEUR
ALLIED ARTISTS

AA Busy Selling Completed Films; New Production Slow

At present, this company is more occupied with releases than with production. Five features currently are being given big pre-release campaigns, while activity at the studio (which now calls itself the “New AA”) has slowed down again. President Steve Brodly, sales chief Morey Goldstein and ad head John C. Flinn are out on a tour of exchange centers pushing the studio’s completed product.

Latest word on the plans of the quartet of topflight producers and directors who have commitments to Allied Artists now has their schedules arranged like this: William Wyler is aiming for a June start on his project; Jose Ferrer is reading “Matador” to roll in September; Billy Wider has fixed October as the objective for the start of his first for this outfit, and John Huston hopes to be free by next January to start “The Man Who Would Be King”.


To begin early in April are “Hold Back the Night” (Richard Basehart, Neville Brand) based on a best-seller about war in Korea—Hayes Goetz producer, Thomas Carr director; “The Body Snatchers” (no cast yet), a mystery with outer-space overtones—Walter Wanger producer, Don Siegel director; “Doing Time” (Bowery Boys), and “Massacre at Dragoon Wells” (Barry Sullivan)—Ace Herman producer.

This studio holds high hopes for “Phenix City,” co-producers Samuel Bischoff and David Diamond’s first for AA, which will be shot in Phenix City, Ala. and other Southern State areas beginning next month. It’s the well-known story of the killing of Att. General Albert Patterson in his attempt to clean up gambling in that city. Diamond and director Phil Karlson attended the trial of two accused men in Birmingham, Ala. earlier this month.

COLUMBIA

‘Joseph’ to Roll April 4
Other Projects Being Readied

With April 4 now definitely set as the start of the much-heralded “Joseph and His Brethren” (Rita Hayworth) CinemaScope & Technicolor, this company is busier making screen tests than with actual production.

This activity, claimed to be “the most extensive program of screen tests in the history of films,” is in search of some 175 speaking roles to supplement a cast of 17,000 Egyptians. Natives were used on location last year in the Valley of the Nile by director William Dieterle, who has been able to rearrange his schedule and return to the Jerry Wald production since previous announcement that Otto Preminger would substitute for him when picture resumed here. Preminger, incidentally, will now be able to produce the story of Mahatma Gandhi, titled “The Wheel,” and described as one of the most important 1955 productions to be released by Columbia.

Dieterle and aids are currently scouting the Moeave desert sites that will match the backgrounds shot last year for “Brethren” along the River Nile.

“The Gentle Wolfhound” (Aldo Ray, Mitsuko Kimura, Phil Carey)—Fred Kohlmar producer, Richard Murphy director—is the story of a Japan-hating GI who, with aid of his regiment, rebuilds a Jap orphanage and marries a native girl. Company will be back from location at Osaka, Japan in a couple of weeks and resumes shooting here. “Last Frontier” (Victor Mature, Guy Madison, James Whitmore)—William Fadiman producer, Anthony Mann director—story about an Army post in 1860 in Mexico—is also due back from location in Mexico for added scenes here. “The Queen Bee” (Joan Crawford, Barry Sullivan, John Ireland)—Jerry Wald producer, Ronald MacDougall writer-director—story of a southern belle who destroys everything around her, will start March 22. This reunites the trio—Wald, Crawford, MacDougall—who won an Oscar for “Mildred Pierce” in 1945.

Several current and upcoming films would indicate that Columbia has decided to go all out on pictures about war and heroic figures.

To start soon: "Warwick Film Productions’ “Cockleshell Heroes” CinemaScope & Technicolor (Jos Ferrer, Trevor Howard)—Phil C. Samue producer, Ferrer director—depicts the adventures of a group of English Marines in warfare against the Germans, and will be shot in Lisbonne and London starting March 28. “Battle Stations” filming of the exploit of the carrier USS. Franklin, will be produced by Bryan Foy, starring contractee Philip Carey who was himself a Marine sergeant aboard the Franklin and wound in action in which ship was sunk. Shooting starts April 30 in San Diego. “The First and the Last,” an original screenplay by Laurence Stallings, deals with the Boxer Rebellion of 1900, when U. S. Marines marched into Peking (now Peiping) to rescue inhabitants of the International Settlement where Roy Huggins will produce. No starting date set.

Coming projects: “Held’s Angels,” based on an anthology of cartoons by John Held Jr., will be a big-budget musical about the Twenties and the F. Scott Fitzgerald era—Jonie Taps will produce and Dick Quine, who recently finished the musical version of “My Sister Eileen,” will direct. Jerry Wald has assigned Fred Kohlmar to produce “Picnic” (William Holden) Pulitzer-prize-winning Broadway hit which will start May 15 and will be shot somewhere around Kansas City; Sam Katzman’s “The Big Shock,” an original screenplay by Lou Breslow with a chase in postwar Europe, will start by the end of March; no cast yet. Wallace MacDonald will start production of “Renegade Roundup” also by month’s end. This is from an original screenplay by David Land, to be directed by Fred F. Sears.

INDEPENDENTS

Plenty Speculation About Todd-AO Version of ‘Oklahoma’

Now that there’s even a tentative release date for the Todd-AO version of “Oklahoma”—they say May, but August or September is a better bet—excitement is growing steadily about it and there is much speculation about its impact on movie business. Some industryites who have seen this one-projector imitation of Cinerama say it will revolutionize the industry. Others see it only as a showpiece competitor to Cinerama. “Oklahoma”—produced by Arthur Horn-
Springtime is Kettletime!

AND BOX-OFFICES BURST INTO BLOOM!

"Ma" and "Pa" GO NATIVE...
in hula-hula land!

He's a pineapple king...she's his hula queen...and their hilarious antics drive Waikiki wacky!

Marjorie Percy
MAIN KILBRIDE

Ma and Pa Kettle
AT WAIKIKI

Directed by LEE SHOLEM • Screenplay by JACK HENLEY, HARRY CLOK and ELWOOD ULLMAN • Produced by LEONARD GOLSTEIN

Another Picture with That Universal Appeal!
Bert E. Friedlob, who produced "Untamed" for 20th Century-Fox, is now fully independent and beginning preparations to shoot "News Is Made at Night," Casey Robinson screenplay, and "Aces of Hell," story of a Brazil rubber plantation which will be filmed on location.

Armand Schaffer, co-owner of Flying A Productions, who has been busy with television films, is planning to re-enter the feature field this year.

**Metro-Goldwyn-Mayer**

**De-Centralization Trend Will Continue; More Indes**

Of course, the big news here has been the deal with Samuel Goldwyn, whereby M-G-M obtained the distribution rights to the famed inde producer’s big CinemaScope musical, "Guys and Dolls," which is due to be ready for release in November. This furnished more concrete evidence that this company is moving far away from its long-standing policy of centralized production under exclusive studio management. The trend will continue. We look for Metro’s 1957 program to be about equally divided between studio product and independent product.

The naming of Arthur M. Loew to make a "study" of Metro studio conditions is regarded by those "in the know" as further evidence that M-G-M top management is firmly convinced that the days of one-man studio operations,ala L. B. Mayer, are gone. Loew is expected to play an increasingly important role in studio affairs from now on in close liaison with Dore Schary.

Negotiations were virtually completed late last week on the pact with Sol C. Siegel. The former 20th-Fox producer (he made "There’s No Business Like Show Business") will deliver ten features over a period of three years, the program to be made on a profit-sharing basis. Siegel will have complete control over his productions and all Metro facilities will be available to him. It is being reliably reported that Stanley Kramer will set up a unit here, too. The deal is said to be similar to that recently signed by David O. Selznick, which provide for Metro financing, use of this studio’s facilities and talent, and with the producer enjoying a virtual profit-sharing basis. The Kramer deal, it is understood, will not interfere with his multiple-picture pact with United Artists, which will distribute the completed "Not As A Stranger" and his next, "The Pride and the Passion."

There will be plenty of action here in the next few months. Fourteen directors have just been signed to eight feature pictures to be made in the next year. Six or seven of these will be starting between now and the end of May:

- "Holiday" (Glenn Ford, John Hodiak, Arthur Kennedy)—Charles Schnee producer, Mark Robson director, a story of a young attorney who becomes involved with communism when he defends a man wrongly accused of being a member of the party.
- "Forbidden Planet" (Walter Pidgeon, Anne Francis, Dick Anderson)—Nicholas Nayfack producer, Fred Wilcox director, is said to be the biggest outer-space picture ever made.
- "Diane" (Lana Turner, Roje Moore)—Edwin Knopf producer, David Miller director, in an intrigue adventure in the French Connection.
- "Kismet" (Howard Keel, Ann Blyth, Dolores Gray, Vic Damone)—Arthur Freed producer, Vincente Minnelli director, is the adaptation of the Broadway stage hit with Arabian back grounds.
- "Jeremy Rodock" (Gene Kelly, Cyd Charisse)—Arthur Freed producer, Gene Kelly, Stanley Donen directors, and "The Bar Sinister" (Jeff Richards, Arlene Dahl, Edmund Gwenn)—Henry Berman producer, Herman Hoffman director.

Shooting abroad: "Bhowani Junction" (Ava Gardner, Stewart Granger)—Pan Berman producer George Cukor director, now on location in Lahore, Pakistan, later moving to MGM’s London studios; "Quentin Durward" (Carroll Baker, Pan Berman producer, Richard Thorpe director, now in London studios, moving to France for exteriors.

** Paramount**

**DeMille’s ‘Commandments’ Ties up Much of Par Studio**

Only three pictures are in production here, due to the space and work involved in making Cecil B. DeMille’s biblical epic, "The Ten Commandments.” VistaVision & Technicolor (Charlton Heston, Anne Baxter, plus a dozen other stars)—produced and directed by DeMille, who is now preparing interiors and is due to start studio shooting about April 28. "Anything Goes" VistaVision & Technicolor (Bob Fosse, Dean Martin, Mitzi Gaynor, Robert Emmett Dolan producer, Robert Lewis director, is now filming production numbers. Book, calling for Crosby’s presence, will start April 28. "Artists and Models," VistaVision & Technicolor (Martin and Lewis)—Hal Wallis producer, Frank Tashlin writer-producer, has the comedy stars playing comic book creatures who crusade against crime and horror books.

Product recently finished includes: "The Girl Rush" VistaVision & Technicolor (Rosalind Russell, Fernando Lamas)—Fred Brinson producer, Robert Pirosh director; "The Court Jester" VistaVision & Technicolor (Danny Kaye, Glynis Johns,
Studio Size-ups

Angela Lansbury — Norman Panama and Calvin Frank, co-writers-producers-directors; “The Vagabond King” VistaVision & Technicolor (Katrynn Grayson, Oreste Kirkop)—Pat Duggan producer, Michael Curtiz director; “Strategic Air Command” VistaVision & Technicolor (James Stewart, Jane Allynson)—Samuel J. Briskin producer, Anthony Mann director.

James Stewart will co-star with Doris Day in his third picture at Paramount in little more than a year when producer-director Alfred Hitchcock starts “The Man Who Nlew Too Much” some time in May. It will be shot partially in London and French Morocco.

Though Paramount wouldn’t confirm this at press time, it is understood the big television comedy hit, George Gobel, has signed a contract with this studio and may star in a remake of Preston Sturges’ “The Lady Eve” which, it’s said, will be retitled “So There You Are!”

Coming production projects: “Intermission,” biography of famed jazz musician Red Nichols, to star Danny Kaye and be produced by Pat Duggan; the film version of Tolsoty’s “War and Peace,” which will be made abroad by Carlo Ponti and Dino de Laurentiis, and directed by King Vidor, is to start on July 1, will take about 20 weeks to make, and cost around $4,500,000; “Online” (Audrey Hepburn, Mel Ferrer), based on the hit play, will be produced and directed by Michael Powell and Emeric Pressburger in England.

For the first time since their Golden Cycle of young players was disbanded about three years ago, this studio is scouting for new faces, both here and abroad, on stage, television, in nightclubs and wherever talent is to be found. It’s a program of selectivity, with a pretty or handsome face alone not enough, a studio spokesman says.

REPUBLIC

Four Top-Drawer Films on Current & Coming Schedules

While production activity at Republic is not heavy, the accent is very much on the big picture side. Obviously, boss Herbert J. Yates is determined to meet the demands of theatremen for topflight films, if one may judge by four features on the present and future schedules.

Two grade-A features should be ready for the hungry theatre market very soon. “A Foreign Adventure” Trucolor (Yvonne de Carlo, Howard Duff, Zachary Scott, Kurt Kasznar)—Edward Ludwig director, is completed. “The Texas Legionnaires,” Trucolor (Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, J. Carol Naish, Ernest Borgnine)—Frank Lloyd producer-director, which started shooting March 1 on location in Texas, will be back at the studio any day and will finish about two weeks later.

Two more high-budget films are now set to start in the near future: Robert Alexander Productions’ “Come Next Spring” (Steve Cochran), and Ray Milland’s first directorial effort, “Gunman” (Milland), for which he scouted for locations.

Shooting now: “Hell’s Horizons” (Marla English, Larry Pennell, both borrowed from Paramount)—Wray Davis producer, Tom Gries director-writer, which started at studio March 8; “King of the Carnival” (Harry Lauter, Fran Bennett), a serial which started March 9.

RKO

Edmund Grainger Promises 3 in 1955; 2 Indes Shooting

Though this company is not making a single picture itself at the moment, one of the independent producers filming on the lot is livening things up quite a bit.

Edmund Grainger Productions, Inc., which recently announced it had a total of six deluxe films budgeted at over $12,000,000, planned for 1956, promises to produce three films, budgeted at over $5,000,000, this year. Two of these are for distribution by RKO and it seems likely this company will release the third as well.

First of these productions will be “The Treasure of Pancho Villa” Superscope & color (Gilbert Roland, and two other top stars, to be signed)—Edmund Grainger producer, George Sherman director. It is due to begin about April 11, shooting entirely in Mexico with interiors filmed in the Churubusco Studios there. “Great Days in the Morning,” an epic story of the west based on Robert Hardy Andrews’ best-seller, will be Grainger’s second Superscope & color production and that one is slated to begin June 15, probably in Colorado. Grainger is currently negotiating with British actor Richard Burton for the male lead. His third picture, scheduled to start August 1, is “Oh, Promised Land,” the James Street novel, and Alan Ladd is likely to star.

Benedict Bogeaus’ “Pearl of the South Pacific” (previously titled “Black Pearl”) Superscope & Technicolor (Virginia Mayo, Dennis Morgan)—Allan Dwan director, an exotic adventure romance which was to have been made on location in Hawaii or Mexico, is now shooting on an Hawaiian Island built on several of the studio’s stages.

King Bros. “The Boy and the Bull,” CinemaScope & Eastman Color (Michel Rey, Fermin Rivera)—Frank and Maurice King producers, Irving Rapper director—is the story of a boy who inherits an unwanted calf which becomes a great fighting bull and the idol of the nation. It is being shot entirely in Mexico City. Rivera is Mexico’s famous matador.

20TH CENTURY-FOX

Zanuck Steps Up 'Scopic Production To Record Pace

Darryl Zanuck was not speaking idly when he recently announced an increase in the volume of feature film production by this studio. The largest number of pictures ever

(Continued on Page 26)
“Seven Angry Men”
Business Rating  4  4
Off-beat drama most suitable for class houses. Intensity and darkness of mood may deter mass audiences. Fair marquee values in Massey, Hunter, Paget names.

A heavy, grim drama about the latter career of John Brown, beginning in Kansas and ending in the ill-fated stand at Harper’s Ferry. Dramatic values are strong, and film is tense from start to finish. Photography shrouds the narrative in dull gray all the way through, ably emphasizing the mood of the story, but making it too grim, and too unresolved by lightness, to appeal to a large audience. Many people will feel that it is too “talky.” Raymond Massey’s performance as the “divine liberator” is moving and creates, with some skill, the portrait of a man who is inspired by high ideals but who is also a ruthless fanatic. The names of Jeffery Hunter (who plays one of Brown’s six sons involved in his work) and Debra Paget, as his wife, are fair marquee values that may help at the box-office. The rest of the cast plays well, and Charles Marquis Warren’s direction captures the mood effectively.


“Rage at Dawn”
Business Rating  4  4  4
Rating strictly for action houses; less elsewhere. Randolph Scott adds marquee value. Good dualler generally.

This falls into the category of westerns that are better than most. Action is plentiful, pace is quick, Technicolor photography is well-handled, the story line sustains interest. Marquee values are good, with Randolph Scott, Forrest Tucker, J. Carrol Naish, topping cast. Provocative title might serve to attract audiences that are not usually receptive to western fare. Plot is built about the Reno brothers, who, like the James’ boys and other noted outlaws, terrorize the countryside with eminent success, allied with crooked politicians. Scott plays a special agent working on their capture, posing as an outlaw and joining them. Complications arise when Scott and Powers, sister of the Renos who harbors them, become romantically involved. He is successful in having the brothers apprehended, but in a tense, rather good scene at the end, helplessly watches irate townspeople lynch them.


“Innocents in Paris”
Business Rating  4  4
Rates better for class houses. OK dualler generally.

This Romulus Production is a charming and amusing story about a group of Britishers spending a weekend in Paris. A fine international cast has been assembled, studied with impressive names—Alastair Sim, Claude Dauphin—and their performances are rewarding. It has charm and gaiety, although parts move rather slowly and sometimes awkwardly. The plan is to trace the activities of the rather large group through alternating sequences resulting in some clumsy sequences. But aside from the technical lapses, direction is intelligent and the series of adventures emerge as clever and imaginative. It adds to more than amiable fun for art house patrons and lover of off-beat comedy.

Alastair Sim appears as an official of the British government getting a taste of Paris’ high life, Claire Bloom, a young English girl, who has a brief but exciting romance with Frenchman Claude Dauphin. Margaret Rutherford is an elderly British matron who paints in Paris and quite accidentally sells her painting. In other sequences, Laurence Harvey plays a hotel butler who charms guest Mary Lane, and Jimmy Edwards is an army captain who spends his weekend in a British bar.

Romulus Production. 93 Minutes. Alastair Sim, Claire Bloom, Laurence Harvey, Margaret Rutherford, Claude Dauphin, Mary Lane. Produced by Anatole de Grunwald. Directed by Gordon Parry.

“Ma and Pa Kettle at Waikiki”
Business Rating  4  4
Standard “Kettle” production rates highest in rural areas.

Marjorie Main and Percy Kilbride return in this latest of the series, another adventure about the mishaps of the rural couple. This time the setting is Hawaii, and in 75 minutes the pair manages to commit innumerable faux-pas, and get mixed up with a gang of crooks. It is on par with most previous Kettle releases, and their fans, who are considerable in number in the rural areas, will find a great deal to laugh at.

Kilbride has been telling his successful brother in Hawaii how effective an industrialist he, himself, is back in the states. When brother Loring Smith asks him to take over his business, the Kettles find themselves at Waikiki, with Pa accidentally coming up with industry improvements, and Ma mingling, much to her discomfort, with leading society women. The upshot is the inevitable flight from crooks seeking to control the business, with the Kettles triumphantly apprehending them. Lori Nelson, Kettle girl, and Byron Palmer provide romantic interest.


“Yellowneck”
Business Rating  4  4
Rating is for its value as supporting dualler. Mild adventure yarn adequate for action fans. Lacks Marquee values.

This simple and unadorned story is not without merit dramatically, but its pace is uneven, it has no cast names with popular appeal—all virtually unknowns—and its production values are at a minimum. However, this RKO release does provide an interesting, sometimes moving, fable of a certain kind of struggle that man faces. It is aided by creditable photography, with Trucolor shots of the Florida Everglades and their inhabitants, and this exploitable might help.

Plot concerns five deserters from the Confederate Army in 1865, men of different backgrounds and temperaments, joined only in their common need of running away from the war. Entire film describes their journey through the Everglades, attempting to reach the sea and freedom. One by one they falter and die, through lack of faith in life. Only the youngest, whose innocence is a kind of virtue, reaches the sea—a victory symbolic of his faith.

"Hit the Deck"

Business Rating 0 0 0

Lively musical comedy looks bigger and better in CinemaScope and color. Entertaining all the way. Will click especially with youthful audiences.

Based on the old Broadway success, "Hit the Deck" turns up as a big, handsome, lively film musical in CinemaScope and Eastmancolor. Blessed with a wonderful musical score, composed of some of Vincent Youman's top hits, ably sung by the principals—Jane Powell, Tony Martin, Debbie Reynolds, Vic Damone, Ann Miller, and Russ Tamblyn—it moves along with a lift, and the dancing, especially by Miller, is first-rate. Under the knowing hand of producer Joe Pasternak, the musical numbers are not allowed to submerge the people, who come through as a gay, youthful, romantic group, despite a contrived, typical musical comedy plot. It all adds up to fine entertainment or the mass audience that buys this kind of pure escapist fare. Story concerns the mishaps of three sailors on leave, the troubles they get into with the Navy and with their women. Gene Raymond, as a lecherous actor, Kay Armen, as Vic Damone's mother, and Walter Pidgeon, as an Admiral and Tamblyn's father, are all dragged into the proceedings. Everything is straightened out at the end, each gob getting his gal. It winds up with a big production number from the show "Hit the Deck," which is being performed, and in which everyone takes part. One wishes that some of the excess footage had been stricken to tighten up several draggily sequences. However, producer Pasternak and director Roy Rowland can be credited with getting the most out of the hackneyed script written by Sonya Levien and William Ludwig. Debbie Reynolds turns in the brightest performance, and she is abetted splendidly by Russ Tamblyn in several numbers.


"Tarzan's Hidden Jungle"

Business Rating 0

Suitable only as lower half of dual bills in minor action houses. Introduces unknown as new jungle man.

Latest Tarzan release is better suited to TV playing time than theatre dates. Strictly class D stuff. Chief interest stems from introduction of a new jungle hero, Gordon Scott, whose physical equipment, if not histrionic talent, makes him adequate tarzan. The plot is standard, and should please devotees of series. Setting familiar, with Cheta, the chimp, on hand, as well as a plentiful supply of jungle animals and a couple of crooks whom Tarzan apprehends. Fortunately, there is a minimum of dialogue. Story tells of attempt by ruthless hunters Jack Elam and Charles Frederick to invade Sukulu country in search of wild game. They pose as photographers and gain entree with U. N. doctor Peter Van Eyck. The Sukulu natives will kill anyone who destroys or takes their animals, so intruders round up some beasts, trouble starts and only Tarzan's intervention gets things back on even keel. Vera Miles plays a U. N. nurse, Van Eyck's romantic interest.


"Big House, U.S.A."

Business Rating 0 0

Rating will be higher for action houses, if exploited strongly. Fair-plus crime melodrama with snappy pace, good suspense.

A slightly above-average crime melodrama. It moves at a good pace, is filled with suspense, and offers crime-action fans some of the hard-hitting violence they enjoy. The narrative combines this action with documentary sequences that lend a semblance of authenticity to the proceedings. The telling is offbeat enough to be interesting. The photography—much of it in striking Royal Gorge, Colorado—is impressive and visually exciting. Performances are above par for this type of programmer, especially those by Ralph Meeker and Broderick Crawford. Central incident in plot is Meeker's attempt to extort kidnap money from the father of a lost boy. The boy is accidentally killed and Meeker is apprehended leaving Colorado National Park, where he discovered the boy. The second half of the film is concerned with prison life, and the attempt of a hardened group of "lifters," led by Crawford, to escape with Meeker and share the money which he has hidden in the park. Crawford's brilliant escape plan is foiled by Meeker who, realizing that he will be killed when he turns over the money, tips off the police. A blazing gun battles cleans out most of the escapes and the F. B. I. gather up the rest.


"Too Young for Love"

Business Rating 0 0

Exploitable subject matter heightens b. o. value of this Italian import with English voices dubbed in. Should do well in art houses. Good supporter in general market, if ballyhooed.

This I. F. E., release, an import from Italy, with good English dubbing, tells the exploitable story of a young girl who bears an illegitimate child. The tale is told so delicately that it will not offend anyone. Showmen may, as a matter of fact, complain that it is too delicate from the box office standpoint. Its merits are refined, realistic acting, appealing subject matter, and an enchanting musical score. These elements will carry it to good returns in the art houses, but in general situations—where it might serve as useful dualler—the sex angle will have to be exploited. The story is about a 15-year-old girl and boy, from divergent backgrounds, who meet, fall in love, and have a brief affair. The girl, whose father is in prison, gives birth to their child, but she dies in the process. The boy's parents, who have refused to understand his problem, finally accept their responsibility and care for the motherless child. Emphasis is placed upon the tyranny of parents who, embroiled in their own concerns, are unable to heed those of their children. It is they who are responsible for these tragedies of youth. The point is made movingly, if something less than convincingly.

Never mind the “blue sky”... stick to realities and your audience will, too.

When your patrons are in their seats, your screen has their 100% undivided attention... and that’s the kind of “sell” an advertiser dreams about.

So use this 100% attention to greatest advantage by selling all your shows in advance... features, promotions and special shows.

Contact your N.S.S. Salesman today, and profit by the power-packed sales possibilities of your theatre screen!
SAMUEL GOLDWYN grabbed the headlines when he turned over to Loew's, Inc. world-wide distribution of his forthcoming CinemaScope musical, "Guys and Dolls". Contract details were handled by Loew's executives Charles M. Reagan, Charles C. Moskowitz, Arthur M. Loew, for Loew's, and Goldwyn Productions president, James A. Mulvey. Loew's president Nicholas M. Schenck announced the pact with this comment: "We are pleased that an important independent producer like Samuel Goldwyn has shown such confidence in our organization as to entrust his greatest production effort to our distribution company." Goldwyn was the founder of one of the companies that merged to form Metro-Goldwyn-Mayer, and he also introduced the Leo-the-Lion trademark. "Guys and Dolls" (Marlon Brando, Jean Simmons, Frank Sinatra) will be ready by November.

SPYROS P. SKOURAS received an important boost for 20th-Fox's upcoming "A Man Called Peter" when the Christian Herald and the Protestant Motion Picture Council dubbed the CinemaScope Picture of the Month for April. Dr. Daniel A. Poling, editor of the Herald, presented a plaque to the Fox president and hailed the Easter release as "an epochal production, visually magnificent and deeply impressive."

JACK L. WARNER, Max Fellerman, operator of the NYC Astor Theatre, and Ben Kalmenson, read reviews of "East of Eden" following the benefit premiere. Proceeds from the $50-a-ticket debut went to the Actors Studio, a non-profit group dedicated to theatre advancement. (More details in Showmen department.)

STEVE BRODY, firing the opening shot of his 14-city campaign on behalf of Allied Artists current release program told Dallas exhibitor leaders, "I am not going to ask you to invest your money, but I urge you to invest your playing time." He cited six completed AA features, two of them in CinemaScope, as evidence that the company must now be regarded as a source of major films. The AA president was accompanied on his tour by general sales manager Morey Goldstein, and advertising-publicity director John C. Flinn. Broidy expressed gratification for past exhibitor support, which he reports is greatly responsible for AA's new and enlarged program. Seen at right with Broidy are: (1-r) Claude Ezell, Ezell & Associates Drive In Theaters, Jimmie Prichard, Southern Division Sales mgr., R. J. O'Donnell, head of Interstate Circuit, and Goldstein.

(Continued on Page 20)
THEY
MADE THE NEWS

(Continued from Page 19)

UNITED ARTISTS again made the news with the announcement that the extensive series of inde production deals set in recent weeks will add approximately 90 important features to company release schedules over the next three years. At a press conference attended by president Arthur B. Krim, sales head William J. Heineman, board chairman Robert S. Benjamin, vice president Max E. Youngstein and foreign distribution chief Arnold M. Picker, it was reported that the company will not enter into the "creative phase" of film making, but that financing for inde productions will be supplied almost completely by UA, with about $40,000,000 set aside for 1955 product alone. Krim stated that all of the stars involved represent "proven boxoffice attractions" and emphasized that exhibitors can look forward to consistent releases of quality films. Almost in concert with this executive report came the announcements that stars Frank Sinatra, Joan Crawford, and Robert Mitchum have formed their own production companies and each will turn out a slate of films for UA release. Victor Mature was another star-turned-producer late last week. He will make six films in five years, starring in three.

NEWBERY, TANNEY

BRUCE NEWBERY & J. A. TANNEY, Vistarama vice-president, and S. O. B. Cinema Supply Corp. president, respectively, linked a deal whereby SOS becomes the exclusive agency for the Vistarama anamorphic photography system in the Eastern half of the U. S. Pact also grants the NYC firm a non-exclusive distribution arrangement in the rest of the country and overseas. Similar to CinemaScope, Vistarama can be projected with any of the CS-type projection lenses up to an aspect ratio of 2.66 to 1. Both Warners and U-I have filmed a number of one- and two-reel Vistarama subjects.

Incidentally...

ARTHUR M. LOEW, president of Loew's International, has been assigned to make a "comprehensive study of MGM studio activities and planning" and is now on the West Coast for that purpose. Appointment came at the request of Nicholas M. Schenck, Loew's president and Dore Schary, studio chief. Loew will supervise overseas activities, dividing his time between the studio and NYC.

MILTON R. RACKMIL told a meeting of Universal stockholders that the company will definitely enter TV film production. The Universal president said, however, that sale of old features to TV is not immediately forseeable...20th-Fox has been holding meetings in NYC with leading advertising agencies and TV networks to develop production, promotion and merchandising plans for TCF Television Productions, recently-created 20th-Fox video subsidiary. The conferences are blueprinting production and overall handling of TV films at the company's Western Avenue studio in Hollywood under the supervision of SID ROGELL & PARAMOUNT, too, gave indications that it will jump into TV film making bandwagon when company president BARNEY BALABAN revealed that some studio stages are being readied for video production, either by Paramount or by outside TV producers.

WILLIAM J. HEINEMAN, UA distribution v. p., launched first of the company's 1955 sales conventions in Los Angeles last week to map release plans on UA's array of forthcoming features. Sessions will bring together all division and district leaders, as well as key personnel, from each of the company's 32 branches in the U. S. and Canada. Meetings will be presided over jointly by Heineman, MAX E. YOUNGSTEIN, and B. G. KRANZE. National director of ad pub-exploitation, FRANCIS M. WINIKUS, will also participate, detailing the selling program for the coming year. The next conference will be held in Chicago, April 1.

S. A. SCHWARTZ & ALBERT A. LIST, president and chairman of the board, respectively, of RKO Theatres Corp., announced that the circuit showed a 1954 net profit of $859,020. Figures released in the company's annual report to stockholders revealed that this profit compared with a loss of $296,570 in 1953. The net income, before taxes and special deductions, was $1,704,111, as against $909,216 in '53.

PAUL GREGORY announced that he and WILLIAM GOLDMAN have purchased the screen rights to three Thomas Wolfe properties, "O Time and the River," "The Web and the Rock," and "You Can't Go Home" for a reported $300,000.

LESLIE R. SCHWARTZ has been elected president of the Century Circuit succeeding FRED J. SCHWARTZ, now president of Distributors Corp. of America. Former advertising industry exec, HENRY C. MINER, Jr. is new chairman of the board...MARGARET HALLACK has been named assistant to MORT BLUMENSTOCK, Warner v. p. in charge of advertising.
OMPO's Attendance Parley
The crucial problem of lagging movie attendance was brought into sharp focus by the meeting of industry leaders called by OMPO on March 10th. The parley brought out a surprising array of the industry's top executives, and resulted in several constructive measures being approved.

An OK was stamped on OMPO's proposal for a nationwide audience poll. The suggestion of Frank H. Ricketson, Jr., Fox intermountain Theatres, that two co-chairmen be named to conduct the poll was approved. The plan, explained at the session by Mrs. Alice Gorham, United Detroit Theatres, is to have the public vote on these bests: picture, male and female stars, and prospects for future stardom. Ricketson reported that his circuit has been successfully conducting such a poll locally for years.

Leonard Goldenson offered a three-point program that won hearty approval: (1) special admission scale for teenagers; (2) more product that will appeal to the 15-30 year-old elements; (3) more new faces with whom young fans can associate themselves.

The plan of Elmer C. Rhode, National Theatre president, to put on national tour in official motion picture "Filmmorama" exhibit also was endorsed by the meeting.

20th Offers Diversified TV Promotions Free To Theatres
Charles Einfeld, 20th-Fox vice-president and chief executive, is pushing his plan to improve the techniques of merchandising films via the TV medium. Launching a campaign to speed up the r.p.m. on ticket registers across the country, Einfield has set a powerful long-range television promotion program on both national and local levels.

Last week Einfield and Martin Michel, 20th's TV-radio director, outlined the company's plans for offering diversified TV promotion films. Beginning with "Untamed," Fox will issue, free for video use; special background material filmed while the feature was in production; film interviews with stars, and special television spots. All clips make provision for advertising local runs.

The Fox ad chief said that only 300 exhibitors in 85 cities are now utilizing the free TV 20- and 60-second spot trailers provided by the company for boosting local playdates. He urged theatremen to make greater use of the television material available to them.

S-W Philly Zone Campaign
Ted Schlanger, Stanley Warner Philadelphia zone manager, has launched a Spring Movie Festival (April 1-July 2) in his bailiwick designed to stimulate the movie-going habit. In a series of meetings with the 52 theatre managers, Schlanger pointed to the fertile field of "TV Babies"—children who have grown up in the shadow of video—as a prime cultivation area for new theatre patrons. The SW managers were instructed to gear their spring festival promotions to woo juvenile, as well as adult, patrons.

Since public taste for motion picture entertainment is becoming evermore discriminating, said Schlanger, "we must devise ways and means of attracting more people to purchase our wares by doing the odd and unusual, and getting outside of the set routine for the selling of motion picture attractions."

Simons Boosts Trade Press
The importance of trade papers as a source of ideas for building ticket sales is being emphasized to exhibitors during MGM's Ticket Selling Workshops by Mike Simons, customer relations chief. Simons informs attending theatremen that there is a business-booster workshop going on in every issue of the trade press advising, "You can pick up valuable ticket-selling help by reading them regularly. We recommend that you do so."

(Continued on Page 22)
What the Showmen Are Doing!

(Continued from Page 21)

Top: (l-r) Mrs. and Mr. Ella Kazan, producer-director of WB's "East of Eden", and Mrs. and Mr. John Steinbeck, author of the best-selling novel from which the CinemaScope was made.

Center: (l-r) Mr. and Mrs. Samuel L. Schneider, vice president of Warners; distribution chief Ben Kalmenson checks Milton Berle's tickets. Bottom: (l-r) Celebrity usherettes Neva Patterson, Denise Darcel, Maureen Stapleton, Beatrice Straight, Mrs. Fleur Cowles, Mrs. William Rhinelander Stewart, Margaret Truman part of the star-spangled corps who directed premiere audience to seats.

Page 22  Film BULLETIN  March 21, 1955

'Eden' Bow Draws Nation's Notables

Giving Warner Bros.' "East of Eden" one of the most distinguished and newsworth premieres of the season, Mort Blumenstock boxoffices tied in the debut with a benefit for the Actors Studio. Result was the opening of Elia Kazan's CinemaScope.

All facets of the premiere were handled in the grand manner with notables, such as Margaret Truman, Mrs. Alfred Gwynne Vanderbilt and Marlene Dietrich, serving on the corps of celebrity usherettes who guided the star-studded assembly to seats.

In addition to the wealth of newspaper and magazine publicity Warner showmen generated for "Eden", they set up extensive television and radio coverage of the event. Four networks and six different programs spotlighted opening festivities, both at the Astor Theatre and at the Sheraton Astor Roof where an after-theatre supper and "stars-in-person" entertainment was held.

A live telecast featuring on-the-spot then trefront interviews with arriving celebrities was m-c'd by Martin Block; film coverage was made for a feature on Dave Garroway's "Today" program, and part of Steve Allen's "Tonight" video show originated from the after-premiere party.

Result: A rousing selling job which should help pave the way for busy boxoffices whenever "East of Eden" is played.

Tremendous crowds rock police barricades for a glimpse of glittering array of notables from the world of entertainment and society who attended the Elia Kazan production's benefit debut.

(Continued on Page 25)
Detective captain, Cornell Wilde, (right) awaits burlesque beauty who is an important link in crime syndicate's operations. Insets: (Top) Wilde begins to move in on ganglord Richard Conte, seated, and his lieutenant, Brian Donlevy. (Center) Strongarm boys put the pressure on society girl, Jean Wallace. (Bottom) Conte and his henchmen torture Wilde by plugging a hearing aid into his ear and "rattling his brains."

**"The Big Combo"**

Lusty, melodramatic entertainment, "The Big Combo" recounts the dogged efforts of a detective captain (Cornell Wilde) to smash a crime syndicate. Action elements are heightened via a romance between Wilde and Jean Wallace, a thrill-seeking society girl caught in the syndicate's web. Out to get Richard Conte and his lieutenant, Brian Donlevy, who control a vicious underworld ring, Wilde is thwarted in his efforts until Wallace suddenly makes a break to escape Conte's influence. From her, Wilde learns that Conte has a wife whom he committed to an insane asylum because she witnessed one of the ganglord's killings. Finding the woman, Wilde begins to rock Conte's empire and the syndicate boss slaughters his henchmen in a futile effort to escape the law.

(continued on next page)
SHOCK ANGLES SELL ‘COMBO’

In “The Big Combo” Allied Artists gives showmen a rough, tough, sexy melodrama that has plenty of those exploitable ingredients. The AA boxoffice, under the direction of ad chief John C. Flinn, have developed a slam-bang double-barreled campaign—one aimed to sell the crime angle, the other featuring the torrid romance and drama. You take yer chere.

“The Big Combo” is an exploitation natural, it could easily rack up surprising grosses in situations where showmen utilize the lusty newspaper ads and other accessories illustrated in the pressbook.

Admittedly, “The Big Combo” is not exactly family entertainment, but the sensational operations of a crime syndicate, plus the lurid implications of a three-sided romance (cop-wayward girl-gangster), provide innumerable angles for developing high-powered, business-generating campaigns.

In addition to the emotion-jolting ads and the striking Photo News Flash (illustrated below), AA exploiteers have made available a sock 4-page tabloid piece sure to stimulate imaginations wherever circulated. Photo art is effectively set off with provocative catchlines like: “Girl Confesses Life With ‘Big Combo’ Boss!” The lithos are exceptionally powerful, especially the 24-sheet. An effective cutout can be made from the portion that shows Cornell Wilde and Jean Wallace caught in the big hand of the syndicate boss.

The pressbook suggests a Movie Memory Contest. A list of former pictures with the word “big” in the title is circulated together with the name of the film’s star as a clue. Contestants are asked to supply the word following the adjective “big” in each listing “The Big . . . .”, Humphrey Bogart (Sleep). An effective gimmick, which should also be good for a few laughs around town, is to announce that a distinguished-looking man, dressed conservatively, and carrying a brief case will appear in downtown streets at specific times. The first person to identify him as “the brains behind the Big Combo” will be declared winner. Tie-ins on the stunt can be made with newspapers and merchants.

Pressbook also offers these sure-fire showmanship suggestions:

1. Exhibition of modern crime detection equipment in lobby or store window. Set newspaper interview for police chief or head of detective bureau.

2. Herald inserts in crime mags. Promote back issues of crime or detective mags from local distributor for giveaways, with sticker on cover containing picture credits, theatre name, playdates.

3. Set up fingerprint station in lobby, with background of genuine “wanted” police posters, plus production stills. Small fry, especially, will get a bang out of being fingerprinted.

GIRL CONFESSES LIFE WITH ‘BIG COMBO’ BOSS

City Crime Barons Exposed! Racket King Pin Sought!

This photo news flash herald is an important item for building want-to-go-see interest. Provocative, hard-hitting scenes in the 18” x 14” bally piece are sure to grab attention wherever displayed. They are available free from Allied Artists exchanges, and are excellent for use in conjunction with window displays, co-op merchandising campaigns. Displayed in hotel lobbies, on newsstands, bus and railroad stations, they are sure to stop traffic and hype box-office action. The pressbook advises that the supply of these bally bulletins is limited, but exhibitors can, at reasonable cost have them reproduced in offset. Reduced in size, they will also make effective handouts and door-hangers.
Saturday’ Junket Nixed

20th Century-Fox exploiteers were forced to cancel their “Violent Saturday” premiere in Lancaster, Pa., but the whole affair set off a gusher of publicity indicating that being “canned in Lancaster” may well have the same effect as being “banned in Boston”, insofar as public interest is concerned.

Because the CinemaScope involves an unusual premium, the heart of the Amish country was chosen for the premiere. Charles Sinfield’s boxoffice officers had lined up a few bushels of stars and celebrities to make the trip, and a gala time was planned for all. At the last minute, however, Lancaster city fathers burst into newspaper headlines with the claim that the CinemaScope was “too exy” and “to violent”, and might offend the plain people, as the Amish are known.

20th-Fox officials were surprised by the city’s action, pointing out that treatment of the Amish in “Violent Saturday” was “very complimentary.” The premiere might be switched to Bisbee, Arizona, where the picture was filmed.

Sam Levin, manager of the Roosevelt Theatre in Chicago, used this eye-catching prison float for a sock bally campaign on UA’s “Black Tuesday.” The caged “killer” was mounted on a sound truck and toured the downtown district for three days in advance and on opening day. Loud speakers hipped attention with siren noises and pistol shots. The “prisoner” also made a round of TV appearances on behalf of the Edward G. Robinson film.

Lichtman Urges ‘Scopic Trailers

In releasing the results of a survey of CinemaScope equipped theatres, 20th-Fox distribution chief Al Lichtman said that in many situations 2D trailers are being used by exhibitors to advertise CS productions. In a letter to Fox division and branch managers, Lichtman termed the condition “using a midget to sell an entertainment giant.” He urged exhibitors to correct the situation by employing the “exciting and wonderful” CinemaScope trailers now available.

Concessions Booster Stunt

The Messenger, house organ for the Commonwealth circuit in Kansas City, advised its managers of a cute gimmick which could be used to boost concession sales. As a case in point, the Messenger told of a grocer who kept an alarm clock ticking away beside the cash register. The alarm was set to go off periodically and the customer being checked at the register at the moment the bell rang got some of his groceries free. This stunt could easily be adapted to hypo action at theatre concession stands.

Columbia’s “Long Gray Line” triggered some smart action on the showmanship front in its opening runs around the country. From top: Crowds jam into the St. Francis in San Francisco on opening day; a military window display set up by Boston exploiter Carl Fasick to fanfare the “LGL” premiere at the State and Orpheum Theatres; Lester Wurtele, Columbia’s Philly branch manager, welcomes two of the army officers who cooperated in local bow of the CinemaScope, and Columbia star, Robert Francis, is mobbed by teenagers during p. a. at the Rivoli, Toledo.

Catchline of the Issue

“I never thought much about being a girl until I learned from a man what a wonderful thing it was to be a woman!”—A MAN CALLED PETER (20th Century-Fox).

These are samples of the ads on 20th-Fox’s, “A Man Called Peter,” especially created to reach religious and lay leaders, and congregations, who know and loved Peter Marshall. The ads will run in top religious and church publications like Christian Herald, Presbyterian Life, Christian Advocate, and The Lutheran.
Studio Size-ups

Continued from Page 15

To be made simultaneously in CinemaScope (and Color by Deluxe) are now in various stages of production here. The list:

“House of Bamboo” (Robert Ryan, Robert Stack, Shirley Yamaguchi)—Buddy Adler producer, Samuel Fuller director—story about the cooperation of the U.S. military forces in occupied postwar Japan, is now at the studio after six weeks’ shooting in Tokyo and will be finished the end of this month; “How to be Very, Very Popular” (Betty Grable, Robert Cummings, Sheree North)—Nunnally Johnson producer-director—story of two strippers who witness a murder and their flight from the scene, will end about April 4; “Sir Walter Raleigh” (Bette Davis, Richard Todd)—Charles Brackett producer, Henry Koster director—is the first picture Miss Davis, who plays Queen Elizabeth, has made in three years; “The Left Hand of God” (Humphrey Bogart, Gene Tierney)—Buddy Adler producer, Edward Dmytryk director—story of an American flier in China who escapes from trouble with a war lord by donning priestly garb; “A Many Splendored Thing” (William Holden, Jennifer Jones, Gloria Grahame)—Buddy Adler producer, Henry King director—the romance of an American newspaper man and a Chinese woman doctor—company is back here after spending a month in Hong Kong; “Seven Cities of Gold” (Michael Rennie, Richard Egan, Rita Moreno)—Robert Webb and Barbara McLean co-producers, Webb director—is story of Father Junipero Serra, founder of California’s missions, and will be made entirely in Guadalajara, Mexico.

Two more “Scopics” are due to start soon: “The Tall Men” (Clark Gable, Jane Russell, Cameron Mitchell)—William Bacher and William Hawks producers, Raoul Walsh director—story of a cattle drive from Texas to Montana. The second unit is back from that area, where it spent nine months shooting backgrounds to cover all seasons. “Pink Tights” (Sheree North, Virginia Mayo, Dan Dailey)—Samuel G. Engel producer, Henry Levin director—is the much-publicized musical which was scheduled for Marilyn Monroe a few months ago.

In the more distant future, Buddy Adler will start “The Camp Follower,” which this studio has reactivated for Tom Ewell to star, with Frank Tashlin directing.

Dorothy Dandridge, sepia star of “Carmen Jones,” has been given a long-term contract.

20th’s TV production goes on apace. Sid Rogell, executive production manager, announced that the studio’s subsidiary, TCF Television Productions, Inc., would start immediately an anthology video show, including a series of 30-minute programs featuring “big” names. In addition, he added, his company would use for television many fine story properties it already owns. Re-tooling of the old Western Avenue lot is in progress, as well as the conversion of one of the larger stages into a theatre to accommodate audiences who like to view a live show.

UNITED ARTISTS

Flock of Star Producers Gives UA Name Significance

This company really is living up to its name. Following on the heels of Burt Lancaster, Kirk Douglas, Henry Fonda and other stars who have their own producing companies and release through United Artists, recent weeks have seen a host of other stellar personalities joining the UA rank: Robert Mitchum has formed DRM Productions and will make five pictures over five-year period, starring in three himself; Joan Crawford will make six pictures under her own banner over a six-year period, also starring in three; Rita Hayworth and Dick Haymes, whose Crystal Bay Producer will distribute its first two pictures through UA, has Haymes producing both and possibly co-starring with Miss Hayworth in one. Frank Sinatra plans to make five pictures in five years; Cornel Wilde’s Theadora Productions is making “Storm Fear,” with Wilde starring.

Now shooting for this company are “The Brass Ring” (Farley Granger, Anthon Quinn, Ann Bancroft)—Edward Small producer, Maxwell Shane director, and “The Deadly Peacemaker” (Robert Mitchum, Jack Sterling) and “Samuel Goldwyn, Jr. produce Richard Wilson director.

Two April starters are “The Big Knife” (Jack Palance, Ida Lupino, Shelley Winters)—Robert Aldrich, producer-director—which has a Hollywood locale and tells of a star fight to save his self-respect, and Bryna Pro

SHOWMEN . . .

What Are YOU Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our

What the Showmen Are Doing!

EXPLOITATION & MERCHANDISING DEPARTMENT
**Studio Size-ups**

*Coming locale high role break Sacramento still yarn the color-*

The crippled shows the tense Rosenberg Cohen would fter "Stranger"—

“The Indian Fighter” (Kirk douglas)—William Schorr producer, Andre Tosh direction, which goes on location next month.

Coming up next summer and fall are two ech—Lancaster productions: “Trapeze” (Jurt Lancaster, Gina Lollobrigida)—Carol eed director, which will be filmed in urope, and “Elephant Bill,” based on a ook about the British Army, to be produced in Burma next November. Another all starter will be “The Way of an Eagle,” second Russfield Production, starring Jane Russell and Jeff Chandler, if he can be borrowed from U-I.

Stanley Kramer’s “Not as a Stranger” Bob Mitchum, Olivia de Havilland, Frank inatra) will be released in July or August, fter which the producer-director will make *The Pride and the Passion* in Spain.

**UNIVERSAL-INTERNATIONAL**

**Employment at Peak Here**

Five Features Now Shooting

Although the production pace of former ears has slowed down somewhat here, J-I is still running ahead of most other studios in volume.

Right now, employment has reached an all-time high with 2238 employees on the payroll. Set workers are now divided into three shifts working around the clock. Studio’s roster of producers, directors and writers also is at a high level; the actor ist shows 37 stars and featured players under long term contract and more than 10 other names to have single or multiple picture commitments.

Studio set another record in promotional activity for film premieres by sending twelve personalities to 75 cities for the opening of five pictures in the last two months. This company has always believed in the efficacy of the personal appearance and its young contract players have even been tutored in the art of making friends of the press and influencing audiences. Several have thus started the avalanche of fan following which increased box-office takes and precipitated their own careers.

Five feature are now shooting on the lot: “The Spillers” Technicolor (Anne Baxter, Jeff Chandler, Rory Calhoun)—Ross Hunter producer, Jesse Hibbs director—a yarn of the Alaskan gold rush; “The Rawhide Years” Technicolor (Tony Curris, Colleen Miller)—Stanley Rubin producer, Rudolph Mate director—frontier justice in the 1850’s; “There’s Always Tomorrow” (Barbara Stanwyck, Fred MacMurray, Joan Bennett)—Ross Hunter producer, Douglas Sirk director—a modern romantic triangle; “Fancis in the Navy” (Donald O’Connor, Martha Hyer)—Stanley Rubin producer, Arthur Lubin director—probably last of the series; “The Second Greatest Sex” CinemaScope & Technicolor (Jeanne Crain, George Nader)

—Albert J. Cohen producer, George Marshall director—a musical against background of Kansas in the 1880’s.

Jeff Chandler has been set as the star of the biggest and most expensive picture in this studio’s history, “Away All Boats,” to be made in Technicolor, mostly in the Carribbean Sea during gigantic Navy maneuvers which will be included in the film, with Navy cooperation. Howard Christie will produce, Joseph Pevney direct this picture, which starts April 13. Budget is expected to hit $2½ million, tops for this company.

Also coming up: “Better than Before” Technicolor (Rock Hudson)—Albert J. Darker producer, Jerry Hopper director—due to roll April 4: “Fort Starvation” Technicolor (Richard Widmark)—Aaron Rosenberg producer, John Sturges director—to start April 10.

**WARNER BROTHERS**

Warner Using TV Names To Boost Theatre Boxoffice

Jack Warner is rather shrewdly capitalizing TV personalities for movie theatres. As if to prove, during the general hubbub on the subject, that union between motion pictures and television is possible and profitable for theatre exhibition, Warners recently announced that it would start production in the near future of “The Lone Ranger” as a theatre film, based on the 22-year-old western thriller of the same name to television, radio and comic strip, with a reputed pre-sold audience of 90 million persons weekly.

Another product of television, Jack Webb, is heading his own company, directing and starring in his second theatre film on this lot. It’s called “Pete Kelly’s Blues” CinemaScope & Warner Color (Webb, Janet Leigh, Edmund O’Brien, Ella Fitzgerald)—story of the jazz era in New Orleans. Webb, who will be seen for the first time in five years in a role other than that of Joe Friday in “Dragnet,” took his company on four weeks’ location in the Louisiana city. Musical numbers are now being recorded and shooting at the studio resumes March 21.

Other pictures new in production: “Blood Alley” (see Blue Chip Production); “Illegal” (Edward G. Robinson, Nina Foch, Hugh Marlowe)—Frank P. Rosenberg producer. Lewis Allen director—a district attorney sends wrong man to the chair, becomes a criminal attorney to atone; “Jagged Edge” CinemaScope & Warner Color (Jack Palance, Shelley Winters, Loli Nelson)—Willis Goldbeck producer, Stuart Heisler director—a gangster falls in love with a crippled girl and reforms; “The Animal World” Technicolor (all-animal cast)—Irwin Allen producer-director.

November


INDIANS \nNovember

EGE, THE \nNovember, Historical spectacle, Story of the Spanish "Lazarus of Africa," which persuade it's my best bet. 120 min.

December

LIPPERT

LIVER STAR, THE \nEdward Buchanan, Marie Windsor, in Chaney, Edgar Baree Lyon. Director: Richard Fleischer. Western. 90 min.

February

NO RELEASES

Comings

UNDER SOVEREIGNLAND (Jon Hall, Ray Montgomery, Marjorie Lord, Producer: Rudolph Flohthrom, Director: Sam Newfield, White on the trail of a missing man. 78 min.

JERRY WERE SO YOUNG \nScott Brady, Raymond Burr, in Chaney, Edgar Baree Lyon. Drama. 76 min.

February

COMING

IN STRIKE, Richard Denning, Gloria Jean, in Producer: Cy Roth, Drama. Commander of Navy jet plane training on carrier. 80 min.

Comings


METHO-GOLDWYN-MAYER

November


BAD DAY AT BLACK ROCK (John Sturges)\nProducer: Pandro Berman, Richard Burton, Anthony Quinn, Director: John Sturges. Drama. 96 min.

CREST OF THE WAVE Gene Kelly, Producer: Director: John Sturges. Musical. 120 min.

JUPITER'S DARLING, A (MGM)\nProducer: Pandro Berman, Gene Kelly, Director: George Sidney. Comedy. 93 min.


APRIL SUMMARY

Distribution schedules are organ on the slim side with only 24 new features presently slated for April release. It is interesting to note, however, that next month the wall carry the greatest number of CinemaScope films to date. Seven pictures, nearly one third of the total, will be omnibus. Metronome will bring March's "Summer" release, and the first of the six, each, with one each coming from Columbia, UA, and WB. Sixteen April features are in color.

Slated for distribution are:

8 Dramas 2 Musicals
3 Melodramas 3 Comedies
5 Westerns 1 Adventure
**January**


**February**

**TAZIAN’S HIDDEN PROVINCE**, directed by David Scott, Vera Miles, Producer Sol Lesser. Director Harold Schuster. Adventure, romance, western. Tazian becomes involved in wholesale slaughter of wild game for financial gain. 82 min. 2/1.

**UNDERWATER SuperScope Technicolor, Jane Russell, Gig Young, Vivian Blaine.** Directed by John Sturges. Action, intrigue and centers around hunt for sunken treasure. 99 min. 1/10.

**March**


**April**


**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1960**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1961**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1962**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1963**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1964**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**

**1965**

**January**

**February**

**March**

**April**

**May**

**June**

**July**

**August**

**September**

**October**

**November**

**December**
**April**

**A & C MEET THE KEYSTONE KOPS** Bud Abbott, Lou Costello, Fred Clark, Lynn Bari, Producer Howard Hawks. A Classic of the old school, the picture, released in Hollywood of the early 1900's and became an instant hit with the public, while tracking down the lid of $5000. 79 min. 8/2.

**FAR COUNTRY** The Technicolor. James Stewart, Ruth Roman, Barbara Stanwyck. Produced by Aaron Rosenberg, Director Anthony Mann. Outdoor Technicolor drama. A woman turns to thievery to help her dream of a better life. 82 min. 3/7.

**SIX BRIDGES TO CROSS** Tony Curtis, Julie Adams. Producer-director Robert Aldrich. Crime drama. A product of the slums in the depressed area, the men are happy to go straight after years of crime thru help of their own cop. 96 min. 1/18.

**March**

**CAPTAIN LIGHTFOOT** CinemaScope, Color, Vic. Mature, Richard Widmark, Howard Duff, Don DeFore, Joanne Dru, Directed by Vincente Minnelli. A war story, with Widmark as a officer of the pioneers in New Zeland. 82 min. 3/7.


**April**

**A & C MEET THE MUMMY** Bud Abbott, Lou Costello, Lou, Director Howard Hawks. The mummy is on the loose and the duo is called to shut him up. 82 min. 3/7.

**Coming**


**INTUITION** The CinemaScope, Technicolor, Burt Lancaster, Rosalind Russell, Directed by William Wyler. A detective branch of Royal tracks down a body and a soldier. 94 min. 3/7.

**RIPLEY, THE** Technicolor. Gregory Peck. Producer-clergyman and his family are piloting the plane in Burma and given over to the world thru contact with beautiful Burmese girl. 100 min. 3/7.

**May**

**Coming**


**The STRANGER** Burt Lancaster, Jane Wyman, Directed by Stanley Kramer. A drama of romance in France. 95 min. 2/13.

**November**


**This IS THE TECHNICAL** Technicolor. Martha Scott, Faith Domergue, Producer William Alland, Director Joe Sebring. Science fiction. Atomic scientist is kidnapped by North-Central Eastern, Vermont. Veteran Indian fighter is commissioned by President to negotiate between the warring indigenous Indian bands. In spite of peaceful efforts, the Indian leaders must reconcile within their laws and customs. 11/25.

**TO HER AND BACK** CinemaScope, Technicolor, Audie Murphy, Producer Aaron Rosenberg. Director Jesse Hibbs. Drama. Biographical account of Audie Murphy's experiences during World War II.
...AND RIGHT ON TOP OF WARNERS' SMASH

N.Y. ASTOR WORLD PREMIERE THE MICHIGAN, DETROIT ZOOMS AHEAD OF 'BATTLE CRY'!!!
Spring

PRODUCT PROSPECTUS

Bouquet of Orchids
Brighten Movie Season
The World's Most Dangerous Game Becomes A Top Boxoffice Event For You!

Lightning thrills... Thunder—filmed in MEXICO...land of a thousand moods and a thousand changing colors...from sunrise to sunset!...A Magnificent Attraction

Edward L. Alperson presents The Magnificent
Make the Pass of Death! Love as if there is no tomorrow!

"Do you have to drink to face the Bulls, too?"

"No, I respect the Bulls!"

Matador

Starring

MAUREEN ANTHONY
O'HARA · QUINN

in GLORIOUS COLOR in CINEMASCOPE

in the wonder of STEREOPHONIC SOUND

with THOMAS GOMEZ and Mexico's Top Matadors

Jesus (Chicho) Solorzano · Jacquin Rodriguez (Gachoch) · Rafael Rodriguez · Antonio Velasquez · Jorge (Ranchero) Aguilar · Felix Briones · Nacho Trevino

Directed and Story by
BUDD BOETTICHER · CHARLES LANG · CARROLL CASE

Screenplay by
"PRODIGAL" SHOWMANSHIP!

Big Promotion That Sells
M-G-M’s Giant Show!

From the enthusiastic Coast Theatre Previews it is obvious that this tremendous show, (two years in the filming and a fortune to produce) is destined to be a showmanship field day. M-G-M has used every resource of promotion to launch it in a big way.

ARMOUR’S BIG $100,000 PRIZE TIE-UP
Unprecedented publicity tie-up. $100,000 Prize Contest. 50,000 Armour & Company dealers spanning the nation get kits with 1-sheet for window display, streamers, data on contest. The First Prize, a completely equipped home will be shown for 17 days on NBC-‘TV’s “Home Show.” Six Dodge cars for weekly prizes offer continuous Dodge dealer tie-ups. Contest advertised in Life and many other top circulation publications, as well as on TV and radio and in newspaper co-op ads locally. 3,000 Armour field men will cooperate with theatres in promotion. Many other angles are described in “Prodigal” press-book.

TICKET-SELLING!
Here are the sensational materials to work with:

60 x 80 STANDEE
Exciting display for advance lobby sells bigness of spectacle, romance and feminine allure.

40 x 60 LOBBY MURAL
Full-color reproduction of big “Prodigal” painting for lobby and other uses.

THREE TEASER TRAILERS
Three flash color teasers, brief enough to slip into program several weeks ahead.

15 FOOT LOBBY STREAMER
Another fine special accessory for your lobby selling.

LANA TURNER POSTCARD
Lana Turner’s breath-taking “Prodigal” costume makes an attention-getting card for local mailing.

LIFE-SIZE LANA TURNER CUT-OUT
Eye-catching life-size Lana Turner photo in the much discussed bead costume for lobby cut-out.

ADVANCE VISUAL SELLING
M-G-M sent special “Color Photo-Viewers” and color slides to 600 newspaper and TV outlets to acquaint the nation’s best publicity sources with the magnitude of the attraction and the exotic appearance of Lana Turner.

TEASER 1-SHEETS MONTHS AHEAD
In many lobbies throughout America a special 1-sheet has carried the message: “1955 Is The Year of ‘The Prodigal’.”

LUX NATIONAL CAMPAIGN
A Lux tie-up with “The Prodigal” is carried to millions of homes by way of full page ads in the four big Sunday Magazine Supplements. This Week, Pictorial Review, American Weekly and Parade.

GENERAL MILLS 250,000 PACKAGES
Enclosed in 250,000 Kix Cereal boxes is a “Prodigal” tie-up sponsored by General Mills.

LUSTRE CREAM IN NATIONAL MAGAZINES
Full page ads in Life and 19 leading national publications give terrific circulation to “Prodigal” in the Lustre Cream tie-up.

COSTUME TEASER FOR EDITORS
One of many space-getters was sending one bead from Lana Turner’s “Prodigal” costume in a small box to editors from Coast to Coast.

"HUMAN WHEEL OF FORTUNE" FLOAT
One of the most unusual and most expensive travelling promotions is “Wheel of Fortune” float with its beautiful girls. It will cover 35 to 40 key cities spreading publicity everywhere therefrom.
A FULL-PAGE, FULL-COLOR AD IS JUST PART OF THE BIG PROMOTION!
It Appears in American Weekly, Sunday Supplement, May 8th Issues

Albany Times-Union
Baltimore American
Boston Advertiser
Buffalo Courier-Express
Chicago American
Cincinnati Enquirer
Cleveland Plain Dealer
Corpus Christi Caller-Times
Dallas Times-Herald
Detroit Times
Houston Chronicle
Huntington, W.Va. Herald-Advertiser
Knoxville Journal
Los Angeles Examiner
Miami Herald
Milwaukee Sentinel
New Orleans Item
New York Journal-American
Philadelphia Bulletin
Pittsburgh Sun-Telegraph
Portland Oregonian
St. Louis Globe-Democrat
St. Paul Pioneer Press
San Antonio Light
San Francisco Examiner
Seattle Post-Intelligencer
Syracuse Herald-American
Washington Post & Times-Herald
Wichita Beacon

Also, in Parade, Sunday Supplement, May 15th Issues

Akron Beacon Journal
Albuquerque Journal
Allentown Call-Chronicle
Augusta Chronicle
Baton Rouge Advocate
Beaumont Enterprise
Boston Post
Bridgeport Post
Charleston, W.Va. Mail
Chicago Sun-Times
Columbus, Ga. Ledger-Enquirer
Columbus, Ohio, Citizen
Denver Rocky Mountain News
Detroit Free Press
El Paso Times
Erie Dispatch
Evansville Courier & Press
Fort Wayne Journal-Sentinel
Fort Worth Star-Telegram
Greenville, S.C. News
Harrisburg Patriot-News
Hartford Courant
Indianapolis Times
Jackson, Miss. Clarion-Ledger
Knoxville News Sentinel
Little Rock, Ark. Gazette
Long Beach, Calif. Independent-Press-Telegram
Long Island Press
Macon Telegraph & News
Madison, Wis. State Journal
Newark Star-Ledger
New Bedford Standard-Times
Oakland Tribune
Pasadena Star-News
Peoria Journal-Star
Portland, Me. Telegram
Roanoke, Va. Times
St. Louis Post-Dispatch
St. Petersburg Times
San Diego Union
Scranton Scrantonian
Sioux Falls, S. D. Argus-Leader
Syracuse Herald-American
Tucson Star
Washington Post & Times-Herald
Wheeling News-Register
Youngstown Vindicator

Also, in Independent Sunday Supplements Appearing At Playdates

Denver Post
Louisville Courier-Journal
Atlanta Journal-Constitution
Des Moines Register
Minneapolis Tribune
Dayton News

Also, on May 15, N. Y. Daily News, Chicago Tribune, Philadelphia Inquirer

TEASER ADS!
Advance campaign in 31 top cities. 15 insertions in each newspaper averaging 125 lines per insertion.

MAGAZINES!
‘Picture of the Month’ and ‘Lion’s Roar’ columns in national magazines (Readership 109,261,300). Also Fan Magazines (Readership 10,979,200).

RADIO COVERAGE!
The “Blair” Bulk plan 3 weeks in advance in 41 markets with 12 one-minute spots weekly. Total 1,476 spots.

TV CAMPAIGN!
Spectacular TV footage radiating from 32 cities with 12 one-minute daytime spots weekly for 3 weeks. Total 1,152 spots per week.

GET PRESS-BOOK!
Order free from National Screen Service the big “PRODIGAL” press-book. This is the biggest picture ever produced in Hollywood and the press-book reveals most extensive campaign since “Quo Vadis.”
The Fan That Got Away

That baffling statistic known as the American Movie-Goer has established himself as the first order of business on the industry's Spring agenda. And with very good reason. For research studies aimed at clocking movie attendance in this, the so-called prosperity era of the motion picture business, point up the fact that our No. 1 problem is still The Movie Fan That Got Away.

Most of us by now are familiar with the oft-published comparison between average weekly movie attendance in bustling 1946 and "recovery" 1954—82.4 million vs. 49.2 million. But there are these more striking figures to be considered: (a) last year's average weekly theatre population gained but a paltry 3.3 million over the weekly figures of depression year 1953; (b) the population of the nation swelled by some 22.5 million since 1946. Well, we're not dead—but we're not robust, either.

The industry is not without recourse. COMPO has already set the stage for remedial action by bringing all elements of our industry to a head-on confrontation with the problem, and calling for united action by theatre and film interests alike to increase attendance. No enlightened film executive today denies that an audience drought, while first striking the organs of exhibition, is any less the problem of the production-distribution branches. Their help is essential, and it will be forthcoming, we are sure. The film companies are giving increasing evidence of their awareness of this by vast national pre-selling of their films.

Considerable progress along audience-building lines emerged from the recent COMPO-sponsored meeting in New York. That forum literally bulged with the richest crop of attendance-stimulating ideas heard in years. Out of this great cache of prospective programs much that is constructive in showmanship is bound to emerge.

A word of caution: The temptation is great to plunge forward with many boxoffice-stimulating projects. We suggest that it would be far better to concern ourselves with one or two major, nationwide promotions in order to insure optimum returns.

Let's not use buck-shot when an atom bomb is needed. Effective nationwide campaigns require tight, centralized control and this could not be possible if the industry undertakes half a dozen promotions at once. And, on the economic side, there is always the question of funds, which, as COMPO well knows, is always a critical issue.

The idea of a national audience poll is so loaded with showmanship ingredients that it must rank high on the agenda. At the very least, this project is calculated to inspire more movie talk among patrons than any stunt in some time. Whether or not the present time-table for voting—November 25 to December 7—permits enough time to realize full potential to be wrung from the project, let's plunge ahead with this one. Experience will iron out the kinks, if any.

The other plan involving special teen-age admission prices is also highly commendable. Findings of recent studies reveal that teen-agers are tied to the video tube far less than their elders. And psychologists tell us youth is the age of asserting independence, of seeking diversion free from strictures of homelife. These factors emphasize the availability of the vast youth segment of the population. But the hike in the price of a ticket is so precipitous when a youngster comes of boxoffice age that many cannot afford to meet the tariff. A special price that will attract these young people while they bridge the gap to real adulthood strikes us as smart business.

As for other avenues of audience-building, the most practical course calls for trial and experimentation by individual theatreman. They should install as many attendance-boosting plans as possible, purely on the basis of self-interest and competition—then offer the successful one to the industry at large.

As a natural corollary to this would follow regular seasonal meetings attended by all industry leaders for the purpose of exchanging ideas and airing results. In this manner, the most successful projects—thoroughly pre-tested and with the mechanical and administrative bugs removed—could be quickly introduced into the national scene.

In this way we can move effectively and vigorously to recapture The Fan That Got Away. Required is only a community of effort by men with a definite community of interest.

(Continued on Page 8)
Viewpoints

The Oscars

Second guessing is fun—all rules of decency and sportsmanship to the contrary. Therein lies the great commercial value of the Academy Awards. An estimated 55 million TV viewers (to say nothing of radio) suggests 27.5 million heated arguments. Disagreements of this type sell movie tickets. We should like to bestir the frothing waters further.

Oscar—Best Motion Picture: "On the Waterfront" dominated the Oscar's waterfront so completely one conclusion fairly screams for attention. This film was not adapted from a novel, play, magazine story or elsewhere. It was a distinct motion picture achievement. The screen is a unique and singular medium, and the industry may well benefit accordingly by fashioning more of its product to its own peculiar scope, form and personality.

Oscar—Actor: It was worth handing Marlon Brando the prize just to see him excitedly canter up to the podium, thereby dispelling stories of his aloofness to such industry matters. This electric young man has been a bridesmaid too long.

Oscar—Actress: The Kelly named Grace will set off more arguments than the White House squirrels, thanks to her cool queenliness. One cannot shunt off the feeling that Miss Kelly's Oscar was earned partially by the refreshingly well-scrubbed personality she brings to a screen in which such quality is all too rare. Yet there can be little contention that she is a consistently superior performer. However, we would have given the Oscar to Judy Garland, whose reading of "A Star is Born" crackled like a bundle of naked high tension wires. For sheer, untrammeled energy and virtuosity, Judy rated the Oscar.

Oscar—Direction: Elia Kazan is a genius who can do no wrong—when he is right. "On the Waterfront" proved he will never be president.

Oscar—Story and Screenplay: Few can challenge the brilliance of Budd Schulberg's incisive writing of the longshoreman's epic. He proved Hollywood is capable of blending the outspoken social message with pure entertainment and showmanship and stirring the batter to top boxoffice.

Oscar—Male Supporting Actor: Edmond O'Brien, who doesn't really look the type, is guilty of no less than grand larceny in purloining the Oscar from poor Rod Steiger, brother of "On the Waterfront."

And before we forget, a great big Public Relations Oscar to Bob Hope for making this year's Academy Awards show the finest job of selling movies to America that has yet come over the airwaves.

On The Air

This is a regular new Film BULLETIN feature—a report on television and radio in their relations with the film industry.

Big Night for Movies

It is a big night for Hollywood, and for the film industry, when the Academy of Motion Picture Arts and Sciences comes up with a program that matches, in quality and public interest, what is expected of a television presentation put on by experienced show people. They came up with just such a show this time.

It was a fine show, moving quickly and smoothly, with Bob Hope doing a splendid job in his m.c. role. Hope kept things rolling with consummate skill. He filled in the pauses, never allowed the proceedings to lag, and set a welcome tone in the program with his easy-going, relaxed humor, counterpointing the tension that was in the air. Most important, it was a truly exciting event. All the glamour and intrigue of movie-making in America is focused in this event, and a show that can boast the appearances of Hope, Kelly, Crosby, Brando, Dandridge, et al, is indeed, a glamorous show. For anyone remotely interested in the movie world, it must have been an exciting evening. Apparently, the general public loved it.

There were many fine touches—Eva Marie Saint's truly charming acceptance of her award, the wonderful dialogue that Hope brought into play with Crosby, Bogart, and Brando, and the fine "coincidence" of having Brando present Kazan with an award.

The plain fact is that Hollywood couldn't have done a much better selling-job than they did. They advertised the award presentations as one of the biggest events of the year; they matched that with a TV show that was just about the best of the year.

If any additional evidence was needed that TV is a wonderful advertising and public relations medium, of which the movie industry should make much greater use, it was furnished on the night the "Oscars" were awarded.
If your beneficence suffered a running unfil this late chilling winter, be of good heart. The frost is off the pumpkin. Vernal equinox, 1955, carries to exhibitors every wellness chance of short. It carries a period of bubbling with fads of optimism. And well it might, for the film in this glorious spring is alive with a promise that may well galvanize movie business to its greatest heights in over a decade of woe- times. Let’s examine the evidence.

**EXHIBIT A** Miss Escud also from the Home. With Easter signaling the outpouring of Mr. and Mrs. America from their homes, the family becomes fair game for movie business. The good people, called with the long winter siege by television and the elements, are out in the open where movie lures can reach them.

**EXHIBIT B** Product Instead of Processes. A year ago, the theatremen were plagued by doubts and uncertainty about the technological revolution. Undoubtedly the big screen stimulated plenty of public interest, but now we’re back to essentials—the pictures. And this promises a revival of basic showmanship.

**EXHIBIT C** Renewed Interest in Movies. People are talking about movies once again. They are re-discovering the magnific- ent entertainment on the big, wide motion picture screens—enhanced marketplace by comparison with the living-room fare—and they’re talking about it.

**EXHIBIT D** Outstanding Product. The cumulative effect of improvement in Film product during the past year or so should reach fruition this Spring. Warm weather days are no longer the seasonal stepchild. In the Television Age, Spring and Summer have become the Big Movie Seasons of the year.

It is to stimulate and encourage the most active and aggressive type of showmanship that Film BULLETIN offers its SPRING PRODUCT PROSPECTUS. We have attempted to present at complete a picture as is possible at this time of the tools with which the showman has to work—his forthcoming product and the adver- tising, publicity and exploitation plans for it by both film and theatre experts.

**A SOLDIER OF FORTUNE**

*BENJAMIN FORRESTER as Captain Fredrick Morgan; HEDDA HOPPER as Josie Morgan; MARGARET WISE as Julia Morgan; RAYMOND MASSEY as Charles Morgan

Edward Gable, and action and suspense are the potent interface combinations in this Film BULLETIN. Itstands as a real showmen’s boost. Based on the novel by Erskine K. Caldwell, the story is a natural for the stage's brand of presentation, and director Mervyn LeRoy has put the ingredients into the showman's elements. Gable, as advertis- ing man about to enter a book dishonestly, sets up a little empire of his own in Hong Kong. When Miss Caldwell returns looking for her street brothel, Gable offers his help—to return for favors. As they agree, their relationship deepens into a tense romance. He takes off on a mission to wrest the husband from Claire Trevor, to such he will not dare to compete with a "ghost" for May Maw's heart. In a danger-filled offer, he sustains his name. In the street brothel, where hundreds of Chinese females pour while selling Red garments. The revelation that she can never have his happiness with her husband brings her with the promise that they will be together in the future. Producer Brougham and director have caught the public's attention to Gable's presence in China.

**BOUQUET OF ORCHIDS**

Brighten Movie Season

**TURN HERE**

For A Glimpse of the GREAT...

**BIG... WIDE...**
Two of the most popular names in dancing entertainment, Fred Astaire and Leslie Caron, and a sure-fire Cinderella story (originally made in 1931) chock-full of amusing episodes, gives "Daddy Long Legs" a high rating on the Spring schedule. Added assets, boxoffice-wise, are the names of Terry Moore and Thelma Ritter, a lavish CinemaScope production by Samuel G. Engel and the direction of Jean Negulesco, who can whip up a delectable froth. Musical production numbers run the gamut of dance techniques from ballet to sluefoot, form an integral part of the story. Astaire, loaded scion of a famous family, is charmed by the French orphan Caron, adopting the 18-year-old anonymously and bringing her to the States. In college, she adores her unknown guardian, but never gets to meet him as such, Astaire trying to win her affection on his own merits. After a round of masquerades and misunderstandings, the pair declare their love, dancing off to happiness.
"THE GLASS SLIPPER"
Metro-Goldwyn-Mayer

What a happy prospect this is for the Spring season! Gay, light "Lili"-like entertainment in beautiful color, "The Glass Slipper" gives the Cinderella story a humorous realism with delightful twists. And it's superb sequences by the Ballet de Paris provide an added opulent optical feast. This should be both a class and a mass audience picture. The star-producer-director-writer team that made "Lili" have joined their efforts again for this one. As scripter Helen Deutch conceived it, all of the characters are represented and brought to life in play-it-straight style that makes the onlooker believe it really could have happened. Elfin Leslie Caron again displays her fresh charm. Michael Wilding as the Prince Charming will give his fans a surprise with his terpsichorean efforts, and the Ballet de Paris is an integral part of the film to ensure the finest in dance performance. Edwin H. Knopf has endowed the film with a lavish production.

"SUMMERTIME"
United Artists

The Arthur Laurents stage success, "The Time of the Cuckoo," has been given deluxe screen treatment by Ilya Lopert in this bitter-sweet romance. Katharine Hepburn seems an ideal choice as the not-so-young American secretary who comes to Venice as a tourist without a past and goes home a woman with heart-lifting, heart-breaking memories. Filmed in Venice in Eastman Color under the feather-touch direction of David Lean, "Summertime" is a study in contrasts between American ethics and Continental thinking. It traces the touching humor with which Miss Hepburn is introduced to the broad interpretation of love by the Europeans, personified by handsome Rossani Brazzi. As she gives her heart to the brash Venetian, she finds terrible disappointment in the realization that he is married and a father and completely realistic about his fling with her. She comes to realize that this is a way of life, that the romance she has gained could only be a fleeting treasure, and returns richer in womanhood.
An outdoor chase melodrama in which the weapon in the title plays a key role, Allied Artists’ "Shotgun" stands high in the action class on the basis of story and cast. Good action values in stars Sterling Hayden, Yvonne De Carlo and Zachary Scott, gruesome Apache torture traps and a climactic shotgun duel staged by the Indians with their captives as principals, portend plenty in the thrill department. Hayden, a U.S. deputy armed only with a shotgun, grimly stalks killer Guy Prescott, similarly armed. In Indian country, Hayden is joined by beautiful, fiery half-breed De Carlo when he releases her from an Apache snake trap, and by Scott an unsavory gunman. The latter meets his death when Indian arrows pin him to a tree, and the girl is captured. Hayden boldly enters the Apache camp, finds Prescott also a captive of the Indians. Ordered to a duel as their price for freedom, with their shotguns as weapons, stalker and hunted face each other. Panic-stricken, Prescott bolts and is slain as a coward by an Apache spear in his back.

"THE END OF THE AFFAIR"
Columbia
Deborah Kerr, Van Johnson, John Mills, Peter Cushing.
Produced by David Lewis. Directed by Edward Dmytryk.

There is much about "The End of the Affair" that promises quality and boxoffice: the talents and popularity of stars Deborah Kerr and Van Johnson; a poignant, turbulent love story from the best-selling novel by Graham Greene; ace director Edward Dmytryk, and—don't underate this—a sock title. A study in jealousy and its ravages, wartime London provides the background. Thrown together by the blitz, writer Johnson and Miss Kerr, married to ministry official Peter Cushing, fall unwillingly but desperately in love. Despite the woman's deep love for him, Johnson is tortured by doubts, even to the point of suspecting her grief at his apparent death in a bombing is regret that he has survived and confronts her. He begins to hate her, employs a private detective to report her every move. As her love for him draws her to the point of renouncing her husband, the latter's need for her when he learns of her illicit affair and Johnson's frantic hounding sets firm her resolve to be rid of her lover. Too late Johnson realizes he lost a great love because of his lack of faith.
THE NEXT ATTRACTION AT THE CAPIT

GREGORY PECK

A GIANT PERFORMER ON THE SCREEN AND AT THE BOXOFFICE!

IN HIS GREATEST PERFORMANCE SINCE "DAVID AND BATHSHEBA" AND "THE SNOWS OF KILIMANJARO"

"Should bring him another Academy Award Nomination!" — LOUELLA PARSONS
potentially explosive, spine-tingling adventure
of the jungles of Burma—

THE PURPLE PLAIN joins the Capitol’s Hall of Fame that includes “The African Queen,”
Moulin Rouge, “From Here to Eternity,”
The Caine Mutiny, “The Barefoot Contessa,” “Vera Cruz” and
The Long Gray Line—

and is in line to do the same kind of business as these all-time greats!

COLOR BY
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introducing
WIN MIN THAN

Screenplay by: ERIC AMBLER
Directed by: ROBERT PARRISH
Produced by: JOHN BRYAN
A J. Arthur Rank Organization Presentation
PRESENTED BY
Warner Bros.

STARRING
GREER GARSON
DANA ANDREWS

PRODUCED AND DIRECTED BY
MERVYN LE ROY

CINEMASCOPE
WarnerColor
Stereophonic Sound

CO-STARRING
CAMERON MITCHELL
LOIS SMITH WITH WALTER HAMPDEN
GONZALEZ GONZALEZ

STORY AND SCREENPLAY BY FRANK BUTLER

And the voice of FRANKIE LAINE
singing 'Strange Lady in Town'

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

when Santa Fe Brought with excitement
that Never Left
...because a Boston
let her Red Hair Flow
Texas leads the way with Texas-size jubilee pre-release premieres! In-person appearances of Greer Garson, Dana Andrews, Director Mervyn LeRoy, Gonzalez Gonzalez, and others! Big festivities lined up for big coverage via press, radio, magazines, TV and newsreels! More on this later!

Eyes on Austin April 12, San Antonio April 13, Houston April 14, Dallas April 15, Fort Worth April 16!
**The Prodigal**

**Business Rating 3 3 3**

Cinemascope spectacular will gross heavily in the general market. Highly exploitable biblical setting with emphasis on sex, violence. Turner and Purdom top name values.

Metro has turned out one of the most spectacular, most violent, and sexiest of all biblical pictures. Based on the story of the prodigal son, what this lacks in spiritual qualities, it makes up in sensuality and action—enough action to keep any moviegoer on the edge of his seat. Photographed in Cinemascope and Eastman Color, there is plenty for the eye to take in, as all the pagan rites of Bacchus and Astarte are celebrated. The film moves rapidly, from one action shot to another, sparing its audience nothing in violence and chilling brutality. With all its exploitables—Cinemascope, spectacle, sex, lush backgrounds and action—this big one will do well in the general market. The religious-minded family trade may not be receptive to the film’s treatment of a biblical subject. It’s not for the kiddies. Edmund Purdom plays the prodigal who leaves his father’s house in pursuit of the beautiful Lena Turner, pagan high priestess. His frank rejection of the pagan diety incurs the wrath of high priest Louis Calhern. Story line is filled out with incidents describing the temple ceremonies and the imprisonment of Purdom. Leading an uprising against the idol-worshippers, he succeeds in destroying the temple, killing Calhern, and sending Turner to self-destruction. The story concludes with his return home to the girl he left behind.


**A Man Called Peter**

**Business Rating 3 3 3 3**

Powerful mass audience appeal. Fame of novel and vast pre-release exploitation campaign will help this stirring human drama to big grosses.

Powered by a highly effective pre-release campaign, this 20th-Fox Cinemascope should roll up big grosses generally. Book from which it was adapted was for two years at top of best-seller list. In Cinemascope and DeLuxe color, which are used effectively, it gives a broad, sweeping, yet intimate, story of the life of Peter Marshall, who became U. S. Senate chaplain in his later years. Richard Todd ably conveys the man’s humanity and his common-sense approach to religion and life. It is the kind of personality that audiences will love. The family trade will be particularly receptive to this story of man and wife, liberally sprinkled with religious feeling and just plain sentiment. Despite its length and lack of action, the pace never lags. Henry Koster’s direction, as well as the playing of the large cast, are top-drawer. Plot traces Marshall from his youth in Scotland, when he reaches sudden conviction that his career is to be the ministry. In America, he meets Jean Peters, marries her, and is called to Washington’s New York Avenue Church. Story proceeds through his wife’s illness and recovery, and, finally, Marshall’s own death, always emphasizing his highly personal approach to religion and the difficulties his views sometimes cause him. The religious aspects are beautifully woven into the main human story.


**Cult of the Cobra**

**Business Rating 2 2**

Fairly engrossing horror yarn should attract action and mystery devotees. Good subject for ballyhoo houses.

The first horror melodrama in some time, this Universal offering should give lovers of the eerie a mild thrill. Based on the Oriental notion that certain humans can be metamorphosed into snakes, it never quite reaches a pinnacle of suspense or great excitement, but manages to be moderately interesting and fast-moving. Chief market figures to be action fans, who will like the Dracula-type fantasy. Faith Domergue conveys a sense of the ominous as the snake woman. Marshall Thompson and Richard Long are adequate in the featured male roles. Direction and photography are average. Six G.I.’s in Asia enter a temple where the cobra cultists are holding their rites. When one of them attempts to take a picture, a curse is placed upon them and one by one they die mysteriously. In America, Long begins to suspect that Domergue, who now lives next door to Thompson and himself, is responsible. Complication is that Thompson is in love with her. After four of the original group have been exterminated, Long gets proof that Domergue is indeed a lady-cobra killer. As she is on the point of murdering Long’s fiancee, Thompson breaks in and kills the snake which, in death, again assumes its womanly form.


**The Purple Plain**

**Business Rating 2 2**

Absorbing drama with fine production values. Acting and directing first-rate. Good entertainment for general market.

This J. Arthur Rank Presentation about a flyer in the Burma of 1945 has been given a fine production and comes off as a rather absorbing drama. Eric Ambler has supplied an above-average script, and the Technicolor photography is often brilliant. Gregory Peck plays the disturbed RAF pilot with his usual skill, and newcomer Win Min Than is very appealing as the Burma girl with whom he becomes involved. Film is tense from start to finish. Height of excitement comes when Peck, with co-pilot Lyndon Brook and passenger Maurice Denham, is forced to crash-land his aircraft in the middle of enemy territory. A full half-hour is devoted to his attempt to walk back through the desert to get help, with the injured co-pilot and the hysterical passenger. It is gripping narrative, expertly played and directed. The first half of the film is almost equally exciting, with Peck playing a disturbed pilot who has lost his wife in an air raid. Film opens with the brooding Peck, tired of life, risking needless danger in his flights. He is taken to a nearby missionary where he meets Win Min Than. She restores his interest in life, gives him something to look forward to. The rest of the film is concerned with the plane crash and Peck’s ultimately successful return to camp with Brook, Denham having killed himself.

"Marty"

Business Rating 3 3 3

uperb, production of human interest story. Fine for class, art houses. Strong exploitation, word of mouth will overcome absence of marquee names, lack of production values.

Paddy Chayefsky's now-famed TV play has been transferred to the movie medium with admirable success emerging as a realistic moving portrait of contemporary life in the big city. Produced on a very modest budget, it makes up in "heart" what it lacks in production values. Delbert Mann's direction is brilliant, Chayefsky's screenplay is of ward-winning quality, Joseph LaShelle's photography is not bad. Borgnine, in the title role, plays with delicacy and warmth a splendid performance. The full boxoffice potential will be realized only if theatremen exploit it properly. There are no marquee names and very little action, but he story is full of appealing, poignant human interest. Showmen will be wise to treat it as a unique offering. Word-of-mouth will carry it to surprising grosses.

Plot revolves about Borgnine, a 34-year-old, unmarried Bronx butcher, and his attempt to find happiness in an essentially unsympathetic environment. He meets equally arid, lonely Betsy Blair at a dance and the two are immediately drawn togethe. Climax of film turns on whether she will call her the next day. Realizing that this is his chance to escape from the life he's been living, and despite the unreasonable disapproval of his mother and friends, he makes the fateful decision to seek his future with the girl.

JA (Hecht-Lancaster), 93 Minutes, Ernest Borgnine, Betsy Blair. Produced by Arnold Hecht. Directed by Delbert Mann.

"This Island Earth"

Business Rating 3 3 3

Highly imaginative science-fiction entry which should bring good grosses generally, best in the action market. Strong on exploitables.

Universal has an entertaining, engrossing science-fiction melodrama. Strikingly filmed in Technicolor, "This Island Earth" provides colorful and exciting views of a flying saucer trip through outer space and the scenery of the planet Metaluna, while telling an imaginative tale of adventure in the unknown. William Allard's production is top-drawer and Joseph Newman's direction conjures up a wealth of fascinating, eerie atmosphere, while maintaining a good pace. Technical effects are first-rate. It rates as a lively boxoffice prospect generally. Metaluna's leaders enlist Earth's most talented scientists in their quest for atomic energy. They are to work on Metaluna, since the planet is involved in a war with its own enemies. Faith Domergue and Rex Reason are kidnapped and brought to agent Jeff Morrow, who takes them to Metaluna, where they become embroiled in combat with a Metaluna monster called the "Mutant." As the city crumbles under enemy attack, they leave in the saucer to return to earth. Morrow, switching his alliances, returns with them, but refuses to land on earth when they do. He ends up flying the saucer into the ocean.


"Interrupted Melody"

Business Rating 3 3 3

Rates higher for class houses. Heart warming, songful story of opera star Marjorie Lawrence. Strong appeal for all but action fans. CinemaScope and color plus factors.

Lovers of drama and music will applaud this fine CinemaScope-Eastman color offering. It is a colorful, heart-warming film biography of the life of operatic star Marjorie Lawrence. Eleanor Parker enacts with deep feeling and charm the role of the singer stricken with polio, who fights courageously to a comeback. Glenn Ford is appealing as her husband. Director Curtis Bernhardt always keeps the dramatic story line front and center, while weaving a large number of operatic sequences into the plot with skill and authenticity. The songs, arias and popular tunes, will delight all lovers of music. Jack Cummings' production is first-class, Eileen Farrell's voice is heard when Miss Parker sings "Interrupted Melody" it's a glowing, moving film that will stir all audiences. Story begins with Miss Parker in Australia and traces the rise of her career in Europe and the extraordinary success that she wins. When she becomes the wife of a struggling doctor (Ford), the conflict of their separate careers exerts pressure on their marriage. When she is stricken suddenly with polio, the agonizing illness brings husband and wife close together. At one point during her slow recovery, she attempts suicide. Squizzed on Ford's devotion, Parker makes comeback, singing at the Metropolitan in a wheelchair. In a beautiful concluding scene, she sings Isolde to the ringing applause of the opera audience.


"The Wayward Wife"

Business Rating 3 3 3

Italian, English-dubbed import good for art spots, OK duallers in urban areas. Gina Lollobrigida is chief exploitables.

Chief attraction in this Italian import is, of course, the glamorous Lollobrigida, who demonstrates that, given a serious script, she is quite a competent actress. Adapted from the novel by Alberto Moravia, the story pursues the Mme. Bovary theme of the bored wife, not understood by her husband, who takes up with a lover. With Miss Lollobrigida leading the way, the playing is uniformly good, direction skillful, photography excellent. Although the dubbed English language sounds forced occasionally, it is a fairly impressive production and should not only do well in the art houses, but serve well as a dualler in general big city situations. Story opens with Gin's murderous attack on friend Alda Mangini, and unfolds through a series of flashbacks that are very well handled. The unhappiness of her past life is convincingly revealed: her poverty set against her ambitions, her unfortunate marriage, her love affair, and the stranglehold of her lover, who attempts blackmail. At the end, husband Gabriele Ferretti realizes he has been at fault, forgives Gina.

On the basis of the stage success, the fascinating, offbeat theme, and stars Jose Ferrer and June Allyson, there seems to be little doubt that "The Shrike" looms as a well-aimed boxoffice hit. A shrike as you may know, is a little soft, downy bird with a long beak on which she impales her victims. This is the situation, a psychiatrist explains, that has brought Broadway stage director Ferrer to attempted suicide. The script traces step by step the marital difficulties that are destroying him, the gradual disintegration from promising success to a series of dismal flops, due to his wife's interference, her reading aloud critical pans for his scrapbook—all this under the protective guise of "helping" him. Just as he reaches the breaking point, the real meaning of her destructive protection dawns on her through the psychiatrist's aid, and the blocks to their love begin to be removed. This is a film that is sure to be talked about.

The personal story of one of the great living heroes of the U. S. Navy, Admiral John Hoskins, has the inherent ingredients for popular appeal that point to its choice as a headliner. His driving devotion to the Navy, the ferocious tenacity with which he struggles against being retired, even after the loss of a leg in action, his battle to overcome top-brass opposition to carrier-borne jets, his brilliant naval rescue feats during the Korean conflict, and his final renunciation of Navy honors to devote himself to proving to the war disabled that no physical handicap can overcome the spirit—all these make for powerful screen fare. Sterling Hayden is given one of the most challenging roles of his career in this John Auer production. He has fine supporting talent in Alexis Smith, Dean Jagger and Ben Cooper.
ALLIED ARTISTS

...the new major company explodes into ACTION...not plans or promises...but a powerhouse line-up of COMPLETED top "A" pictures packed with CINEMASCOPE, TECHNICOLOR and BIG STAR CASTS! Our answer to your product shortage is on the following pages.

Allied Artists is on the move, in the news, ready for boxoffice action!
"THE BIG COMBO can tap the big money that rewarded such smash films as ON THE WATERFRONT and DRAGNET. It has sock and shock!"

— HOLLYWOOD REPORTER

CORNEL WILDE
RICHARD CONTE
BRIAN DONLEVY
JEAN WALLACE

"You've got to go back to 'Scarface', 'Public Enemy' and the early Bogart pictures for a melodrama comparable to this. It's sexy, candid, convincing. Promises big returns."

— MOVIE PICTURES HERALD

Written by PHILIP YORDAN
Produced by SIDNEY HARMON
Directed by JOSEPH LEWIS

ALLIED ARTISTS...
EVERY HOUR WAS HIGH NOON FOR WYATT EARP!

CINEMASCOPE brings terrifying power to the high tension and blazing excitement of this blood-stained saga of an infamous sin town!

WICHITA

STARRING JOEL McCREE

ALSO STARRING VERA MILES - LLOYD BRIDGES
WALLACE FORD - EDGAR BUCHANAN - PETER GRAVES
with KEITH LARSEN - CARL BENTON REID - JOHN SMITH
A WALTER MIRISCH Production - Directed by JACQUES TOURNEUR
Story and Screenplay by DANIEL B. ULLMAN

PRINTED BY TECHNICOLOR

NEW BOXOFFICE POWER
...now he was like the others...ready to destroy any man or woman who got in his way!...

“Strong entry in any situation. Strong-arm violence... excitement and thrills!”
— SHOWMEN’S TRADE REVIEW

“Powerful...a production of extraordinary impact!”
— MOTION PICTURE DAILY

SEVEN ANGRY MEN

starring RAYMOND MASSEY DEBRA PAGET JEFFREY HUNTER

with LARRY PENNELL • LEO GORDON • JOHN SMITH

Produced by VINCENT M. FENNELLY • Directed by CHARLES MARQUIS WARREN
Story and Screenplay by DANIEL B. ULLMAN

ALLIED ARTISTS...
“Should pile up fine returns in all situations! Expensive, handsomely mounted production...forcefully told and well acted...exciting. Exploitation potential is high!”

— VARIETY

AN
ANnapolis Story
A WALTER MIRISCH PRODUCTION starring
JOHN DEREK · DIANA LYNN
co-starring KEVIN McCarthy with ALVY MOORE

COLOR BY TECHNICOLOR

Directed by DON SIEGEL
Story by DAN ULLMAN
Screenplay by DAN ULLMAN and GEOFFREY HOMES

NEW BOXOFFICE POWER
HOT-BLOODED KILLER and a FEMALE SADDLE TRAMP
...clashing, killing, hating, loving... in a searing blast of drama that strips
down to raw emotions and savage, desperate violence!

STERLING HAYDEN
YVONNE DE CARLO
ZACHARY SCOTT

"It's always open season on women like you!"

SHOTGUN

PRINT BY TECHNICOLOR

A JOHN CHAMPION Production
Directed by LESLEY SELANDER
Written by CLARK E. REYNOLDS and RORY CALHOUN

ALLIED ARTISTS...THE
DRENCHED IN BARBARIC TERROR!
RAGING WITH BRUTAL PASSIONS!
BIG AS ONLY CINEMASCOPE CAN MAKE IT!

ERROL FLYNN
JOANNE DRU
PETER FINCH

THE WARRIORS

PHOTOGRAPHED IN
CINEMASCOPE

with
YVONNE FURNEAUX
ROBERT URQUHART
NOEL WILLMAN

A WALTER MIRISCH Production
Directed by HENRY LEVIN
Story and Screenplay by DANIEL B. ULLMAN

PRINT BY TECHNICOLOR

NEW BOXOFFICE POWER
USE THESE TNT TEASERS TO TELL 'EM A SENSATION’S HEADED THEIR WAY!

Be on the lookout for Violent Saturday

Violent Saturday hits with shattering impact

From the sensational Cosmopolitan magazine story that caught a whole town "off guard"!

from 20th Century-Fox in CINEMASCOPE Color by De Luxe

Violent Saturday is coming—LIKE A VOLLEY OF .45 SLUGS!

Violent Saturday is coming—A FIVE-PRONGED ASSAULT ON YOUR NERVOUS SYSTEM!

"It's a pleasure to do business with 20th!"
Entries in this Spring's Showmanship Classic are among the most promising in a decade of vernal seasons. Carrying the colors of all of the studios, they bring a variety of exploitation angles to challenge and stimulate the showman to bold ballyhoo effort. Some are "big" pictures, others are modestly budgeted, many are being bolstered by pre-selling to give them a running start. All, however, have the potential to hit the wire a winner, and the odds will pay off handsomely for the showmen who back these Exploitation Winners.

**INTERRUPTED MELODY (M-G-M)**

Musical and heart values in best-seller biog of famed opera star Marjorie Lawrence who overcame crippling polio to rescale heights. Ads (below) feature kudos, touching romance, plug it as "the greatest musical drama since "The Great Caruso"! CinemaScope and color.

"**INTERRUPTED MELODY** is a wonderful motion picture.

"**YOU’LL LOVE IT!”**

A Preview Report by ANYA SETON

author of the best-selling novel KATHERINE

This is an extraordinary picture. In story, direction, production and acting, all seem to me virtually flawless, though in — "not of course, you might feel —

**TIGHT SPOT (Columbia)**

Hat capy, teaser art in provocative ads will be powerful stimulant. Accent is on sex and suspense, spiced with bold humor. Sleeper angle spotlighted. Values in names—Ginger Rogers as brassy blonde killer-bait used by cop Edward G. Robinson. Ad-line: "She's just a living doll . . . but for how long?"

SHE: "I don't know what you're after, but I will say I like the way you go after it!"

HE: "I'm much more interested in what goes before than after!"

**THAT LADY (20th-Fox)**

Olivia de Havilland's class power, another "different" role (she plays a princess with an eye-patch in medieval Spain), color and spectacle (in C'Scope) of the period, marks this one far the showman. Added values in romance with dashing matador Gilbert Roland.
"One of the Best"  N.Y. Herald Tribune

"Bang-up performance! Kirk Douglas brings it vividly to life . . . as Dempsey Rae who has a way with his fists, his guns and his women!"  N.Y. Journal-American

"Solid entertainment! Dempsey Rae . . . not only has a sense of humor but also a firm conviction that sex is here to stay!"  N.Y. Times

"Exceptional entertainment! It may be compared for thrills and appeal with top-notchers like 'High Noon.' You'll have a fine time!"  N.Y. Post

"Inevitable that the film will be faced with comparisons with the earlier 'Shane' . . . A forthright, hard-hitting and tightly written picture."  Motion Picture Herald

"A taut and exciting melodrama"  Harrison's Reports

"A vigorous and off-beat Western"  The Independent
Man without a Star!

Theatre

Kirk Douglas
Jeanne Crain
Claire Trevor

Universal International presents

Directed by King Vidor
Screenplay by Robert Chase and O. P. Beaudoin
Produced by Aaron Rosenberg

Another Picture with that Universal Appeal!
**EXPLOITATION WINNERS**

(Continued from Page 33)

**MAMBO (Paramount)**

Mambo and Mangano! M-m-m, best pair of M's in merchandising. No:ionwide dance craze and the "Bitter Rice" beat. Sock ads, like one below, are jaw-droppers. Added exploit angles in other stars, Shelley Winters, Katherine Dunham dance troupe. The picture with a different beat.

**KISS ME DEADLY (United Artists)**

Mickey Spillane brand of action and sex a natural for hard-hitting ballyhoo. Smart title, terse copy, eye-catching art. Ad below is typical of UA campaign. Novel use of lips with title excellent for teaser adaptation. Keep the Spillane name and all it implies in forefront.

**SEVEN LITTLE FOYS (Paramount)**

The star’s first serious effort as song-and-dance man gives this Bob Hope comedy special slant. Pothas mixed with laughs and music in Eddie Foy biogfilm. This one has gotten a big pre-selling campaign by Paramount. 24-sheet below.

**DOCTOR IN THE HOUSE (Republic)**

British Technicolor comedy with universal appeal. Woes and wacky doings of medical students, perplexed by babes and babies. Ad below notes dedication: "To the female of the species without whose sensational anatomy this book could not have been written." Slew of doctor promotions are clever, surefire. Pressbook chock-full of exploitables.

**THREE FOR THE SHOW (Columbia)**

CinemaScope Technicolor musical with Betty Grable cavorting in style that made her filmusical queen. Added values in Marge and Gower Champion, rising star Jack Lemmon. Big campaign around Grable streamlined stems, stressing harem production number good for blowup display inside and out.
EXPLOITATION

WINNERS

THE PURPLE PLAIN (United Artists)

Gregory Peck name number one selling point in Technicolor thrill drama. Rousing adventure gives star his best role since “Kilimanjaro.” Unique tender romance with beautiful Burmese, Win Min Thon, capitalized by UA in P. A. Punch-packed ads.

BLACKBOARD JUNGLE (M-G-M)

Don’t be afraid to go all-out on this juvenile delinquency shocker—you can’t oversell it. Metro ads among best of year. Switchblade figure (left below) is a real crowd-stopper; use it in every form—on front, posters, newspapers. Capitalize on word-of-mouth; there’ll be plenty.

JUMP INTO HELL (Warner)

First film of the gallant, ill-fated stand at Dien Bien Phu offers timeliness, screaming action, meaty drama as angles. Ads (rough sketch below) spotlight dramatic action, provocative title, garnish stockness with romance.

STRANGE LADY IN TOWN (Warner)


SON OF SINBAD (RKO)

Technicolor Arabian Nights frolic with flamboyant adventure and beauties. Lotter is big angle, with famed stripper Lili St. Cyr heading contingent. RKO plans huge point-of-sale campaign, including stars transported to openings by “Flying Carpet” plane for p.o.’s.

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PARAMOUNT HAS EVERYTHING TO PUT

SPRING in your boxoffice!

Paramount’s spring releases will send spring grosses up with a bound because here are four attractions that are tremendous in marquee values and headline-hot with Paramount’s full-penetration preselling.

Mass spring dating is busting out all over! At the full floodtide of honors and awards making it the year’s most talked about picture.

BING CROSBY • GRACE KELLY • WILLIAM HOLDEN

in A PERLBERG-SEATON Production

THE COUNTRY GIRL

Produced by WILLIAM PERLBERG • Written for the Screen and Directed by GEORGE SEATON
From the play by Clifford Odets • A Paramount Picture
In VistaVision—spectacle patterned to do bigger-than-hisene" business. First dates throughout Texas this week!

The hottest dramatic theme in a decade—space satellites—now headlined and editorialized in America's top magazines and newspapers!

As fresh as spring itself, this drama with a different beat! World premiere engagement now at the Criterion, New York.
A LIFE IN THE BALANCE (20th-Fox)
Dramatic battle of wits between maniacal murderer and small boy gives this solid showmanship footing. Terror and suspense as lad follows killer, leaving clever trail, only to be caught by the brute, offers angles as real edge-of-seat. Ads capture unique conflict.

CULT OF THE COBRA (Universal)
Fascination of horror-beauty is caught superbly in ads (see below) in chiller of snake-woman’s relentless pursuit of five G.I.’s cursed by cobra cult. Wide open for score stunts—ushers with smelling salts, warning for weak hearts, etc.

AN ANNAPOLIS STORY (Allied Artists)
Technicolor adventure-romance has strong title selling aspects. Brothers’ competition for girl’s heart, plus training of midshipmen for combat offers pitch to youth. ‘Teen-age heart-throb John Derek should be given the big treatment.

THIS ISLAND EARTH (Universal)
Bizarre science-fiction tale in Technicolor with space-travel, imaginatively pictured interplanetary war, thought-transference, horrible monster mutants from outer-world and other exciting showmanship gimmicks.

VIOLENT SATURDAY (20th-Fox)
Off to a ballyhoo start with news stories about ban of proposed premier in heart of Amish country, Cinema-Scope suspense thriller has stars (Victor Mature, Sylvia Sidney, Stephen McNally) famed novel, current popularity of Amish, and “sleeper” prospects. Good exploitation angles in title.
Spring

PRODUCT PROSPECTUS

20TH CENTURY-FOX

A prolific program, strong in quality, variety and showmanship makes the Spring lineup offered by 20th Century-Fox outstanding. Of the nine offerings for April, May and June, all but two are in CinemaScope. The three Orchid pictures, one in each month, characterize the versatility and balance in the entire schedule. The Easter attraction, “A Man Called Peter,” is warm, human drama that is already being talked about as one of the top films of the year. May’s Orchid, “Soldier of Fortune” (Clark Gable, Susan Hayward and Michael Rennie) is deluxe action drama. June’s bloom is light-hearted musical comedy, “Daddy Long-Legs” (Fred Astaire, Leslie Caron, Terry Moore). These three big ones are detailed in the Spring Orchids section.

In addition to “Peter,” April has “Violent Saturday” (Victor Mature, Sylvia Sidney, Stephen McNally), an off-beat CinemaScope Exploitation Winner sure to catch attention. It details an ingeniously planned bank robbery in the Amish section of Pennsylvania. The Amish ban on violence presents strange conflicts, not only with the desperadoes, but within the people themselves. Produced by Buddy Adler and directed by Richard Fleisher, this might very well be a “sleeper.”

April also brings “The Adventures of Sadie,” a British comedy in color, produced by George Minter, directed by Noel Langley. “Sadie” is played by sultry Joan Collins, who is stranded on a desert island with a cynical journalist, a ship’s stoker and an economics professor.

In addition to “Soldier of Fortune,” May will see “The Magnificent Matador” (Maureen O’Hara, Anthony Quinn). The added factor of CinemaScope makes this one look like a natural for visual excitement. Directed by Budd Boetticher, who did such an excellent job with “The Bullfighter and the Lady.”

Also for May is another Exploitation Winner, Leonard Goldstein’s “A Life in the Balance” (Ricardo Montalban, Anne Bancroft), murder thriller filmed in Mexico. Directed by Harry Horner, it tells of a little boy’s chase after a fugitive to clear his father of a murder charge.

May’s finale is the documentary “The Living Swamp,” first exciting visit to the dread Okefenokee Swamp by the CinemaScope cameras.

The month of June will bring not only “Daddy Long Legs,” but also “That Lady,” a CinemaScopie romantic drama filmed against the background of medieval Spain. Selected as an Exploitation Winner, this might prove to be one the season’s real Orchids. Produced by Sy Bartlett and directed by Terence Young from Kate O’Brien’s best seller, “That Lady” gives Olivia de Havilland the juicy role of Princess Ana de Mendoza, played by Katherine Cornell on the stage. Gilbert Roland co-stars.

METRO-GOLDWYN-MAYER

Strong entertainment values are prominent in Metro-Goldwyn-Mayer’s lavish line-up of Spring product. The accent is on musicals, although the program is not lacking in diversity. While the two stand-outs named as Spring Orchids, “The Glass Slipper” in April and “The Prodigal” in May, shape up as the most likely boxoffice prospects, several others are not far behind.

Eight features are definitely scheduled for Spring release, with a ninth, “The Cobweb,” a likely prospect to be moved up. Six are in CinemaScope and all but one, “The Blackboard Jungle,” are in color.

Launched in a few spots late last month, this juvenile delinquency shocker is stirring up the kind of talk “On the Waterfront” did last year, and undoubtedly will justify its choice as an Exploitation Winner. Glenn Ford, Anne Francis and Louis Calhern have the top roles, but the real stars are a bunch of errant youngsters, a powerful script and forceful direction by Richard Brooks.

April’s program is rounded out with “Bedevilled,” a CinemaScope suspense drama produced by Henry Ber- man and directed by Mitchell Leisen. Steve Forrest and Anne Baxter star in this tale of a young man, journeying to Paris to prepare for the priesthood, who becomes involved with a mystery girl fleeing from thugs.

“The Marauders” (Dan Duryea, Jeff Richards, Keenan Wynn) joins “The Prodigal” on the May release schedule. A color western action drama with newcomer Jarra Lewis, the sole distaff cast member, the entire action takes place within a 24-hour period. It concerns a rancher’s stand against a band of hired killers besieging his cabin.

June brings forth “Love Me Or Leave Me,” CinemaScope musical biography of Ruth Etting, popular singing sensation of the roaring twenties. Doris Day plays

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SPRING PRODUCT PROSPECTUS

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the Etting role, James Cagney has the plum role of Marty "The Gimpy" Snyder, her cocky, tenacious, jealous manager, and Cameron Mitchell is her adoring accompanist. Joe Pasternak's production has a wealth of nostalgic songs and a wardrobe for Miss Day that will have the ladies goggle-eyed. Charles Vidor directed.

Also in June is another Cinemascope, "Moonfleet," (Stewart Granger, Viveca Lindfors, George Sanders). This one introduces a sensational boy star, Jon Whiteley. Based on the J. Meade Faulkner novel, its background of the rugged English coast of the 18th century, the wind-swept, brooding atmosphere of its romance are reminiscent of "Wuthering Heights."

Expected to be moved into Metro's Spring program, but not yet definitely set, are two more important Cinemascopes, "The Cobweb" and "Interrupted Melody."

"The Cobweb" (Richard Widmark, Lauren Bacall, Charles Boyer, Gloria Grahame. Lillian Gish) shapes up as a dramatic tour de force that could be one of the big ones of the year. Directed by Vincente Minelli, it spins a web of conflict around a psychiatric hospital clinic.

"Interrupted Melody" is the stirring story of opera star Marjorie Lawrence, who, stricken with polio at the height of her career, gallantly struggled to overcome her handicap. (See review this issue).

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WARNER BROTHERS

While not strong in numbers, Warner's Spring line-up rates high in quality. Each of the quintet set for release concentrates on dramatic action, with nary a musical nor a comedy in sight. There is, however, considerable variety in theme and background. John Steinbeck's "East of Eden," one of our Spring Orchids for April is powerful, provocative drama, raw and poignant. "The Sea Chase," another Orchid, due for pre-release engagements in May, is a star-powered adventure, with John Wayne and Lana Turner in the top roles. Both of these are described in detail in the Orchids section.

Heading the two regular May releases is the Exploitation Winner, "Strange Lady in Town" (Greer Garson, Dana Andrews, Cameron Mitchell). This romantic adventure was directed by Merwin LeRoy, in Cinemascope and Warnercolor. The gracious Greer is seen as one of the country's first female doctors who comes to Santa Fe in 1879 to set up practice. Her romantic and professional feud with the town medic, Andrews, her trials with an impulsive brother, Mitchell, and the manner in which she ingratiates herself with the townsfolk, gives promise of compelling and unusual entertainment.

Also Warners have another Exploitation Winner, "Jump Into Hell," David Weisbart's production of the historic, ill-fated stand at the fortress Dien Bien Phu in Indo-China. The cast, headed by Jack Sernas, Kurt Kaszmar, Arnold Moss and Peter Van Eyck, offers little for the marquee, but the theme, still fresh in the minds of America, marks this as promising exploitation material.

Sole June entry is "Tall Man Riding." WarnerColor Randolph Scott starrer, also produced by Weisbart and directed by Lesley Selandor. Scott is a vengeful Montana who meets and conquers both old and new foes on his mission.

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UNITED ARTISTS

United Artists' Spring menu is composed chiefly of hearty, solid fare, only two of the nine offerings being in the lighter vein. Each of the poles is represented in UA's Spring Orchids, "Summertime" (May) and "The Night of the Hunter" (June). The former, starring Katherine Hepburn and Rosanno Brazzi, is an adaptation of the celebrated Arthur Laurents' play, the bitter-sweet romance, "The Time of the Cuckoo." "Night of the Hunter," a Robert Mitchum-Shelley Winters headliner, will bid for recognition as one the powerful dramas of the season. Both are described more fully in the Orchids section. Color brightens five of the Spring lineup.

April's trio boasts two Exploitation Winners. Heading the list is the Gregory Peck starrer, "The Purple Plain" in Technicolor. (See review this issue).


"Lilacs in the Spring" (Errol Flynn, Anna Neagle) rounds out the April schedule. This Herbert Wilcox production in Eastman Color combines music, romance and fantasy in dream sequences to tell a story about a young entertainer who tries to choose between a career and love. Wilcox also directed.

The May line-up totals three, headed by "Summertime" in Technicolor, set in India, tells of the struggle for freedom of a small Indian province led by a young girl trained for this destiny. The modern-day Joan of Arc finally succumbs to the overwhelming power of the British, but not until her glory becomes an Indian legend.

May will also bring a color western, "Robber's Roost" (George Montgomery, Richard Boone). Montgomery, an apparently hunted stranger, joins one of two rustling gangs in order to seek out his wife's murderer.

June will be highlighted, of course, by "Night of the Hunter." The other two releases are Mickey Spillane's "Kiss Me Deadly" and "Top of the World." The Spillane thriller, an Exploitation Winner with Ralph Meeker as private eye Mike Hammer, turns loose another blast of rough stuff, lethal ladies and murder.

"Top of the World" (Dale Robertson, Evelyn Keyes, Frank Lovejoy) tells a tale of jet pilots flying dangerous weather detail over Alaska.
COLUMBIA

Novel stories in a variety of hard-hitting dramatic presentations characterize Columbia’s output of nine features for Spring showings. Except for the CinemaScope musical, “Three for the Show,” the program is replete with serious fare in a wide range of theme and style. Most of these have unusual promise, and at least two or three could turn out to be surprising grossers despite modest productions and casts.

Keep your eye on “Cell 2455, Death Row” and “5 Against the House” as examples of sleepers. Certainly destined for better grosses are the pair of Orchid choices, “The End of the Affair” (Van Johnson, Deborah Kerr) in May, and “Prize of Gold” (Richard Widmark), a June release. Both are in the Spring Orchid section.

Kicking off the Springtime lineup is April’s “Three for the Show,” one of our Exploitation Winners, a “C” Scope musical frolic in Technicolor, starring Betty Grable, Jack Lemmon, Marge and Gower Champion. Some sock tunes and several imaginative dance routines are worked in as part of the backstage background.

The other April entry is Sam Katzman’s “Jungle Moon Men,” with Johnny Weissmuller in his familiar role as a jungle guide. This time, he and his party stumble into an ancient civilization of pygmy Moon Men led by a gorgeous blonde high priestess.

May will bring a quartet from Columbia headed by “The End of the Affair.” The other three:

“Tight Spot” (Ginger Rogers, Edward G. Robinson, Brian Keith) is a taut tale of a gangster’s desperate efforts to prevent anyone testifying against him. This has been named Exploitation Winner. With all witnesses scared silent, U. S. Attorney Robinson pins his last hope on Ginger, unjustly serving time, who can tell enough to deport the menace. Given freedom, she backs off until fury at the murder of her friend opens her lips.

“Seminole Uprising” (George Montgomery) is a Sam Katzman western in Technicolor. Under Earl Bellamy’s direction, the story has Montgomery, an army lieutenant who believes he is part Indian, assigned to quell an Indian uprising led by his boyhood friend.

Based on the book by Caryl Chessman, “Cell 2455, Death Row” is one of those prison melodramas that always find a ready market in action houses. It turns the cameras on a condemned man, played by William Campbell, who has stayed his execution for six years by his own legal efforts.

All three June releases, including the Orchid selection, “Prize of Gold,” have exploitable story angles.

Stirling Silliphant, William Bowers and John Barnwell have collaborated on an imaginative screenplay in “5 Against the House” (Guy Madison, Kim Novak). Four young men and a girl, college students, passing through Reno, witness an abortive attempted robbery of a gambling casino, are told that it’s burglar-proof. Accepting the challenge, with intentions of pulling the

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SPRING PRODUCT PROSPECTUS

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coup and returning the money, three of the lads conjure a fantastic plan. When the others try to discourage it, one of the trio, a war-shocked veteran, takes over in deadly seriousness.

Writer Curt Siodmak has taken the Frankenstein theme for "Creature with the Atom Brain," a Sam Katzman programmer, directed by Edward L. Cahn. Dead monsters are brought back to mechanical life by atomic energy and controlled via electrodes in their brains by a scientist and a vengeance-mad gangster.

UNIVERSAL-INTERNATIONAL

Universal-International offers a bountiful supply of standard product for the Spring months, with three regular releases in each of the stanzas, and the special release of "The Shrike." The last named, with Jose Ferrer and June Allyson in the stellar slots, stands out as a bright Orchid selection.

April looks like the strongest month for this company, with the Cinemascopic "Chief Crazy Horse" and "Man Without a Star" as promising attractions in the western field and "Ma and Pa Kettle in Waikiki."

"Chief Crazy Horse" (Victor Mature, John Lund, Suzan Ball) details the turbulent life of the famed Sioux warrior. It tells of his rise to fulfill the prophecy that he will become the great leader of the Sioux, the massacre of General Custer, his tender relations with his squaw, and his death at the hands of his half-breed cousin. In Cinemascope & Technicolor.

Kirk Douglas, Jeanne Crain and Claire Trevor give Aaron Rosenberg’s Technicolor "Man Without a Star" name value, with an added boost in King Vidor as director. Story embroils Douglas in a feud with ruthless ranch owner Crain, after she uses him to further her empire, then discards him.

The title is about as much information as any exhibitor need know about "Ma and Pa Kettle At Waikiki." With Marjorie Main and Percy Kilbride in their familiar roles, the Kettles and their brood trek to Honolulu to save Pa’s cousin’s canned fruit business.

May brings a double dose of horror melodrama in "Revenge of the Creature" and "Cult of the Cobra," plus an action thriller, "The Looters."

In the first named, the marine monster returns in both 3D and 2D with John Agar and Lori Nelson starred in the William Alland production. "The Creature" is captured in the Amazon and returned for experimentation. Fireworks start when he escapes, kidnaps the lovely Lori and is finally sent back to the depths.

A more attractive "creature" offers chills in Howard Pine’s "Cult of the Cobra," with Faith Domergue as a snake-woman, chosen one of the Exploitation Winners. (See review this issue).

Howard Christie’s production, "The Looters" (Rory Calhoun, Julie Adams), has a group of plane crash survivors terrorized by a "rescuer" with evil intentions.

June will see another Exploitation Winner from U-I, "This Island Earth," science-fiction thriller in Technicolor. (See review this issue).

Howard Pine’s "The Man from Bitter Ridge" in color is another June release. It covers the gamut of western action—stagecoach holdups, fights, lynchings, explosions and gunplay. Lex Barker is a stage company agent in conflict with a group of sheepmen led by Stephen McNally. They join efforts to rid the land of bandits.

Winding up the June slate is "Abbott & Costello Meet the Mummy," a zany escapade among the pyramids. Bud and Lou, stranded in Egypt, find a precious mummy’s medallion. Lou swallows it and leads others a merry chase among the tombs.

ALLIED ARTISTS

The Spring story for Allied Artists starts to display some of the new stature this company is acquiring with every passing week. Since releases have not been set beyond May, this report does not include a couple of big shows that are likely to break in June.

Of the five lined up for April and May, the most promising is the Technicolor Orchid selection, "Shotgun" (Sterling Hayden, Yvonne De Carlo, Zachary Scott) due for late April. The two top-drawer possibilities for June, both in Cinemascope: "The Warrior" (Errol Flynn, Joanne Dru) and "Wichita" (Joel McCrae), but definite release dates are not set.

Vying for attention with "Shotgun," in April is another Technicolor topper, "An Annapolis Story" (John Derek, Diana Lynn, Keven McCarthy), an Exploitation Winner. The Walter Mirisch production, despite the implications in the title, is essentially an action-war romance drama of two brothers and their interest in the same girl. Derek is the cocky athlete, McCarthy the serious, leader-of-men type. Action is centered primarily aboard ship and in the Korean conflict.

A minor April entry is "High Society" (Bowery Boys). In this one, Leo Gorcey, Huntz Hall and the Boys take up quarters in a rich mansion to break up a plot to cheat a young scion out of his inheritance.

A pair of action melodramas are May's contributions. "Las Vegas Shakedown" (Dennis O'Keefe, Coleen Gray) is exactly what the title implies. O'Keefe, reputable owner of a Las Vegas hotel-casino, fights off a gang determined to take over his business. In the process, he takes some rough licks, finally decimates the mob, stalking the head man to his room. Miss Gray is a researcher in "Vegas for a psychological study of gambling."

"Dark Venture" (Frank Lovejoy, Forrest Tucker, Peggie Castle) is an FBI vs. bootleg racketeers melodrama. Lovejoy, alcohol hijacker, and a three-time loser, gets a chance to clear his record by aiding Internal Revenue agents in cracking down on Forrest Tucker's illicit whisky syndicate.

(Continued on Page 46)
IT BLASTS THE SCREEN WITH MORE VIOLENCE THAN SUCH MILESTONES AS "LITTLE CAESAR" "PUBLIC ENEMY" "THE KILLERS" "BRUTE FORCE"

GET READY FOR A HOLDOUT WITH CRASHOUT

William Bendix • Kennedy • Luther • Talman
Gene Marshall
Also starring Beverly • Michaels

Produced by Hal E. Chester • Lewis R. Foster • Irving H. Levin
Directed by Hal E. Chester and Lewis R. Foster
Screenplay by Hal E. Chester and Lewis R. Foster
Presented by FilMakers Releasing Organization
Distributed by FilMakers Releasing Organization

Coming!

"MAD AT THE WORLD"

The startling truth about teen-age crime...starring Frank Lovejoy • Keefe Brasselle • Cathy O'Donnell • Karen Sharpe
SPRING PRODUCT PROSPECTUS
(Continued from Page 14)

REPUBLIC

Republic’s Spring schedule confines itself to five films, chief of which is the big naval drama “The Eternal Sea,” an Orchid choice set as the lone May release.

“Santa Fe Passage” (John Payne, Faith Domergue, Rod Cameron), Herbert J. Yates’ Trucolor production filmed on Utah location, is an April release, a tale of heroism and romance based on the Esquire Magazine story by Clay Fisher. Payne has the role of an Indian-hating guide who transports a wagon train through the territory where his family was massacred. The trip is complicated with his feud, then romance with a girl who turns out to be half-Indian.

The second April feature is “I Cover The Underworld,” a gang-war melodrama with a piquant theme. Sean McClory, in a dual role, plays a divinity student who impersonates his twin brother, a gangland bigwig about to be released from jail, in order to obtain evidence that will break up the city’s mob rule.

Scheduled for general June release, although it has had some openings in March, is “Doctor in the House,” a gay British comedy of a medical student’s academic and personal tribulations that has earned critic’s plaudits and bids to be a surprise hit. We have classified it one of the Spring season’s Exploitation Winners. A J. Arthur Rank production in Technicolor.

Finale for the Spring schedule is another western in Trucolor, “The Road to Denver” (John Payne, Mona Freeman, Lee J. Cobb, Skip Homeier). Payne has a tough time keeping his younger brother, Homeier, out of trouble. When a serious scrape forces them to move to Texas, Skip promptly gets involved with a crooked cattle dealer. The two brothers face each other in a showdown and Payne subdues the youngster.

RKO

Only four new films comprise the sparse Spring program from RKO Radio. In addition, there will be five reissues. It is the weakest major company spring lineup.

Of the four new features, one will be a warmed-over release of “Underwater”, in June (it had its bow February). Most promising of the lot is “Son of Sinbad”, an Exploitation choice for May. An Exploitation Winner “Escape to Burma”, in Superscope and Technicolor, and “Rage at Dawn”, a Technicolor western, are listed for April. The quintet of re-releases, two each in April and May, and one in June, round out the slim schedule.

Benedict Bogeaus’ production of “Escape to Burma” has good cast values in Barbara Stanwyck and Robert Ryan. The Talbot Jennings-Hobart Donavan screenplay has Miss Stanwyck as head of a teak plantation in Burma, Robert Ryan as a fugitive to whom she gives aid. Ryan’s efforts to clear himself lead to a series of violent complications, ending when he proves his crime.

Two of the screen’s he-men, Randolph Scott and Forrest Tucker, are on opposite sides of the law in Nat Holt’s “Rage at Dawn”, an off-beat western, Scott is a special agent detailed to uncover bandit activities of Tucker and his brothers.

INDEPENDENTS

At least 11 films will be on tap for the Spring from independent sources. This number undoubtedly will be augmented considerably, since inde release dates in most cases are tentative beyond early May.

Lippert has five set for April and May, all in the action field. Most promising of the group is “The Glass Tomb” (John Ireland) set for April, a murder melodrama set against a carnival background. Two other April releases from Lippert: “Air Strike” (Richard Denning-Gloria Jean), a tale of a Navy jet squadron commander’s problems with his men. And “Thunder Over Sangoland” (Jon Hall), jungle melodrama.

Two are due from Lippert in May: “The Lonesome Trail” (Wayne Morris, John Agar), western, and “Phantom of the Jungle” (Jon Hall, jungle yarn.

Filmmakers has a likely entry in “Mad at the World” (Frank Lovejoy, Keefe Brasselle) probable May entry. Produced by Collier Young and directed by Harry Esse, it details the drama in a father’s ruthless hunt for a gang of young hoodlums who have killed his infant.

Walt Disney will release the theatre version of his three-part TV series, “Davy Crockett, King of the Wild Frontier”, in June. Distribution by Buena Vista.

“To Paris with Love,” a J. Arthur Rank Organization presentation starring Alec Guinness in his first Technicolor comedy will be available during the Spring months for Continental Distributing release.

A Gina Lollobrigida starrer headlines the quartet of torrid dramas set by I.F.E. for April. Gina’s vehicle is “The Wayward Wife,” dubbed in English, tracing the adventures of a bored small town wife who seeks city excitement in another man’s arms. Another promising exploitation entry is “Too Young for Love”, dramatic portrayal of an affair between 15-year-olds whose romance ends in tragedy. The producer was Niccolo Theodoli, director Lionello De Felice. “Love in the City,” a Faro Film production is actually an omnibus of romance. Using a quasi-documentary technique, it treats of the various ways of love. It has English subtitles. Rounding out I.F.E.’s April program is a melodrama of terror and sin, “The City Stands Trial.” May releases will be “Outlaw Girl” (Silvana Mangano) and a likely-looking exploitation spectacle, “Green Magic.”
INPOINT DRIVE ON MAN CALLED PETER'

After launching the vast $500,000 national magazine campaign on 20th-Fox's "A Man Called Peter," Charles Einfeld's boxoffice officers set up key-city merchandising conferences between exhibitors and representatives of life, SatEvePost, and other top national dags to pinpoint the big drive. Thousands of circuit executives and independent theatre owners were acquainted with methods for selling in local sales drives with the national campaign. Meetings, which were held in nine exchange centers, signaled the beginning of a comprehensive grass-roots promotional drive on behalf of the CinemaScopie.

LYDAY: FRESIHEN UP FOR SPRING SEASON

by Paul H. Lyday, Publicity Director
Fox Inter-Mountain Amusement Corp.

The coming of Spring to the Rocky Mountain region heralds a host of activities for the men of Fox Inter-Mountain, just as it does for alert showmen everywhere. Most of our 65 theatres will be bedecked with the brightly-colored pennants, posters and placards, traditionally a part of the Spring festival. From the proscenium to the marquee, the red and ambers will be replaced with the blues and greens and even the concession counter will be bursting forth with the colors and voice of Spring.

But above this surface change and hoopla the dominant effort at Inter-Mountain will be, as always, devoted to individual activities designed to produce revenue.

In most of our Inter-Mountain towns, Spring Vacation for the schools falls in the week preceding Easter and nearly every manager has planned extra matinees with programs and activities of special appeal for the younger movie-fans. The "Bugs Bunny vs. Donald Duck" theme will be utilized in some 50 of our 65 houses.

Spring will also mark the kick-off on our efforts to sell series tickets for Summer Vacation Matinees in every town in which we operate a theatre. In La Junta, Colorado, manager Joe Vleck has inaugurated a plan in which a committee of 12 of the town's most prominent women will select the movie programs for these matinees and this committee has promised to sell these programs to the parents and children.

Climaxing our Spring activities will be our "Money-booking" showing of "Jambo-ree," the short feature production dealing with the giant world-wide get-together of the Boy Scouts. This feature will be booked with a top feature of wide family appeal and every manager playing this program has promised to use every showmanly device at his command in an all-out effort to make this the top profit-producing Spring "money-booking" in our history.

Spring has come to Fox Inter-Mountain and with it enthusiasm, a bright, colorful new dress, money-making opportunities and another chance for the managers of our theatres to prove to the Motion Picture World that they are still the greatest showmen on earth.

(Continued on Page 43)
KATZ TELLS HOW SW PUSHED OSCAR DERBY

by Phil Katz, Assistant Publicity Director
Stanley Warner, Pittsburgh Zone

"Oscar" contests, tied into the national Academy Award choices, blossomed out in many spots this year, but we here in Pittsburgh, with the experience of last season's tie-up with "The Pittsburgh Press" under our belt, truly had a big one going for our downtown theatre group!

Sparked by the Stanley Warner office, on behalf of its deluxe Stanley Theatre, all the remaining downtown situations were combined for the popular poll this year. In addition, 23 neighborhood houses of the Stanley Warner chain, as well as several of the Harris group, cooperated by running trailers on their screens, and posting 40 x 60's in their lobbies.

The press devoted tremendous space to print a daily ballot announcing the prizes, and this year the rewards were most attractive. The top winner will receive an all-expense-trip for two by air to Hollywood; be taken on a tour of all the major studios; stay in the famous Knickerbocker Hotel, and be given $300.00 spending money besides!

But this wasn't all—the owners of Station KDKA-TV, the only VHF television outlet pronto—we grabbed it up!

So, the Downtown Theatres of Pittsburgh sponsored "Oscar Prevue," with the critics of the three local dailies, Harold Cole "Pittsburgh Post-Gazette," Karl Kru "Pittsburgh Sun-Telegram," and Kaspa Monahan, "Pittsburgh Press," sitting on the panel and telling how they felt the Award would go. Their opinions were shown on large ballot. A cute gimmick had ushers breaking in from the various houses at bringing up-to-the-minute results from the movie-goers polled by direct queries in the various lobbies.

In addition to the big first prize in the "Press" tie-up, other cash awards totaling $300 and 110 of passes were distributed.

A real "Oscar" was shown on the program—the one Jimmy Stewart won for his performance in "The Philadelphia Story." His dad, Mr. Stewart, Sr., resides in near-in Indiana, Pa., and consented to bring to "genuine" gold Oscar down for the program's use.
SPECIAL ITEM: "Investors in motion picture securities—well as friends—will be pleased to learn that the Cinema Family is hopeful of returning north to its familiar situation within the vicinity of the New York Stock Exchange. This group has enjoyed a three months vacation from market activity, lolling and relaxing following a strenuous social whirl throughout most of the year. Admirers of the family have sorely missed its dynamic presence during the late, uninspiring winter season."

Marketees who have been asking themselves what in the world ever became of movie stocks, will be interested in viewing the following chart:

Film BULLETIN Cinema Aggregate

![Graph showing Film BULLETIN Cinema Aggregate data]

The following chart: Film BULLETIN Cinema Aggregate

Composed of carefully selected representative industry issues.

To further add to the annoyance, not one single share of the F. B. Cinema Aggregate showed the slightest trace of gain throughout the month of March. Losses extended across most of the slate, the exceptions being KO Pictures, Universal and RKO Theatres, which held their own through the rest of March.

This holiday from market progress has an interesting twist. All during 1954, movie shares ran well ahead of the industrial average. So far in 1955, movie shares have been inching counter-clockwise.

Let's compare the ebb and flow of film industry stocks to those of outside industrial stocks through the first quarter of this year. The F. B. Aggregate recorded film company shares at 178½ on December 31, 1954. The January close was 176½; February close: 170½; March: 163½. On the other hand, the New York Times average of 50 stocks has moved this way: On December 31 it read 271.46; January close: 271.73; February close: 278.64; March close: 278.18. As for Dow-Jones industrial average, suffice it to say the overall trend has been upward. At the close of March 29 it had spurted to 413.17. True, the general market has been mauled by several precipitous declines, but these have been inevitably countermanded by fresh currents of buying strength. In the meantime, movie shares have exhibited little resistance to backslide pressures and almost no recovery energy at all.

Explanations are many and varied. But for sheer truth and simplicity, none can match the old stock apology which declares: "Business is off!" Yes, off at the boxoffice—and off, too, at the sound stages. There has been little, very little, in the way of top-flight product offered in recent months. By dint of this product scarcity, together with improved programming ("spectaculars") on the part of TV, filmdom has become a cropper of some icy winter business.

With the dawn of springtime, there comes fresh evidence pointing to a thaw-out at the boxoffice. More and more, the pattern of the Television Age seems to indicate a change in traditional movie-going habits. The tube in the living room has become the principal reason for remaining in-doors on cold winter evenings. (What happened to Love?) But TV's power diminishes with the first flush of warm weather, and it becomes virtually impotent under the steaming conditions of summer. Therefore, the reign of old Sol marks the season for making boxoffice hay.

To top it off, an especially attractive crop of film entries brighten the horizon. A summary of things to come in the next three months ahead is spelled out elsewhere in the "Spring Product Prospectus."

Under these circumstance, we look for a regeneration of activity and strength in movie shares within the near term. Industry issues are now undergoing a condition of correction and consolidation following 1954's blazing rush up the price ladder. Once the correction is completed a fresh base should emerge from which new and exciting advances can be realized.

20TH CENTURY-FOX PROFITS are beginning to take on the big, big aspects of CinemaScope. Just listen. For the 52 weeks ended December 25, 1954, 20th's net earnings amounted to $8,044,524. The year before the figure read $4,560,877. Interesting is the fact that "film rentals," the major income-producing book entry, was up only $700,000 over the '53 figure. However, "other operating income" showed an increase of some $1.5 million, and expenses were pruned a neat $5.13 million. Fewer pictures, shrewd economies. This company enjoys the potential and leverage for some happy market movements later this year. The pretax profit was $15,544,524, not far below Treasurer Donald A. Henderson's prediction of $16,000,000 made last July. He was even closer in his estimate of per share earnings, which he figured to be $3.02. It hit $3.04. Mighty astute calculating, Mr. Henderson.
WILLIAM J. HEINEMAN & MAX E. YOUNGSTEIN, United Artists vice presidents, shared the news spotlight as they concluded a three-day sales convention in Los Angeles. Heineman outlined UA's "Blueprint for Tomorrow," a new selling program designed to place company releases in every theatre in the U.S. and Canada during 1955. In setting this task for UA division, district and branch personnel gathered at the meeting, the distribution chief cited gains made by the company during the past year, and based the success of the "Blueprint" campaign on product to be released this year at an average rate of four features a month. Youngstein then gave the project an additional boost by announcing that an ad-publicity-exploitation budget of $6,000-000 will be expended to promote UA releases during the next 12 months. He said: "This new budget is a clear guarantee to exhibitors that every United Artists feature will be supported by the strongest ad-publicity-exploitation campaigns in our 35 year history. Every single feature will be backed by a tailor-made campaign that will guarantee the strongest possible long-range penetration in all situations."

ROBERT W. SELIG has been promoted to the position of division manager of the Fox Inter-Mountain circuit. His appointment was announced by Frank H. Rickertson, Jr., president of the chain and operational head of eastern theatres flying the National Theatres banner.

STEVE BRODY, continuing his major-city tour to tell the Allied Artists story to exhibitors around the country, held meetings in a number of exchange centers and wrote headlines for AA's new production program. In New York: The AA president announced that $25 million will be allocated to produce approximately 38 films during the next 18 months. AB-Paramount Theatres president Leonard Goldenson, introduced Brody and encouraged exhibitors to give AA and inde producers the same opportunity to sell product as is given to the majors. Among company executives present was Norton Richey, president of AA International. Boston: General sales manager Morey Goldstein, who is accompanying Brody on the campaign, had this to say: "The support exhibitors will give Allied Artists from here on in will help keep theatres in business, for this cooperation will enable our company to make the type of pictures so vital to profitable theatre operation." Philadelphia: Brody announced that John Huston's next three productions will be exclusively for AA release and revealed: "In the case of William Wyler and Billy Wilder, we have them first and will rotate with Paramount on their output thereafter." William F. Rogers, sales consultant and advisor to AA commented: "Allied Artists is the most progressive company in the industry, and its plans and accomplishments bear me out on this." Heading the Quaker City exhibitor contingent was William Goldman, circuit president and head of Gregory-Goldman productions.

ABRAM F. MYERS made the news when the Allied general counsel issued a bulletin stating that since "the top level conference on the state of the industry proposed by AI Lichtman seems to have passed into limbo ... exhibitors must now perfect their case for presentation in other forums." The report stated that chief grounds for seeking outside help is the charge that "film companies have drained off all or nearly all of the tax relief granted by Congress to the theatres." Allied claimed that the charge is backed by soaring company profits when exhibitors are "barely holding their own and in many cases are losing ground."
LOUIS B. MAYER made one of his rare public statements when he spoke at the awards presentation banquet of the American Cinema Editors in Hollywood. Speaking on the effects color television will have on the movie business, he compared it to the era when Technicolor was first used, pointing out, "All you had to do was shoot any old western in Technicolor and you had a boxoffice hit. But the novelty soon wore off, and as always, it was learned that nothing ever takes the place of top entertainment values, no matter how you dress it up." Mayer told the movie makers that the industry's future lies not in the shape or size of the screen, but in the quality of the entertainment.

EDWARD MUHL, Universal production chief, announced that his studio will adopt the VistaVision process for "Away All Boats." This marks the first use of VV by any major American company except Paramount. Commenting on the project, Muhl said the decision was in line with U-U's policy of making pictures for all types of theatres and all types of screens. He revealed that "Away All Boats" will carry the biggest budget ever allocated by the studio for any single feature. Filming is due to begin this month in the Caribbean in conjunction with extended U.S. naval maneuvers.

CHARLES J. FELDMAN, U-I v.p. and general sales manager, announced that the company will up its releases to 34 during the current calendar year, to meet the demands of the present market. JACK L. WARNER probably made the casting choice of the year when he awarded the most coveted role in recent screen history—the portrayal of Charles Lindbergh in "The Spirit of St. Louis"—to James Stewart. Leland Hayward's production of Lindy's own Pulitzer Prize story will be directed by Billy Wilder and will begin rolling in Paris July 15. SAM SPEIGEL, producer of the Academy Award Winner, "On the Waterfront," has signed a three-picture deal with Columbia. First feature under the pact is scheduled for Fall lensing.

MAX E. YOUNGSTEIN, UA v.p., was elected president of NYC Cinema Lodge of B'nai Brith, succeeding BURTON E. ROBBINS, NSS executive, WILLIAM GOLDMAN, prominent Pennsylvania exhibitor and president of Gregory-Goldman productions, was appointed to the Phila. Board of Education, the first time a film man has been so honored.

STANLEY KRAMER will be feted by his alma mater, New York University, April 11, at a special reception to be held in recognition of his film achievements.

RAY MURRAY, former Columbia trade press contact, has been appointed assistant exploitation mgr. under AL RYLANDER. Taking over trade press duties is MARTIN BLACH.

STANLEY WARNER zone mgr. TED SCHLANGER announced the appointment of BIRK BINNARD as director of the Phila. zone's ad-pub department.

MELVIN L. GOETSCH, head of Mel Gold Productions, has been made Honorary Lifetime President of the National Television Film Council.

JACK ROSE, Indiana-Illinois Theatres exec, is amusement division chairman for the JACK KIRCH Testimonial Banquet in Chicago, April 19. Kirsch is being honored for his efforts on behalf of Israel. AL LEVY moves over from 20th-Fox's Pittsburgh exchange to manage the Boston branch.

VARIETY TENT TOPICS: Philadelphia's Tent 13 is honoring BOB O'DONNELL, International Ringmaster, at an informal reception. The Texas exhibitor leader will be the principal speaker at the annual dinner meeting of the motion picture division of the Allied Jewish Appeal in the Quaker City.

MORE THAN 64,000,000 MAGAZINE READERS WILL KNOW THAT COLUMBIA'S "TIGHT SPOT" IS THE SLEEPER OF THE YEAR!

Full page ads will appear in LOOK, SATURDAY EVENING POST, TRUE, INSIDE DETECTIVE, FRONT PAGE DETECTIVE, MOTION PICTURE, PHOTOPLAY, SILVER SCREEN and MOVIE WORLD!

the "sleeper" of the year from that wide-awake Columbia!

GINGER ROGERS - EDWARD G. ROBINSON BRIAN KEITH "TIGHT SPOT"

Screen Play by WILLIAM BOWERS • Produced by LEWIS J. RACHMIL • Directed by PHIL KARLSON
To the Presidents
of the
Major Film Companies:

WHERE SHALL
YOUR CUSTOMERS
BE HEARD?

Exhibitors to Mr. Yates:
"Give Us Product!"
All the Fun of Life is in it!

Songs and Dances Set Your Heart Singing!

7 GREAT SONG HITS
by Academy Award Winner
JOHNNY MERCER
SOMETHING’S GOTTA GIVE
SLUEFOOT • DADDY LONG LEGS
WELCOME EGGHEAD • C-A-T SPELLS CAT
DREAM • HISTORY OF THE BEAT

NEW ASTAIRE DANCES*
LESLIE CARON SOLOS*

2 SENSATIONAL SPECTACULARS
staged by ROLAND PETIT
of the Ballet Paris!

*Full of pep and jazz—modern rhythm that will have the youngsters dancing in the aisles!

co-starring Terry Moore • Thelma Ritter

WITH FRED CLARK
RAY ANTHONY (AND HIS ORCHESTRA)

It's got the beat... the
It's the whole world dancing to the music in your heart!

Fred Astaire  Leslie Caron

Starring in CENTURY-FOX'S

Daddy Long Legs

America's best-loved story becomes its most enchanting musical in CINEMASCOPE

Color by De Luxe

by Samuel G. Engel - Directed by Jean Negulesco - Screen Play by Phoebe and Henry Ephron

from the Novel by Jean Webster - Ballets by Roland Petit

of a 20th musical smash!
M-G-M presents

"BLACKBOARD JUNGLE"

Starring

GLENN FORD
ANNE FRANCIS - LOUIS CALHERN
with MARGARET HAYES

Screen Play by RICHARD BROOKS
Based on the Novel by EVAN HUNTER

Directed by RICHARD BROOKS • PRODUCED by PANDRO S. BERMAN

(AVAILABLE IN PEERSPECTA STEREOPHONIC OR 1-CHANNEL SOUND)

SENSATION OF THE NATION!

IN PHILADELPHIA: "A real shocker...Should have the whole town talking." —Daily News

IN NEW YORK: "Bound to be one of the most widely discussed pictures of the year! A picture you won't soon forget!" —Journal-American

IN BOSTON: "Powerful...Authentic...One of the most arresting films of the year." —Globe

IN SAN FRANCISCO: "Packs dramatic punch...Topical and timely drama." —Examiner

IN CLEVELAND: "Great...You will be moved as you rarely have been moved." —News

NATIONALLY: "Shocking and unforgettable" says Walter Winchell, (Syndicated Columnist, Radio-TV Commentator)

"BLACKBOARD EXPLODES ACROSS AMERICA!

BOSTON BOFF! (Held! 3rd Wee
STATE—BEST IN A YEAR!
ORPHEUM—TOPS EXCEPT "KNIGHTS OF ROUND TABLE" AND NEW YEARS

CLEVELAND WOW! (Held! 3rd Wee
SENSATIONAL IN SPITE OF SNOW
AND RADIO "STAY HOME" WARNING

FRISCO WHAM! (Held! 4th Wee
EQUALS HAPPY NEW YEAR BIZ!

PHILLY PHENOM! (Held! 4th Week!
BEATS "MOGAMBO" FOR ALL-TIME HOUSE RECORD!

NEW YORK TOPS! (4th Week
BIGGEST IN 6 YEARS AT STATE, N. Y.

Every New Opening Proves It's Sure-Fire!
Hold-Overs Everywhere!
Where Shall Customers Be Heard?

When Walt Whitman asked, "To whence shall the pent-up, aching rivers flow?"—he had mind to those coursing currents within the frustrated human breast. Exhibition's thinking already laps at the banks of self-restraint, threatens to wash unto the public landscape sediments of ruinous internal dissension, perhaps to inundate even the hall of Congress.

The tide forecasts have been clearly charted. Allied: "Since there is to be no round table conference the exhibitors must now perfect their case for presentation in other forums." The TOA: "It is now, therefore, for distribution to choose the road: along one lies peace, harmony... along the other lies strife, jungle warfare, and chaos. We prefer the former... but we shall have the courage to accept the latter."

We address to the presidents of all major film companies this pertinent question:

"Where shall your customers be heard? In the halls of Congress? In the newspapers of the land? In public forums? Whatever the merits of their claims, they are customers entitled to the opportunity to present their grievances and offer their suggestions directly to the men who make ultimate policy on the other side of the fence.

"The most elemental rules of sound industrial relations prescribes an airing of differences betwen buyers and sellers. If this can be accomplished by a round-table conference such as has been suggested by the responsible leaders of exhibition, why do you refuse them a meeting?..."Is it too much to ask for some of the same kind of leadership in the field of our industrial relations as we so happily witnessed in recent movie technology? No one demands any commitment. No one asks that you concede one scintilla of your rights. You can contribute generously to industry harmony by hearing out your customers. Let's have that round-table conference without further delay.

Rhoden's Leadership

Nothing more heartening could have been accomplished to start off COMPO's audience poll on the right foot than the selection of Elmer C. Rhoden as national chairman of the project. It was of utmost importance that an executive of real stature, respected by exhibition, production and distribution, with an acknowledged record as a showman, be at the helm of this vital undertaking. Elmer Rhoden is such a man.

Far-seeing, keen and accomplished, Mr. Rhoden has demonstrated by years of progressive showmanship that he is one of the top theatremen in the country. A midwesterner with more than a quarter century of theatre executive experience, he has grown to nationwide prominence as head of the big National Theatres chain. That he has accepted the great task of leading the COMPO campaign so soon after assuming the presidency of the huge circuit, with its multitudinous responsibilities, indicates his belief in the importance of the audience poll plan as a public relations project that will benefit the industry at large. It entails a large personal sacrifice, for which the industry certainly should be grateful.

Republic's Only Solution

It is too early in the game to attempt a final verdict upon the stewardship of Republic's affairs by Herbert J. Yates. It is possible that in latter years Mr. Yates' surprising statement to the Republic stockholders may appear in a kinder light than it does today. It is conceivable, although we doubt it, that 10 years from now events will have proved that the condition of the exhibition market did, indeed, make the continued supply of Republic films for theatres untenable, and a plunge into the expanding TV field the only prudent course of action.

However, certain facts appear to belie this possibility. Mr. Yates' alleged utterances do not so much ring with an abysmal view of the present or future status of movie business as of the treatment accorded the product of his studio.

This point of view will strike many as odd or inconsistent with basic marketing practice. When a firm is beset with difficulties of the type vexing Republic, one must ask the following questions: 1) Is the seller doing all he can to justify better terms and conditions? 2) Is the product itself worthy of more than it is currently commanding? Very few business failures are known to originate with the customer. And in this case, it is doubly unlikely in view of the severe product famine. Indeed, if there are any deep, dark conspiracies among...
Viewpoints

(Continued from Page 5)

To pinpoint the issue, exhibitors standards of today's market and ask Mr. Yates to consider his success with "The Quiet Man," "Sands of Iwo Jima" and certain other Republic films. Meet the qualitative there is no problem.

If Republic Pictures is not indispensable to the continued health of the motion picture industry, neither is it easily expendable. Profit motives will always replenish the vacuum left by a temporarily suspended supply. And today the profit motive in the field of film production is as acute as it has ever been. Demand runs high; supply runs low. The conditions for a good return on investment are as bright as in any industry we know. The secret is in understanding what is meant by "supply". That word is no longer a statistical digit involving anything placed in six or seven cans of celluloid. It means quality, workmanship, artistry, audience appeal. Give Mr. Exhibitor his due and he will respond amply.

Of course, this entire matter could be a storm in a teacup, if, as Mr. Yates contends, his words were misContrued. In any event, the hassle is unfortunate, coming as it did in these days of all too limited supply. Republic has earned a niche in the film business; it has the guns to entrench itself ever further. Most of us hope it will.

NSS Realigns For the Future

In the best tradition of executive leadership that has guided National Screen Service for the past quarter of a century and built it into a unique organization in our industry, the management personnel has been realigned with an eye to the future.

Acting on the recommendation of Herman Robbins, president and board chairman since its inception, the board of directors elected George Dembow president and Burton E. Robbins vice-president in charge of sales. Mr. Robbins continues to serve as chairman of the board.

Under the management of Herman Robbins, National Screen Service has established a relationship with its customers which stands apart in the motion picture industry, and is mirrored in the shining good will that long characterized the company's dealing with theatremen.

Mr. Dembow, as executive sales chief for the past 15 years, has worked hand in hand with Mr. Robbins in developing company's policies. His inevitable presence at exhibitor meetings, lending a ready ear and cordial hand to their needs and desires, has been a bulwark to the company's continued popularity.

In Burton Robbins, the best of youthful ingenuity and drive has been coupled with a first hand knowledge of the business to make him an admirable choice to succeed Mr. Dembow in the top sales post. Well versed in the meaning of Service, affable and energetic, he conforms to the true executive pattern set by the company's founder.

Thus, the enviable reputation enjoyed by National Screen in its customer relations is assured of perpetuation, while according just recognition to its proven executive manpower.
**HIBITORS' ANSWER:**

**"Give Us Product, Mr. Yates!"**

When we play any Republic product such as "Wake of the Red Witch," "Sands of Iwo Jima," or anything of an "essence" of a nature, we have paid the comparable terms with Metro-Paramount.

Definitely, we think it essential that Republic and all radios continue to make pictures.

J. O'DONNELL
Interstate Circuit, Inc., Texas

I have read Mr. Yates' announcement regarding Republic Pictures. I do not believe that Republic can complain out either the liquidation or terms, including playing me, given Republic Pictures by this organization. I believe that this holds true pretty generally throughout this territory. We have given Republic product practically 0% liquidation throughout the circuit on the playing me justified by the product, the same as we would for any other distributor, and at terms justified by the business one by each individual Republic picture.

We could not increase the rentals nor playing time on Republic product unless Republic product was better and justified or earned better terms and longer playing time. Republic pictures are needed in this industry where a shortage of product does exist. The elimination of any company would affect theatres generally because of the essential shortage that exists. In fact, it is our belief that distributors by increasing the number of their releases would materially benefit the industry as a whole and therefor, the elimination of Republic releases would adversely affect the entire industry.

I believe nobody could determine whether Mr. Yates' attitude is sincere or whether it is his lead to an effort of increased rentals and playing time. It is the writer's opinion at Republic could materially improve their position if they planned in advance and determined regularly a playdate of good feature product. Pronouncements of Republic and other distributors that they would produce and lease a certain number of top quality A pictures during certain year make good reading, but there are no sprocket holes on trade papers. With conditions in the industry as they are today I see no reason why Republic could not profitably distribute 20 or more good playable pictures and seems to me that they would be in far better condition doing this than going into TV production 100%. The way Mr. Yates to secure higher film rental and longer playing time which he wants is to produce a line of consistently good playable pictures that will gross sufficient business produce the higher rental and justify the longer playing me. I would be glad to tell Mr. Yates personally that however product he makes in the future will receive exact those two things from this organization.

G. STELLINGS, President
East & Everett Theatres, Inc., Charlotte, N.C.

Mr. Yates' problem is a simple one. He needs to make more better pictures and concentrate less on making his personal whims and wishes known to the American theatre goers.

WALTER READE, JR., President
Walter Reade Theatres, Oakhurst, New Jersey

Of course I have always been glad when an independent was able to break into the charmed circle by making good product. Our theatres have always given Republic a break when they have turned out good product, and we have always given that company the maximum rentals and playing time that its features deserved.

As a matter of fact, we have leaned over backwards in an effort to give Republic a better than even break, and if the company thinks it has no future in the production of motion pictures for theatres, its decision must be based on other factors than the failure of theatre owners to support it when it had good product. When this company came up with a really good picture like "The Quiet Man," it received maximum playing time and top terms. But in today's market, exhibitors need top quality product.

As for my reaction to Mr. Yates' attitude, I can only say that I am sorry to see him adopt a take-it-or-leave-it approach. That is hardly the way for any distributor, let alone Republic, to deal with its customers.

BENJAMIN BERGER, President
North Central Allied T. O., Minneapolis, Minn.

It is my understanding that the AB-PT affiliates have given Republic a fair share of their playing time and I have not been aware of any complaints in this regard.

With exhibitors today in need of a greater supply of product, every source of production is desirable and should be encouraged.

In view of the great opportunities that can be foreseen for our industry, I am sure that Mr. Yates upon careful consideration, will find it worthwhile, and advisable to continue in theatre production.

LEONARD H. GOLDENSON, President
American Broadcasting-Paramount Theatres

Mr. Yates' problems are largely of his own making. Any studio which gave us pictures of the magnitude of "Iwo Jima," "The Quiet Man" and "Wake of The Red Witch," should have no difficulty keeping in the swim. We paid top terms for these pictures on the best of playing time, and I am sure that they were profitable to Mr. Yates.

We have, in my belief, given Republic maximum rental

(Continued on Page 10)
On Sept. 30, 1952 when “This Is Cinerama” pioneered the motion picture revolution and gave the screen a new dimension inspiring the many technical improvements that have contributed to the re-birth of prosperity at the nation’s box- offices, Cinerama assumed the well-known penalty of leadership. When a motion picture grosses $20,000,000 in only 14 theatres (9 runs continue) ... when one engagement in New York plays to a gross of $4,500,000—what can you do for an encore!

Now that critics reports (see opposite column) and the early S.R.O. box office returns are in . . . this second Cinerama presentation: Louis deRochemont’s “Cinerama Holiday”—provides proof it will be even more fabulous than the first.

With Cinerama’s unique power to “put you in the picture”—to impart extraordinary emotional impact and the sense of actual physical participation by the audience—it is a writer’s, director’s, producer’s dream.

Standard motion pictures in all aspect ratios come and go . . . but month after month in the great cities of our land... and in every world metropolis where we have opened . . . Cinerama defies all box-office experience; creating new patrons and reviving the interest in motion pictures of the “lost” audience. Thus Cinerama is not in competition with the established industry . . . but a new entertainment power . . . a once or twice a year deluxe show for the entertainment-loving millions of the globe.

S. H. FABIAN
President,
Stanley Warner Corporation
WILDCAT WALLY'S BUYING ALLIED ARTISTS.

This news may not strike you as one of the great financial milestones of the half century, but to those of us who know as dome-bald little speculator the announcement must be greeted with the unchallenged piety due the omniscient. The question is no longer: "Shall AA make a market gain only when and how great?"

For the benefit of those who missed Financial Bulletin, March 7, Wildcat Wally is a man apart. He is the film industry's contribution to that honored little congress of wizards who dedicate their very beings to making a sham of the laws of probability - laws, as they deem it, obviously in need of breaking. You never mention odds to member of this fraternity. For as ex-exhibitor Wally says: "If a thing's gonna happen, it's gonna happen whether the odds are 50 to 1 or 6 to 5." The track, as our fatidical friend would tell us, is simply in figuring is an ain't this-and-such bound to come about. To those of us of less peculiar sensitivities, that's like trapping orangutans in mating season.

Wally's credentials are without abrasion. He has correctly forecast the past 14 Congressional and Presidential actions; is mildly embarrassed for picking the Giants in the games over Cleveland last fall. He is known to have shaken the spirits of half a hundred $50 cashiers in places where horses run. Commodity dealers will tell you he hasn't been wrong on a wheat future in five years. Along more erudite lines, he has been piping close to actual tunes such as national birthrate, national debt, income, long-term weather, unemployment. He will venture a prognosis on any matter even remotely guessworthy and somehow comes out right.

One of his more recent flings involves the stock market. As an ex-theateman, one of his pet plays is the movieoup, natch. In 1954 his excursions in this domain netted a capital appreciation of $9,363 on an original investment of $8602 (see March 7 Financial Bulletin for breakdown). It is significant to report Wally liquidated his cinematic holdings in mid-December. Film BULLETIN's Cinema Aggregate reveals that film stocks have skidded 13 3/8 points from December 31 to April 1. Natch again.

Under these somewhat bizarre, though documented, circumstances Wildcat Wally's plunge into the hitherto uninspiring pale of Allied Artists is surely a matter to behold. The trouble, however, with Wally is that Wally never asks. Oh, he'll tell his friends what he's up to, but never why. That, good reader, we must reason for ourself.

The facts are these:
1. At 43 3/8 Allied Artists is scratching close to bottom-hole in price.
2. A swing into major, first-run picture production is imminent through the acquired services of a number of front rank director-producer names.
3. Financially sound with unusual leverage possibilities. Also dynamic management.
4. Recent establishment of first common dividend is healthy symptom.
5. Recent report by sales chief Goldstein that billings beginning May will be at least 50% higher than any in AA history.
6. Keen exhibitor interest, resulting in extensive line-up of first-run play dates for new product.
7. Entry into a film starved market. In short, AA will be fulfilling the great economic need of the current cycle in film distribution, namely, the implementation of the industry's stockpile of more Grade A films.

THE YATES-SMITH CONFLICT over the fortunes of Republic will not be amenable resolved. Reliable financial sources indicate a blood and guts finale to this affair which has seethed beneath the surface for the past year or more. According to these sources, conciliation is beyond prospect, and only a clean cut victory by one quarter or the other will clearly determine the future Republic management. It is interesting to note at this early stage that Wall Street rates the battle one hard to figure. A more comprehensive analysis of this situation will appear in the following Financial Bulletin.

WHAT THE BROKERS LIKE DEPARTMENT: Fahnestock & Co. (NYSE), in its periodic list of common stocks considered attractive at this time, cites Paramount Pictures around 38 (yield 5.3%) as a likely candidate. Eastman, Dillon & Co. (NYSE) is warm on American Broadcasting-Paramount Theatres, Inc. Take note that AB-PT's broadcasting division, in addition to housing Disney, has Warner Bros. tied up and captured the Wednesday Pabst fights beginning in May.

ECONOMICS OF ACADEMY AWARDS. On the heels of its virtual across-the-boards clean-up on "On the Waterfront," Columbia estimates it will gross an additional one million dollars as the result of renewed demand. Total gross will likely run to $10 million or better. This is the show which ran up a negative cost of some $875,000. Want to make money? Ask the boys over at Columbia. The Cohn studio's got the touch these days.
EXHIBITORS’ ANSWER:

(Continued from Page 7)

and playing time on pictures which deserved it and in many instances on pictures which did not.

We could not increase rentals paid in the past for similar pictures. We could, however, pay better terms for better pictures with better names.

In spite of the shortage of film and in view of its current record, we would not consider it essential that Republic make films for theatres.

In conclusion may I say that Mr. Yates’ attitude in relation to a national sales policy on top pictures is the same as other companies. Small towns which I represent and where a top picture will show an increase in business from 20%-40% over normal can not possibly pay the 40% terms paid in key centers where the possibility of increasing business on top pictures is unlimited.

MAURICE SAFFLE
Saffle’s Theatre Service. Seattle, Washington

We have been doing business with Republic Pictures Corporation for a long number of years. We evaluate the releases of this company in the same manner as the pictures released by major companies. Our principal concern at all times is the potential grossing possibilities of any production. If we feel that Republic has a top grossing feature, we are perfectly willing to pay top rental terms for it. The length of playing time is also dependent on the grossing possibilities of a given picture.

Republic has furnished us with many fine pictures, and their general releases have filled a much needed place in the operation of our theatres. With the present shortage of product, we feel that if Mr. Yates elects to forego production of pictures for motion picture theatres, it will add considerably to the existing exhibitor problem with respect to the shortage of product.

KERMIT C. STENGEL, President
Crescent Amusement Company. Nashville, Tennessee

Naturally, my first reaction to Mr. Yates’ announcement that Republic Pictures may quit the theatrical production field was very disappointing because any lessening of production now, even to the limited extent which his company has been releasing pictures, would certainly make conditions for exhibitors more intolerable.

However, I disagree with Mr. Yates’ position that if Republic does not get more playing time and more money for its pictures he will recommend this step to his stockholders within 60 days.

First of all, when he speaks of playing time, it must be taken into account the very few pictures which that company has released during the past year. Out of approximately 19 pictures released in the Chicago Exchange Area in 1954, 7 of them were re-issues, one of British make, 4 were considered fair program pictures, 2 only suitable for houses making 3 or 4 changes a week, one western which is suitable in certain type theatres only, 2 which could be considered fair-to-good attractions and used as the second portion of a strong double-bill program, and 2 which could be considered good. Now, with that kind of releasing record how could Mr. Yates expect an exhibitor to give his company better playing time?

As to terms, and speaking as a film buyer, I believe the Republic has received the kind of terms commensurate with the type, number and box-office appeal of the picture which that company has released.

Mr. Yates, as all of us know, has been flirting with television for some time. His company was among the first to sell its pictures to TV and continues doing so and it is obvious that he thereby didn’t make many friends among exhibitors. At a time when exhibition was virtually fighting for its life, that company certainly didn’t take into account the disastrous effect which its pictures shown on T.V. would have on the theatre box-office. Fortunately, our industry has made a phenomenal comeback due, in a large degree, to the vision of some of the leading executives in production and distribution who, by way of the new dimensions, added life to our industry.

Despite all of this, neither I nor any far-thinking exhibitor—would want to see Republic cease making pictures for theatre exhibition. With all of its ups and downs our industry still enjoys a position of prominence and a bright future in store for it. Republic, or any company for that matter, can make a place for itself in this industry, but any company must justify its existence by producing the kind of pictures that will attract the greatest box-office potential. Under those conditions I am of the belief the exhibitors would be glad to pay fair and just terms.

I just want to make one more brief observation and that is: At one time Republic, led, what we termed the “independent production” field, and were way out in front of such companies as Monogram (now Allied Artists), Monogram was virtually out of business until Steve Brodie; Harold Mirisch and others got into the company, rename it Allied Artists and revitalized it by producing pictures in the $1,000,000 class and over. Today Allied Artists, by far outclasses Republic in the semi-major field. That company is steadily improving its production, the executives of that company are travelling around the country acquainting exhibitors with their future production plans and generally are trying to promote support of their program by exhibition and for which, I am sure, they will get the support of the exhibitors all over the country.

JACK KIRSCH, President
Allied Theatres of Illinois, Inc., Chicago, Ill.

In this day of short supply, it is most disturbing to read Mr. Yates’ statement to his stockholders. Apparently Republic isn’t getting representation in the big circuit though I haven’t the slightest idea why this should be. In our territory Republic seems to be getting a very favorable play-off. Mr. Yates apparently wants more money for features of his present type when they don’t earn a profit at the boxoffice.

For instance, I paid top terms for “Johnny Guitar” in certain theatre in Oklahoma last summer. The picture grossed $14,213.63 in two weeks. We were glad to extent the playtime. Three weeks ago “Timberjack” grossed $1759.22. The one merited top terms and a split because we earned it at the boxoffice. If Republic had given us free charge the run on “Timberjack”, we would still have been...
EXHIBITORS’ ANSWER:

a loss. The way to get a good play-off is to make a picture acceptable to the public.
I will now answer your questions. 1. Our theatres, as noted, have given maximum rentals and playing time to Republic features of merit. We have extended the same thing to questionable pictures on scale deals but in “A” theatres. If the pictures didn’t earn, it was the picture’s fault. 2. “Could you increase their rentals and playing time?” Not at a loss. If that is to be our general condition we might as well close the theatres. 3. We regard it essential that Republic not only continue to make films for theatres but make films for TV, too, if that will reduce their studio overhead. It is completely essential that other companies make more pictures if the industry as constituted today is to exist. 4. My general reaction to Mr. Yates’ attitude is pretty well reflected above. It is my belief that Mr. Yates is trying to frighten some non-customers into becoming customers, and in this he is probably correct, if there are situations where he is being left out of representative playtime. That condition doesn’t exist in the type of towns we operate.

AT McGEE, General Manager
Interboro Circuit, Inc., New York City

E. D. MARTIN SPEAKS FOR TOA

Dear Mr. Yates:
We learned from yesterday’s Trade Press that your Company is contemplating withdrawing from the theatrical motion picture industry. You stated that one of the reasons for this action is the lack of support from your customers.
Mr. Yates, this is an inconsistent and unrealistic position. Your motion picture theatre customers have been supporting your Company and keeping your Company in business since the beginning of your career. Your Company’s laboratory business, manifestly the backbone of your Company, was built, and its success was maintained, by the processing of motion picture films primarily for theatrical exhibition. Your Company, in my opinion, must bear the blame for its lack of success. It has not kept pace with circumstances and conditions. It is not an accident that the statements and reports of almost all other producers and distributors of motion pictures show a tremendous improvement and very profitable operations. These profitable operations are based primarily on their activity in the theatrical motion picture industry and not in the field in television.
Perhaps, Mr. Yates, if your Company would make more and better films that would suit the needs of your customers your Company would accomplish much more than heaping abuse upon your customers.

Very truly yours,

E. D. MARTIN, President
Theatre Owners of America, Inc.

JACK HATTEM
Interboro Circuit, Inc., New York City

I believe that the continuance of any independent studio producing features for theatrical consumption is essential to the continued operation of the small town, or subsequent-run city theatre. Numerically, we need every picture which the studios can turn out, but numerical strength is not enough. Without quality product, numerical strength of “nervous” A & B type features will not keep theatres operating, alone.

As an exhibitors’ representative I deplore Yates’ attitude, but as an individual businessman, I can appreciate the position he is in, and the reason he views in prospect an increased potential from TV over and above what he has been receiving from theatrical product, because of the inferiority of the product itself.

These are my own personal opinions.

CLIVE R. WAXMAN, General Manager
"Violent Saturday"

Business Rating 3 3

Exciting Cinemascope action film can’t miss. Adult story, fast pace, well-balanced cast assure this of good reception in the general market.

20th-Fox has come up with a first-rate, unusual action film that figures to bring in good grosses in all situations. It is sparked by an unusual, adult story that gives this strong appeal in better-class situations. Cinemascope-DeLuxe color photography is exciting and dramatically pointed, providing a decided boost in telling of the story. The complex plot, based on what happens in a small town populated by Amish farmers over a 24-hour period, brings together a group of parallel sub-plots. But the script is even, and the separate story lines provide steady excitement as the plot’s terrific pace is developed. Much publicity will be given to elements of peeping tomism and nymphomania, and while the film will appeal basically to the action trade—and definitely will find solid support in that quarter—the sub-plots have a more general interest and, properly exploited, will carry the film to good returns in the general market. Central incident is a bank robbery, perpetrated by Steve McNally, Lee Marvin, and J. Carrol Naish. Surrounding it are the stores of Richard Egan’s marital difficulties with Maggie Hayes, who is prolifically unfaithful, Tommy Noonan’s abhorrent erotic interest in Virginia Leith, Sylvia Sydney’s thievery, and the domestic problems of Victor Mature. As the plot moves along, Mature is captured by the robbers, who want his car, and deposited on the farm of Amish Ernest Borgnine, which McNally and Co. are using as a hideout. In the robbery scene itself, Noonan and Hayes are shot, the latter being killed. Mature then succeeds in killing the robbers when they return to the farm.


"The Loopters"

Business Rating 3 3

Fair action yarn will fill dual bill slot in general market Calhoun-Adams combo should appeal to the younger set.

"The Loopters" is a modest-budgeted film which capitalizes on some standard, but inherently exciting, action situations—a plane crash in the mountains, mountain climbing, and a trip down the mountains complicated by stolen money, with the thief leading a group at gun-point. Story moves at a good pace with sufficient suspense to hold interest. The presence of Rory Calhoun, together with exploitation of the melodramatic situation should carry this to slightly above average grosses in the action market. It is an adequate dualler elsewhere. Story takes place in the Manitou Mountains of Colorado. Hunting guide Calhoun and friend Ray Danton investigate reports of a plane crash in the mountains. They find three passengers alive, one being Julie Adams. When a large sum of money is found in the wreckage, Danton, armed, takes over, and forces Calhoun, the experienced climber, to lead the way down. Solution is supplied when an artillery battalion, on target practice, kills Danton.


"Mambo"

Business Rating 3 3

Exploitation values and subject matter should carry this o beat drama to fairly good grosses. Best suited for ch ouses, despite story weakness.

This Italian production, released by Paramount, involves some top-drawer talent—Silvana Mangano, Shelley Winters, Katherine Dunham and director Robert Rossen—but the result is disappointing. The script lacks cohesion a the pace is uneven. The beginning is promising, and the argeous moments of flash, like the dancing of Miss Dunham’s troupe, but a third of the way through the sto bogs down, is confused, and just stops moving with sufficient motivation. Miss Mangano, famed as the star “Bitter Rice,” does an interesting job, and the rest of the cast does its best with a screenplay that is not in sha focus. Mangano also reads a background narration the jolts, and is worked into the film clumsily. This devi should have been avoided. The question is whether the prduction’s fine marqueen values will offset the uneven na tive, and whether the offbeat, continental quality of film will appeal to mass American audiences. Title arcast, though, promise fairly good box office.

Mango plays an Italian girl of poverty, living in Venice in love with ruthless Vittorio Gassman. Filled with shan over her seduction by rich count Michael Rennie, and e couraged by Shelley Winters, manager of the Dunha troupe, she joins the dancers on tour. When they retu to Venice, Mangano’s love troubles begin again. When s refuses to leave with the troupe, she is accidentally r sponsible for Winters’ death. Gassman encourages Man to marry Rennie for his money. She does, and in fight, Gassman kills Rennie, and Mangano rushes awa from Venice, re-joining the dancers.

Paramount. 94 minutes, Silvana Mangano, Michael Rennie, Vittorio Gassman, Shelley Winters, Katherine Dunham. Produced by Dino de Laurentiis and Carl Ponti. Directed by Robert Rossen.

"Jump into Hell"

Business Rating 3 3

For lower half of dual bills. Contrived war story about sieg of Fort Dienbienphu. Fair exploitation potential to help oerve absence of names.

This unevenly contrived war yarn will be useful only a supporting dualler. Concerned with the fall of the French fort at Dienbienphu, it offers some material fo exploitation, but will be disappointing to any discriminat ing audience. While occasionally moving and forceful, a in its conclusion when the fort is taken, it is overloun moves much too slowly and without logical motivation. Absence of any marqueen names is another deterrent. Jac Sernas, Kurt Kasnar, and Peter Van Eyck are volunteer for defense of the fort at Dienbienphu in Indo-China, al for different, personal reasons. Arnold Moss plays the gen eral in charge of the fort, who has requested reinforce ments to stave off the rebel forces. Story concerns th heroics of the men and the general feeling among th French of fighting to the death for the cause. Most of the footage is devoted to war scenes, with only rare flashback into the lives of the men involved.

“Strange Lady in Town”  
**Business Rating 3 3 3**

Greer Garson and CinemaScope-color chief boxoffice actors. Western-action setting exploitation will attract action fans. Should carry to good grosses in general market.

Greer Garson is the chief point of interest in this film, which provides her best role in several years. The vehicle is a big, colorful Cinemasopic about the old West, occasionally amusing, and with fair action to keep it moving. It could have been trimmed 10 or 15 minutes. On the whole, however, prospects are good: Miss Garson's name should be a significantly intriguing b.o. factor, the story is of sufficient substance, the light touches are highly entertaining, and the production is attractively photographed in VarnerColor, in the best Mervyn LeRoy style. "Strange Lady in Town" should do well in the general market, with the action trade providing a big assist if the western element is exploited. Plot twist is built on Garson's being a woman M.D.—an unheard of thing in the West at the end of the 19th century. She comes to New Mexico and gets into trouble with Dana Andrews, local M.D., who represents her professional invasion. Film depicts the semi-humorous struggle of the two docs, each trying to gain the upper hand. Additional complication comes from Garson's brother, Cameron Mitchell, an army officer who carries on with quite unprofessional ruthlessness. When he is shot after holding up a bank, Garson accepts Andrew's proposal of marriage.

Warner Bros. 112 minutes. Greer Garson, Dana Andrews, Cameron Mitchell, Lois James, Produced and Directed by Mervyn LeRoy.

“The Eternal Sea”  
**Business Rating 3 3 3**

Warm, appealing, thrilling biography of naval hero Admiral Hoskins. Has elements to carry it to good returns in all situations.

Based on the career of U. S. Navy hero, Admiral John Hoskins, this Republic entry invites good returns with a story that should have wide appeal. It is built around the character of an attractive personality, and represents, convincingly and touchingly, the virtues of courage, intelligence, and devotion. Naval scenes are well-handled, with some powerful shots of naval attack during World War II, and jet flights in the Korean war. Sterling Hayden, as Hoskins, gives one of his best performances to date, with Alexis Smith, as his wife, and Dean Jagger, as his friend-colleague, contributing fine assists. Photography hines in the action footage, and pace is generally swift. Republic should see top playing time on this one. Story races Hoskins career from Captain to Admiral. Assigned to the carrier Princeton, after successful training duty at Quonset, Rhode Island, he sustains a severe leg injury, and is told he will have to retire. Displaying great courage and determination, he refuses to quit, and is awarded with "kipper-ship" of the new Princeton. Narrative proceeds through Hoskins' work on carrier-based jets and his decision, at the end of an active career, to devote himself to transporting the wounded.

Republic, 103 minutes. Sterling Hayden, Alexis Smith, Dean Jagger. Produced and Directed by John H. Auer.

“An Annapolis Story”  
**Business Rating 3 3 3**

Good romance, fast pace and exploitation angles will carry this to good returns in the general market.

While the title of this Allied Artists offering is a misnomer (there's not very much of Annapolis in it) on the whole it's an entertaining film that will draw the youthful element and should do well in the general market. In Technicolor, there is interesting footage on jet fighters leaving carriers, and helicopter rescues at sea, as well as some of the traditional ceremonies at the Naval Academy. These will please, and there might have been more of this material, but the emphasis of the film is on the personal story of two brothers and their conflict over a girl. Story provides no new insight into the problem, but performances of Diana Lynn, John Derek, and Kevin McCarthy are competent, and the narrative is compact. Romantic facet will please the younger folks, the pace is fast enough to satisfy the demands of the action fans, and the family trade will like the Annapolis setting. Brothers Derek and McCarthy are a pair of popular classmates at the Academy with McCarthy the brilliant student. When Derek is injured on a cruise, he is returned home and sees Lynn, his brother's fiancée frequently. McCarthy's return and his discovery of their romance turns him against his brother. In a concluding action sequence, Derek saves McCarthy, who has been shot down in a flight, and Diana realizes that her heart really belongs to McCarthy.

Allied Artists, 81 minutes. John Derek, Diana Lynn, Kevin McCarthy. Produced by Walter Mirisch. Directed by Don Siegel.

“The End of the Affair”  
**Business Rating 3 3 3**

Rating is for class houses. Will do less in general market. Absorbing drama told in dialogue, but lacking action. Good star values, provocative title to sell.

This David E. Rose production, filmed in England, is adapted from Graham Greene's novel of the same name. The story of a married woman who has a love affair, suddenly breaks it off and rejects her lover when she has a mystical experience, and finds the solution of her problem in Catholicism and death, is given a fine production. Despite a dearth of action, it is dramatically effective, Edward Dmytryk's direction is deft and subtle, and Deborah Kerr is wonderfully moving as the woman in question. Class audiences should find it highly absorbing, but perhaps there is too much subtlety in the web of moral issues and ironies here to have wide appeal, and there is certainly too much talk for moviegoers who seek action. There is no action, and the talk will appeal to those who enjoy serious drama with pronounced intellectual content. Van Johnson meets Deborah Kerr during the London "blitz" and the two immediately fall in love. They are together during an air-raid, and when Johnson is hurt, Deborah, thinking him dead, prays for his return to life, promising that she will give him up. Johnson misunderstands her action and, his jealousy aroused, has her followed by detective John Mills, falsely accuses her of having an affair with another man. Only at the end, when it is too late, does he learn of her great love for him, and of her religious conversion.


Film BULLETIN April 18, 1955 Page 13
Sales is right! And your screen is your greatest selling medium . . . giving you an advantage other advertisers spend fortunes trying to achieve . . . 100% attention of your audience!

So exploit this "captive audience" of yours for all it's worth with trailers that sell your shows...herald your special events...ballyhoo your contests . . . and bring in extra revenue with merchant tie-ups. You'll find it's worth plenty!
HERBERT J. YATES stirred up a hornet’s nest at Republic’s annual stockholders meeting when he announced that the company was considering withdrawing from theatrical film production and distribution, if Republic product isn’t given more playing time, at advanced terms, by the country’s leading circuits. The resulting uproar among stockholders and exhibitors brought forth a subsequent statement by Yates that “Republic’s production policy has been grossly misstated and was not authorized by me or Republic’s board of directors.” Meanwhile, dis- sident stockholders were rallying forces to unseat the management.

JACK L. WARNER will personally supervise the production of the 39 one-hour TV features involved in the recent Warner Bros.-American Broadcasting pact. The series, titled “Warner Bros. Presents,” will be developed around three former WB films (“Casablanca,” “King’s Row,” “Cheyenne”) and the program kicks off September 13 on Tuesday nights from 7:30 to 8:30 EDT. The format will be designed to develop new screen personalities, exploit Warner theatre films.

E. D. MARTIN, president of Theatre Owners of America, crashed the headlines with his blistering “Call to Action” bulletin, which hotly blasted distribution for failing to call the proposed round- table conference to deal with intra-industry problems. Coming in the wake of National Allied’s threat to seek relief by legislation, the TOA challenge now leaves distribution facing a unified exhibition front, on the need for face-to-face top- echelon talks. While not dismissing the need for arbitration, Martin completely cast aside distribution’s log-jammer that a workable arbitration system must precede the industry round-table, saying: “The crucial times and the crying need for relief dictate that the industry conference be held immediately, and that a constructive program of relief result from it.” The TOA president thus deplored distribution’s stand: “It is not possible to think of an industry, other than the motion picture industry, wherein the sources of supply display such indifference and such callousness toward its customers.”

Martin’s statement ended on this pointed note: “TOA and its predecessors have been peace-loving people. Each administration has dedicated itself to long-view thinking based on the philosophy that this is an interdependent industry... it is obvious now that distribution has not recognized that philosophy, or, having recognized it, has refused to go along with it. It is now, therefore, for distribution to choose the road: along one lies peace, harmony, and the greatest good for the greatest number; along the other lies strife, jungle warfare, and chaos. We prefer the former, by all means, but we shall have the courage to accept the latter if that is distribution’s challenge.”

DARRYL F. ZANUCK returned from his European tour to release some important news regarding production plans at 20th Century-Fox. The studio chief revealed that continuing technical improvements in CinemaScope, which cannot be devulged, have provided “some startling developments” and should be ready this summer. Turning to Fox’s TV film plans, Zanuck said that the main purpose of the shows would be to promote theatrical films. Regarding production for theatres, he announced that only pre-sold properties such as hit plays and best-sellers will be used, and there will be a trend toward developing new screen personalities.

JACK KIRSCH, president of Allied Theatre Owners of Illinois, announced that a committee of exhibitors in the Chicago exchange area has been named to widen support of the fight against Toll-TV. Theatremen are being urged to secure the cooperation of business associations, real estate boards, local chambers of commerce, veterans and fraternal organizations, and other citizen groups concerned with the problem to inform the FCC of their opposition to pay-as-you-see TV.

(Continued on Page 17)
MAKE YOUR RESERVATIONS NOW FOR VARIETY CLUBS INTERNATIONAL 19th ANNUAL CONVENTION

MAY 4-7, 1955
TENT #25
AMBASSADOR HOTEL
LOS ANGELES 5, CALIFORNIA

FEES:
BARKERS $45  BARKERS' WIVES $30
Mail your request for hotel accommodations together with check as soon as possible. Reservations are being made in order received.

MAKE CHECKS PAYABLE TO:
VARIETY CLUB TENT #25

REGISTRATION INFORMATION

SEND ALL CORRESPONDENCE TO:
REGISTRATION COMMITTEE CHAIRMAN
Variety Club, Tent #25
Ambassador Hotel
3400 Wilshire Boulevard
Los Angeles 5, California

"and a little child shall lead them..."
ROBERT J. O’DONNELL, executive v.p. of Interstate Circuit, presented to star Doris Day Interstate’s first annual Golden Script Award for consistently outstanding screen portrayals and boxoffice achievement.

HERMAN ROBBINS has served as president and chairman of the board of National Screen Service for 25 years. Last week, the NSS chief executive announced he is turning over the duties of president to George F. Dembow, while retaining his position as board chairman. Burton E. Robbins, was named to take over Dembow’s former position, vice-president in charge of sales. In a letter to company personnel advising of the executive changes, the NSS founder commented: “In July, I will be celebrating my sixty-sixth birthday. There is a strong urge in me to try to arrange things for the best interests of all of us, while I am healthy and active, rather than leave corporate leadership and authority to be determined when I am not as fortunate as I am these days, blessed with good health and an active mind. The arrangement still keeps me active as your senior officer, but permits me to turn over to very capable but younger hands the daily pressure of corporate management.”

STANLEY KRAMER, producer of United Artists’ forthcoming “Not As A Stranger,” received a citation from Chancellor Henry T. Heald of New York University honoring his film achievements. Kramer graduated from NYU in 1933.

COLOSSEUM OF MOTION PICTURE SALESMAN issued a report on contract negotiations with distribution much akin to other distress cries echoing around the industry these days. The Colosseum has been negotiating for an increase in salary and expenses for its members, in addition to improved security and vacation benefits. David Bartell, counsel, declared: “We have here the spectacle of the film industry enjoying the highest profits in its history, belittling the efforts of the salesmen, stifling their enthusiasm, and destroying their efficiency by failing to accord them the consideration commensurate with their importance in the industry.” Bartell declared that after meeting with the distributors committee from Feb. 7 through March 21, “No substantial progress resulted.”

DAVID HANNA, industry publicist and former Film BULLETIN Hollywood editor, has been appointed to supervise production publicity for Paramount’s “War and Peace.” It was announced by JEROME PICKMAN. Film will be made by the Poirot De Laurentis organization in Italy, Finland and Yugoslavia. HARRY SCHROEDER has been appointed producers’ representative for the Samuel Bischoff-David Diamond production of “A Bullet for Joey,” UA release starring Edward G. Robinson.

JACK L. WARNER, JR., will head production of Warner Bros. newly launched TV film subsidiary. The project will be a series titled “Men of the Sky,” half-hour dramas dealing with aviation in war and peace. IRVING BLUMBERG, former Stanley Warner ad-pub chief in Philadelphia, joins Warner Bros. pictures as advertising field rep for the Philly-Washington area, it was announced by Warner ad-pub v.p. MORT BLUMENSTOCK. LO WELL BENEDICT has been named national magazine publicity contact for 20th-Fox, replacing ROBERT FLEISHER, resigned.

ABE BERENSON of New Orleans was re-elected president of Allied Theatre Owners of the Gulf States. JACK CHILHOLM, former Variety Bos International press guy, has been appointed head of public relations and publicity for Associated Screen News, Ltd. in Montreal, Canada. DENNIS CARLIN, who resigned as ad-mgr. of Republic Pictures, joins Mel Gold Productions as an executive producer of industrial and dramatic TV films.

ROBERT S. BENJAMIN & ILYA E. LOPERT, United Artists board chairman and Lopert Films president respectively, announced that three Lopert productions (“Richard III,” “The Lucky Kid,” “The Man Who Loves Redheads”) will be distributed by UA, DAVID O. SELZNICK, who hasn’t personally produced a film since 1948, obtained rights to a new novel by Dexter Masters, “The Accident,” and plans to have production underway in Hollywood by late summer. It is assumed that this project will be part of the co-production-distribution deal between Selznick Co. and Loew’s, Inc.

The big pitch which advocates of Toll TV have been making to the Federal Communications Commission is that the system is commercially pure; in other words, that it could afford to offer higher-grade programs because there would be no need to pander to sponsors.

That's the big pitch.

The big laugh is that some of Toll-TV's strongest advocates—whatever they tell the FCC—are hoping to get advertiser support if the system is ever licensed.

Some of the biggest spenders on "free television" have had conversations with Toll-TV interests about the possibility of including in their packages "punch cards" or tokens which could be used to unscramble the televised picture. They'd buy the tokens, of course. In return, the advertisers would be given so-called "free commercials."

Everyone who went to the Paramount Theater recently to see the reconstruction work being done for the installation of the new, huge VistaVision screen was floundering in uncertainty as to its significance until Jerry Pickman emerged from the side-seats and spoke his piece.

He explained that while the Paramount's equipment was intended for use with horizontal VistaVision, which is suitable only for a relatively few "super" theaters, the system can be adapted to all houses using standard projectors and booking standard VistaVision 35 mm. films.

By sharply curving the screen, and fitting an aperture plate rounded at top and bottom, the ordinary exhibitor can, claimed Pickman, secure a degree of audience participation, and some illusion of a third dimension.

Mike Todd's decision to postpone the opening of "Oklahoma!", with which he will launch Todd-AO, from May until July was a smart one. Neither the picture nor the process had been getting the kind of top publicity necessary for such a major event.

In private conversation, by the way, Todd does not hesitate to admit, "The most terrible thing is that, in all that has been said and written about 'Todd-AO and 'Oklahoma!', Joe Schenck's name has sorta been lost in the shuffle. Honestly, if it hadn't been for him I'd never even have got off the ground."

The Hecht-Lancaster production of "Marty" represents something of a milestone in film production. It marks the first translation of a major, single-performance, TV property into the screen medium. The film more than fulfills the expectations of one who had witnessed the telecast, and points up, remarkably, the advantages that the movie medium can bring to a solid television story. It gives promise of good things to come.

Author Paddy Chayefsky, certainly the most significant writing talent to be developed by TV, is now under contract for Hecht-Lancaster and the assurance that he will now be working in Hollywood is important news indeed. His "Marty" screenplay is one of the freshest, most sensitive pieces of film writing seen in quite a while, and he may quite possibly garner an Oscar for it.

The point here is that "Marty" demonstrates that TV bears promise of becoming a major source of quality films, and that an original TV play can be developed into a major motion picture achievement, utilizing unique facilities of the movie medium that television's limitations preclude. Joseph LaShelle's superb photography clearly illustrates this—it creates mood and atmosphere as only the free range of the film camera can. Now with reports that Rod Sterling's much-praised TV drama "Patterns" is to be filmed for theatres, we have further evidence that progress is being made in reconciling at least one facet of the competitive mediums.

Incidentally, the vast superiority of the film medium over TV in telling a story was strikingly demonstrated in the recent Lux Video Theatre production of Hitchcock's "Shadow of a Doubt." What was a memorable motion picture, came off in this adaptation as a clumsy, uninspired job. It had none of the thrills and excitement of the movie version, primarily because tension-building was restricted by the limitations of the TV set, and all the action had to be compressed into 50 minutes. There was neither scope enough nor time enough to tell the story the way it should have been told.

"Omnibus" was in the middle of the controversy again the following week when they objected to the content of a "commercial" from sponsor Zenith Radio Corp., developer of Phonovision, which contained pro-Toll-TV sentiments. Zenith withdrew sponsorship from the concluding "Omnibus" program on April 10. Interestingly, CBS pointed out that Zenith had approved the discussion of March 27, and that the only complaint received was that the program appeared slanted towards the pro-Toll-TV side. The question of whether a network can control the "views" of a sponsor will likely reach the F.C.C., ready to debate Toll-TV generally. But the entire "Omnibus" controversy clearly indicates just what is ahead, and the variety of problems that Toll-TV will engender. Even more important, the main issue has been, and will continue to be, pushed into the background. This is the question that must be dealt with, and must be the deciding factor in an F.C.C. decision.

The discussion of the problem on the "Omnibus" show (March 27) was disappointingly cursory, and an inadequate examination of what Subscription TV implies and entails. While Chairman Al- Starr Cook repeatedly raised the significant question—is Toll-TV in the public interest?—the exploration just failed to come to terms with it. Producer Jean Dalrymple pointed out that Toll-TV would benefit New York City Center, and Admiral Tom Hamilton opined that it might commercialize college athletics to so great an extent that a profit could be reaped from a spot telecast before an empty stadium (a rather questionable achievement!). TV station owner George Storer was the least convinced of those interviewed. He didn't see how you could, morally, take a station off the air when a subscription program was on. Immediately following the telecast, Storer complained, with much justice, that the film of his interview was technically so faulty that his remarks were not sufficiently intelligible. He demanded that time he made available for his position to be re-aired. The network agreed to give him time.

Promotion

20th Century-Fox got in an excellent piece of TV promotion for its forthcoming "Daddy Long Legs" on the April 10th Sullivan show. Aside from the film clip, introduction of the "Sluefoot" might provide extraordinary interest in the film, if the public takes to the new dance like they take to most others.
SHOCK ANGLES SELL ‘CREATURE’ IN DET.

Many showmen booking Universal’s “Revenge of the Creature” have been using the highly effective “shock treatment” to build lasting boxoffices for the current horror film. One of the outstanding campaigns was developed by United Detroit Theatres exploiters under ad-pub director Alice Gorham. A special 24-hour midnight “Shriek Prew,” at the Broadway Capitol, was built around “Creature” and another U-I thriller, “Cult of the Cobra.” Six eight-foot monster cutouts were blown up from a still, were placed around the theatre. Other cutouts were made into A-board displays and placed in the street and in store windows by manager Dick Sklucki. An usher climbed into a “Creature” costume and paraded the downtown area and also posed for photos with patrons on preview night. Monster also made appearances on three TV shows pluging the opening. Result: a whopping big gross for the engagement.

Multitude of neat stunts and promotions kicked off U-I’s “Revenge of the Creature” openings around the country. Right: First-aid station in lobby of Detroit Capitol for patrons with shaky nerves. Below (Top left) Jeff Livingston, Universal eastern ad chief, discusses promotion plans with Stewart & Everett circuit executives in Charlotte, N. C. (Top r.) “Creature” makes TV appearance on Detroit’s WXYZ. (Bottom l.) Stereo Club of Detroit poses in Capitol lobby for 3D pictures taken with monster. (Bottom r.) Denver Paramount mgr. (r) Jack Wodell ran a “Most Horrible Costume” contest to attract the kids.

Co-Ops Power Three from UA

United Artists boxofficers under national ad chief, Francis M. Winikus, have lined up a variety of national co-op promotions to pre-sell three upcoming releases, “Kiss Me Deadly,” “Gentlemen Marry Brunettes” and “The Night of the Hunter.”

The screen version of Mickey Spillane’s best-selling thriller will be tied in with Signet’s special edition of “Kiss Me Deadly,” with film credits on back cover and special display material directed to book outlets.

In a merchandising co-op with Nebel Nylons, the CinemaScopic “Gentlemen Marry Brunettes” will be spotlighted in full-page ads in Mademoiselle, Glamour and Charm magazines reaching 6,000,000 readers. Display material in retail stores will also credit the Jane Russell starrer.

The Robert Mitchum-Shelley Winters vehicle, “The Night of the Hunter,” will also receive a book promotion campaign by the Dell publishing company, with emphasis on truck banners and window displays.

(More Showmen, Page 20)
What the Showmen Are Doing!

(Continued from Page 19)

IDEA OF THE ISSUE:

WIRE TO GRADUATES
PROMOTES GOOD WILL

A tip of the showman hat to Schine circuit boxofficer Bob Cox of Lexington, Ky., for coming up with this sure-fire business booster and p.r. promotion. Cox set up a deal with Western Union to send congratulatory telegrams to every graduating senior of the high schools with an invitation to be guest of the theatre during graduation week. By promoting a local merchant to pick up the tab for the wires, cost to the theatre was eliminated. This astute Schine showman has worked the stunt for the past three years and it could be adapted easily to any situation having a Western Union branch.

Just to show you how a gimmick like this can snowball, the Lexington WU district manager advised agents in other towns to contact local theatremen on setting up similar deals. With graduation days rapidly approaching, this is a worthwhile stunt for theatremen everywhere.

Photo Contest Promotion

With exhibitors around the nation putting ever-increasing emphasis on “selling the kids,” Commonwealth Circuit showman Charles V. Reed (Hays, Kansas) developed an effective stunt which not only attracts the small fry, but neatly exploits a universal weakness in parents—a Children’s Photo Parade contest.

Reed tied up with a photo studio and then promoted the cooperation of 20 local merchants who donated $500 in prizes. To enter the contest, parents took their children to the studio and obtained a photo, at nominal cost. Photos were then placed in the special theatre lobby display for one week, with three winners each week. Participating merchants were publicized by the photographer and the theatre. In addition to strong word-of-mouth generated, local newspapers helped heighten the stunt along with stories and photos of the winners.

STREET CORNER DISPLAY

Provocative cutouts like this were spotted around Hartford, Conn., street corners by exploiters of the E. M. Loew’s Theatre to generate interest in Columbia’s “New Orleans Uncensored.” Sure to catch the eye of pedestrians, the display is geared to defoil passersby right to theatre b.o.

National Screen Service is making available this Travel-Ad auto top display which gives theatremen an effective and inexpensive means of heralding their attractions around town. The Travel-Ad frame takes a 24x82 banner, such as this one on 20th-Fox’s Cinemascope, “A Man Called Peter.” A fin atop the frame provides space for display of theatre name and playdate. A standard cartop rack is used to mount the frame and installation can be made in a few minutes. Travel-Ad is available on either a sales or rental basis at NSS exchanges.
EXPLOITATION
PICTURE
of the issue

"The Purple Plain"

Flying with the R. A. F. in Burma during World War II, Gregory Peck is thrown into despair when his wife is killed in a London bombing attack. The added pressures of combat push him close to a mental breakdown and he seems to be seeking death in reckless exploits. When he meets a beautiful Burmese girl, Win Min Than, she helps him gain a new lease on life. Disaster strikes when Peck is flying a routine mission and crashes in the jungle behind enemy lines. One of two officers with him is badly injured, and the other goes mad and commits suicide, as the trio fight their way back to the base. After a perilous trek thru the jungle, Peck eventually finds safety, and returns to the waiting arms of his Burmese girl with a renewed desire to live.

(Continued on Page 22)

Peck and his Burmese sweetheart fall to escape an enemy strafing attack.
EXPLOITATION PICTURE

PECK, ADVENTURE AND A BURMESE BEAUTY

(Continued from Page 21)

United Artists is building a consistent record for providing exhibitors with dynamic exploitation features. Equally important are the selling campaigns developed for each release. UA showmen, under the direction of V.P. Max E. Youngstein and national ad director Francis M. Winikus, have been leaving no exploitable angle unturned in creating serviceable pressbooks for films in the company's distribution stable.

"The Purple Plain," a J. Arthur Rank presentation, is the latest UA release to benefit from a shrewd and aggressive campaign that provides showmen with a host of exploitable angles and to suit any situation

The Gregory Peck name, a potent asset to any marquee, naturally gets top billing in all of the ads, lithos, and the herald. The campaign is two-pronged. The most important angle—and one designed to attract fem audiences, particularly—is Peck's emotional conflict, resolved in a poignant romance, with the Burmese beauty, Win Min Than. For action houses, there is material that graphically sock's over the adventure and violence angles. Some exhibitors might prefer to wrap their campaign around this quote from a Louella Parson's article in Cosmopolitan magazine: "Gregory Peck's Greatest Performance Since 'David and Bathsheba' and 'The Snows of Kilimanjaro'... Should Bring Him Another Academy Award Nomination."

Theatremen should not overlook the fact that "The Purple Plain" has been heavily pre-sold, the H. E. Bates story having first appeared as a Literary Guild Selection and also as an eight-part serial in the SatEvePost. The Peck angle can be played up via truck-side posters, newsstands cards used with local playdate copy: "You read it in the Saturday Evening Post—Now See it on the screen"!

The story is also a Bantam Book best-seller in more than 100,000 bookstores, drug stores and newsstands throughout the country, and hundreds of Curtis Circulation representatives have been advised to cooperate on a local level with all theatres playing the film. Pressbook suggests this attention-getting mobile street display built around the Bantam Book: blow up front cover of book mount on stiff cardboard, front and back, to form a walking bally-box. Man inside can also distribute heralds.

A Magic Ticket novelty is available which can be an important business-booster. Tickets contain a large star and copy heralding the film. Persons receiving the cards are instructed to rub a wet finger over the star. If the star turns purple, the ticket is good for a complimentary admission to the film.

The UA exploitation department is providing special aids for radio-TV and lobby promotions. Radio spots include a 5-minute recorded interview with Gregory Peck, and 1-minute, 30-second and 15-second announcements. Television trailers come in 1-minute and two 30-second clips, all allowing time for local tag ending on theatre slide. For lobby heralding, there is a free record containing special vocal effects, music and sound effects.

The newspaper ads pack a powerful visual punch and lend themselves to a variety of selling angles. The one at left accents the emotional elements of the "east-meets-west" romance between the distraught, reckless RAF flier and the delicately beautiful Burmese girl who gave his life new meaning. The other ad plays up hard-hitting action with a striking illustration and punchy catchline: "The Merciless Jungles of Burma's Purple Hell... The Mightiest of All Adventure Between Heaven and Earth!" Additional ads feature the spectacle of passion and war in the mysterious Far East. And, of course, the strong boxoffice power of the Gregory Peck name provides a potent springboard for attracting interest in all situations.

So effective was the "scratch board art" used in ad campaigns on "Apache" and "Vera Cruz," that UA exploiters have again made it the basis for many of the eye-catching newspaper ads, posters and heralds on "The Purple Plain." A special set of art stills (see sample above) are available which can be used for enlargements.

This scene sets the motif for the 24-sheet, 6-sheet, and 3-sheet posters. A highly intriguing float, lobby standee or marquee display can be made by cutting out the illustration and displaying it with bally copy. As a mobile display, it can be towed around town by a purple car. Pressbook also suggests dressing models in Burmese costumes and having them ride on the float. As a theatre front bally, the piece can be surrounded with a few dancing girls with appropriate oriental music playing in the background.

Page 22 Film BULLETIN April 18, 1955
SELL Your Air Conditioning!

This is a reminder page—a memo to showmen who have fallen into a take-for-granted lackadaisicality about powerful boxoffice boon air conditioned comfort is. There's a huge ch of ideas for alert showmanship ads to draw on, but first they have put their hand into the barrel. Dust off the "Cool" flag, and inserting a single-line slug into their heralds and newspaper ads is like grinding up a der filet mignon for hamburger, a painful waste.

Warning: don't wait for the heat to strike before readying your equipment publicity. Importance of an early effort cannot be stressed enough. A uncomfortably air conditioned theatre on the first hot day of the Spring process not only the ideal atmosphere for utmost enjoyment of a good film, it offers a delicious sample of the pleasant summer to come. The favorable association of the movie house with comfort and enjoyment is one that will linger through the dog days. Even the best picture can be ruined when the audience is uncomfortably squirming through the heat—and that impression lingers, too. It can alienate a sizeable chunk of the potential audience and leave a distaste for going to the movies generally and to that theatre particularly.

Group Selling

The enormous plus factor to a theatre's boxoffice represented by air conditioning appears to be a natural for a united campaign by groups of theatres. Since it is essentially an institutional function, theatre organizations, or even individual theatres banding together in a given area, could logically create and activate a territorial campaign.

Obviously, selling air conditioning for one theatre will redound to some extent to the benefit of other scientifically cooled houses in the same locale. Sound showmanship would seem to dictate that organized groups of theatre men spend some effort and money on a unified drive to make the public aware of the theatre's air conditioning conscious during the warm weather season? The program would be bigger and more elaborate than any one theatre would or could afford, while the cost, spread out among the group, would be reduced to a comparatively minor factor for each theatre.

An air conditioning campaign fits neatly into any theatre organization's function of furthering its members' well-being.

MAKE MARQUEE TALK

Key vantage point in selling your theatre's cool comfort is the marquee. Freshen it up with new displays. Top sketch above builds from the top of the marquee up. White or light blue icicles or snow effect can be cut-out frame for neon or fluorescent-paint letters. Marquee-top display like this eliminates loss of under-marquee light from hanging banners, permits maximum vision for front displays.

Both colorful and functional, waving banner flags shown in lower display will draw the eye, shout out the "cool" message manifold. Simple, inexpensive, effective.

How About . . .

- Bus and car cool cards to hit workers and shoppers on the way home in hot, close vehicles, where effect is most telling.
- Radio spots for auto travelers.
- Early trailers as a reminder: "It's always Spring in the air-conditioned theatre."
- Street stunts with the weather opt for lightly-clad cuties—even that hardy perennial, girl in bathing suit on cake of ice, still grabs newspaper space.

Stanley Warner circuit admen worked up above 40x60 for use in lobbies and store windows. Special attention is being given to air conditioning in the chain's flashy Spring Movie Festival campaign.
IO YOUNG FOR LOVE Eng, Lang, Marina Vlady, F. Chabrol, Michel Piccoli, D. Dellic. Drama. Affair of fifteen-year-olds. Romance ends in tragedy when girl dies in lie behind the wheel. MEXICAN WIFE. The English, Gina Lolliogiluzza, directed by Elia Kazan. A romantic drama. Bored by husband and small town life, a beautiful woman sees a moment in the arms of another man. 9 min. 44.4

NEGANE Film, English production. Fernacinal. Documented by the Besn Expedition in South Africa. Born to Rio de Janeiro traveling 8000 miles. 85 min.

METRO-GOLDWYN-MAYER

December


DEEP IN MY HEART Cinematographer, Grace Kelly. Starring Granger, Paul Douglas. Producer, Armand Masion. Directed by Masion, Adventure drama. Mike, a boxer who was murdered during the war, 82 min. 12/7.

GREEN FIRE Cinematographer, Grace Kelly. Starring Granger, Paul Douglas. Producer, Armand Masion. Directed by Masion, Adventure drama. Mike, a boxer who was murdered during the war, 82 min. 12/7.


January


FIVE WOMEN Sung, directed by Robert Muller. Western. A young man's quest for revenge against the men who killed his sister. 84 min. 1/13.

JUNE IVY CROCKETT (Wait Disney Fess Parker. Directed by Robert Youngson. The young man sets out to rescue his father. 86 min. 1/17.

LIPPERT

December


January


February

NORTH WESTERNA Cinematographer, Marlowe. Directed by Ray Enright. Western. The young man sets out to rescue his father. 84 min. 2/1.

March

BLACKSADDLE JUNTO Ginny Ford, Anna Francs, Pro- ducer Mickey Delamar. Western. A young man's quest for revenge against the men who killed his sister. 84 min. 3/1.

May

BRAZILIAN EMPIRE Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer, Armand Masion. Directed by Masion. Adventure drama. Mike, a boxer who was murdered during the war, 82 min. 12/7.

June


SLIPPER. Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer Joe Pasternak. Direction of Roy Rowland. Musical. Returning from the war, a young man is faced with the reality of a world about to unite against romance at home. 112 min. 3/12.

July

BENJAMINS, THE Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer Joe Pasternak. Direction of Roy Rowland. Musical. Returning from the war, a young man is faced with the reality of a world about to unite against romance at home. 112 min. 3/12.

August

LOVE STORY Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer Joe Pasternak. Direction of Roy Rowland. Musical. Returning from the war, a young man is faced with the reality of a world about to unite against romance at home. 112 min. 3/12.

September

NATIONAL PROUD, THE Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer Joe Pasternak. Direction of Roy Rowland. Musical. Returning from the war, a young man is faced with the reality of a world about to unite against romance at home. 112 min. 3/12.

October

WESLEY CULP, THE Cinematographer, Eastman Color. Starring Granger, Paul Douglas. Producer Joe Pasternak. Direction of Roy Rowland. Musical. Returning from the war, a young man is faced with the reality of a world about to unite against romance at home. 112 min. 3/12.
December


January

AMERICANO, THE Technicolor, Glenn Ford, Frank Lovejoy, Cesar Romero, Ursula Thiess. Producer Robert E. Von Sternberg. Delivering prize brahma bulls to South American ranchers, they come across murder, bandits and romance. 85 min. 1/10

February

TARZAN'S HIDDEN JUNGLE Technicolor, Scott, Yvonne De Carlo, Jane Fonda. Producer, John Paddy Carstairs. Drama. Action and intrigue in Adventure romance story. By Maurice Walsh, author of "The Quiet Man". An American in 1919 India to visit his child, is forced to champion the people against their relentless agitators when a private road they had always used is closed by the owner, 91 min. 3/14

January

CAROLINA CANONBALL Judy Canova, Producer Sidney Picper, Director Charles Lamont. Comedy. Copilot of steam driven trolley car, Consuela becomes involved in murder, divorce and some hot air. 68 min. 8/4

TRouble in StorE (I. A. Rank) Norman Wisdom, John Le Mesurier, Joan體. Director John Paddy Carstairs. Comedy. 78 min. 4/1

August

AFRICAN MAMMOTH Myron Healy, Karen Booth. Producer-director Seymour Friedman. Jungle melodrama. Intelligence officer plunders into Africa with a group of ruthless Europeans. 85 min. 8/15

September

THE RETURN OF SIDNEY PICKER. Warner, Robert Beatty, Maxwell Reed, Joan Collins. Producer-director Michael Halperin. Western. 78 min. 9/15

September

TIMBERJACK Trucolor, Vera Ralston, Sterling Hayden, David Wayne, Debra Paget. Director Mitchell Leisen. Outlaw melodrama. Young engineer fights to recover timberland from tycoon who killed his father, 94 min. 3/7

April

I COVER THE UNDERWORLD Joan McCloy, Joanne Dru, Ray Milland, George Macready. Producer-director, Robert Siodmak. Crime. 81 min. 9/1

SANTA FE PASSAGE Trucolor, John Payne, Faith Domergue, Rod Cameron, Sidney Picker. Director William Witney. Western. 78 min. 9/15

May

ETERNAL SEA Sterling Hayden, Alexis Smith, Dean Jagger, Elizabeth Allan. Director, Robert Siodmak. Biographic of famous American naval hero who distinguished himself in WWII and the Korean conflict. 103 min.

June

DOCTOR IN THE HOUSE (I. A. Rank) Technicolor, Donald Crisp, Marilou Paivon, Producer-actress Betty Box. Director Ralph Thomas. Drama. Biography of a medical student during training to become a doctor. 92 min. 9/1

Coming


DAY IN THE LIFE OF A MAN, A Stanley Holloway, Joan Rice, Odile Versois, Donald Sinden. Producer Betty E. Box. Drama. Tragic romance of a man facing death. 83 min. 10/1


May

DEVIL'S HARBOR Richard Arlen, Greta Gynt, Producer-director, Jac Holmo. Drama. 83 min. 11/15


THEY'RE NO BUSINESS LIKE SHOW BUSINESS Technicolor, Color. Ethel Merman, Marilyn Monroe, Dan Dailey, Mitzi Green, Mitzi Green, Producer-director Dick Powell. Musical. 88 min. 1/10

June


PRINCE OF PLAYERS CinemaScope, Color. Richard Burton, Megs Jenkins, John Derek, Ray mond Massey, Producer-director Philip Dunne. Drama, Biography of famous actor Edwin Booth. 102 min. 10/15

July


March


April


VIOLENT SATURDAY CinemaScope, Technicolor, Victor Mature, Susan Hayward, Producer-director John Fiedler. Suspense drama. 88 min. 1/10

DADY LONG LEGS CinemaScope, Deluxe Color, Cyrille Calage, Susan Hayward, Producer Buddy Adler. Director John Fiedler. Drama. Woman seeing husband missing in Red China falls in love with man who learns spring- winter romance.

LIFE WITH A CIRCUS, THE Alain Montambault Producer Robert Jacks. Director Harry Horner. Murder melodrama. Boy and his story occurs when hands of real murderer, 74 min. 2/1


June

SOLDIER OF FORTUNE CinemaScope, Deluxe Color. Charl Gable, Susan Hayward, Producer Buddy Adler. Director John Fiedler. Drama. Woman seeing husband missing in Red China falls in love with man who learns spring- winter romance.

THAT LADY CinemaScope, Technicolor, Olivi de Haviland, Gilbert Roland. Producer-director S. Barilets. Comedy. 96 min. 11/1

Coming


UNITED ARTISTS

December

ROMEO AND JULIET Technicolor, Laurence Harvey, Susan Shentall, Producer, J. A. Rank. Director Noel Craft. 83 min. Technicolor, 81 min. The Shakespearean version of Shake speare's immortal classic, 140 min.


VERA CRUZ (Hecht-Lancaster) Technicolor Helmut Dantine, Anthony Quinn, Jack Hawkins, Producer-director William Wellman. Drama. 81 min.

Black TUESDAY, The G. B. Robinson, Producer, Robert Siodmak, Producer-director. Director Hugo Fregonese. Drama. 92 min. 动物 from is of electric chair, gangsta becomes hostage to hide who bloody steep.

October

CANYON CROSSROADS Richard Basehart, Phyll Kirk, Producer William Joyce. Director Al Werker. Adventure-drma. Young prospectors battle bluffs while aiding professor and daughter in search for uranium, 83 min.

GOOD DIE YOUNG, THE Gloria Graham, Richard Basehart, Miguel Legend, Producer-director. Producer-director Lewis Gilbert. Melodrama. Three men, with the brawl and the Indian, is forced to fight for his life in disasterous mail holdup. 101 min. 1/28


March

BIG HOUSE USA Broderick Crawford, Ralph Meeks Producer-director. Producer-director Howard Hopley. Drama. Kidnap-extractor joins other convicts out to escape for his own fate.

MARTN ERNST Borin, Betsy Blair, Hecht-Lancaster Technicolor, Producer-director. Producer-director. Producer-director Robert Aldrich. Drama. 81 min. Boy and girl, to whom life has dealt romance, suicide find it in each other.


April


Mountains track down assassin gang, 85 min.
COLUMBIA PICTURES
proudly announces
the first engagements
of
DEBORAH KERR • VAN JOHNSON
JOHN MILLS
in
THE END OF THE AFFAIR

New York—Victoria
Chicago—Woods
Los Angeles—Paramount
San Francisco—St Francis
DEBATE IN PRINT

FILM MAN VS. EXHIBITOR
ON TODAY’S BURNING ISSUE:
FILM PRICING POLICIES

Right or Wrong?
Man-to-man talk about "That Lady"

Sooner you will share the intimate, scandalous details of history's most notorious mistress of palaces, whose boudoir was a salon, whose secret love affairs were the target of mobs. The most provocative story in years...the picture that shocked a nation. No wonder it was acclaimed as an international best-seller and then as a tremendous Broadway success in which Katharine Cornell chose to star. Now it comes to you in all its grandeur and passion. Photographed on location amidst the breath-taking vistas of Spain in the full majesty of CinemaScope and Color by De Luxe.

OLIVIA de HAVILLAND
GILBERT ROLAND
in "That Lady"
Cinemascope
Introducing PAUL SCOFIELD
Co-starring FRANCOISE ROSAY
DENNIS PRICE
Produced by SY BARTLETT
Directed by TERENCE YOUNG
Screenplay by ANTHONY VEILLER and SY BARTLETT
From the Novel by KATE O'BRIEN
Color by DELUXE
An Atalanta Production
Released by 20th Century-Fox

"SOON IT WILL BE A PLEASURE TO DO BUSINESS WITH 'That Lady' FROM 20th!

McGee Speaks

The following statement was issued last week by Pat McGee, prominent Denver theatreman.

Several trade papers asked me to make a statement concerning the present bitterness between exhibitors, distributors and producers. This request stems from comments I offered in my keynote address to the Theatre Owners Convention last November.

It will be remembered, or it can be ascertained by reviewing that speech, that I clearly cited a complete lack of statesmanship on the part of the producers and distributors, and I urged the theatre owners then present to extend a hand in an effort to cure the current ills in the industry by working with distributors and producers. On that occasion and on other occasions since, I stated that distribution-production was guilty of dragging its feet in the matter of arbitration. Six months have gone by, and despite strenuous efforts on the part of several men in both distribution and exhibition, arbitration seems as distant as ever, and now most of us feel that even if we got it, we would have very little to benefit us.

You’d think distribution would yearn for arbitration, since it might have saved distribution some of these costly law suits, which are reflected in higher film rentals, although after viewing company earnings it does seem that distribution can afford most anything at the present time. To brush aside all the small matters which are being played up in the trade press, it would appear that we are losing sight of the basic matters.

As long as there is a shortage of product, the individual distributor is going to demand all the film rental that the traffic will bear. This results in many exhibitors, who can

Look Who’s For Toll-TV!

A gentleman named DeWitt Emery, who is president of an organization called the National Small Business Men’s Association, with headquarters in Evanston, Illinois, has taken the stump on behalf of pay-as-you-see TV. In a letter to the FCC, that sounds almost as if Zenith’s own Commander McDonald had a hand in it. Mr. Emery declares his championship of Toll TV in the name of “advancing technology,” the “public interest” and the “economics of the TV industry”.

He pops off in this tone: “I see the theatre people are still out bawling against the idea. They are even trying to claim that ‘small business’ generally is opposed to this new service. To give some shred of substance to this claim, their heavily subsidized ‘Anti-Toll TV Committee’ is going about the country trying to get local retailers and other small business men or organizations to ‘front’ for the theatre owners’ own selfish opposition to this new form of competition for the theatres.”

We don’t know what sort of small business men Mr. Emery purports to speak for (we wonder whose interests he actually represents there in Commander MacDonald’s own bailiwick), but it is truly amazing that a so-called spokesman for small business could take a stand supporting an individual enterprise which seems destined to spell cut reduced income for the little entrepreneurs who cater to the public.

Mr. Emery suggests that Toll TV may be the answer to the hardships of many TV stations that have had to close or are losing money. If Mr. Emery is speaking for those small TV stations, then he must be considered suspect of the same onus which hurls upon the theatre owners—placing one group’s interests above those of others. But when he purports to speak for small business generally, and calls for an action that could do serious harm to a great mass of the very people he claims to represent, his motives assume a rather fuzzy, if not downright suspicious, aspect.

Certainly, the president of a small business men’s group must be aware of the detriment to shopping areas posed by anything that would tend to keep people in the home and reduce their purchasing demands. What small businesses can he mean when he lambasts the local movie houses, which brings out the public and exposes them to retail outlets which comprise his organization.

Whom DO you represent, Mr. Emery?

Problem of The Kiddies

“Where are the kiddies supposed to go when they are tired of television?”

This sobering note was sounded by showman Pat McGee in a recent letter to Film BULLETIN. The Denver chain operator noted that almost all of a considerable decline in his theatres’ attendance in the first quarter of 1955 was in the under-twelve age group.

“In checking with other exhibi-
SOON YOU WILL HEAR IT EVERYWHERE!

"Interrupted Melody' Is A Wonderful Picture!"

NATIONWIDE PRE-SELLING:
M-G-M columns in national magazines. Advertised in Saturday Evening Post and all fan magazines. 30-day teaser campaign locally. Big co-operative advertising at playdate. More advance screenings for press, magazines, radio, TV than any recent picture, insuring nationwide penetration prior to your opening.

TYPICAL COMMENTS:
The Nation's Top Female Syndicated Columnists hail the Greatest Woman's Picture in Years! "A Wonderful love story."—HEDDA HOPPER "Picture of the Month. One of the screen's great movies."—LOUELLA PARSONS "A great motion picture."—SHEILAH GRAHAM

M-G-M presents with SONGS and COLOR in CINEMASCOPE

"INTERRUPTED MELODY"
Starring GLENN FORD · ELEANOR PARKER
With ROGER MOORE · CECIL KELLAWAY
Written by WILLIAM LUDWIG and SONYA LEVIEN
Based On Her Life Story by MARJORIE LAWRENCE · Photographed in EASTMAN COLOR
Directed by CURTIS BERNHARDT · Produced by JACK CUMMINGS

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
The Debate Rages

It looks like radio-TV debating of the Toll-TV question is well under way. Latest entry (and there will be more) was the "Northwestern University Reviewing Stand" program, heard over New York's WNYC. Truman Rembusch, of anti-subscription TV fame, was paired with Joseph Wright, general counsel for Zenith, and the fight was on! The arguments were mostly old but the atmosphere seethed with the kind of fervor and antagonism that has come to be characteristic of discussion of this problem. Chairman James H. McBurney didn't always succeed in "breaking it up" between the debaters when things got started.

Rembusch's opening remarks concerned the technical difficulties inherent in setting up the Toll-TV operation—installing decoders, etc.—to which Wright promptly replied. "He doesn't know what he's talking about!" (The "appropriate" tone was thus set early.) Wright insisted that decoders would be supplied free, and then said of Toll-TV generally that it would bring to the public "great things they can't get now," for instance, first-run Broadway shows; Rembusch quickly pointed out that it was largely unfeasible to transmit typical Broadway "language" over the air-waves, and made a general observation to the effect that Toll-TV couldn't account for "diversification of taste" and would effectively "freeze out" a large segment of the public for any particular event. In addition, the movie man said, if Toll-TV is instituted, the quality of free-TV will go "down, down, down."

Of course, the ultimately significant point argued by the debaters was "who will pay?" Rembusch insisted that the public will pay—from every point of view; Wright argued that they won't be asked to pay for things they now see free, and that Toll-TV won't consume more than fifteen hours per week of closed air-waves. It won't, he emphasized, affect sponsored TV.

Larry Walters, radio-TV editor of the Chicago Tribune, was on hand and managed to get in one remark while the opponents were catching their breath. He pointed out that he was simply "on the side of the viewer," since he has no commercial interest, as the "other two representatives have." In the long run, he added, only the public can resolve the problem, and the FCC welcomes public comment. His sudden and brief contribution to the debate was interesting, for each debater endlessly alluded to the "real" motives of the other. Rembusch said that Wright was moved by "selfish interest" and the Zenith representative complained about Rembusch's "movie industry ties and viewpoints." The point is simply that this kind of debate will inevitably boil down to opposing commercial forces and interests. If the public is to gain understanding of the problem (and this is the ostensible purpose of discussion) then the representatives of opposing viewpoints must, at least, be commercially disinterested. When it comes to public debate of the issue, shouldn't radio-TV critics and professional viewers, who are more likely to be unprejudiced, be enlightening the public?

Air Promotion Notes

Fox will use part of the "Flicka" series for promotion of new releases a la Lux Video Theatre. Film scenes, star appearances, and clips "pointing up the unique locales of many CinemaScope productions" will be included. Of equal importance will be film spotting will be the introduction of new, young personalities.

In line with the current Fox approach to TV trailer material, a series of four 20-second, and one 60-second announcements will plug "Violent Saturday," "Daddy Long Legs," "A Life in the Balance" and "Angela" were given the promotion treatment on Sheilah Graham's morning TVer last week. Thelma Ritter will make a p.a. for "Daddy," which has a May 5 preem in New York.


Robert Faber, head of Universal's trailer department, used the Virgin Islands location for "Away All Boats" to shoot TV trailer material. Interv with producer Christie, director Pevney, and stars Chandler, Nader and Barker will be included.
PRESIDENTS' WORD ON ROUND-TABLE CONFERENCE

The Answer Is No!

Telegrams, April 11, to Mr. Harry Cohn, Mr. Nicholas M. Schenck, Mr. Barney Balaban, Mr. James R. Grainger, Mr. Spyros P. Skouras, Mr. Milton Rackmil, Mr. Harry M. Warner. By cable, same date, to Mr. Arthur B. Krim.

As you know, the leaders of both national exhibitor organizations, TOA and Allied, have been seeking a round-table conference between exhibition's leaders and the presidents of all major film companies. In the hope of preventing present relations from deteriorating and to avoid possible appeal for government intervention by exhibitor groups we are directing this inquiry to all heads of all film companies: Could you arrange and would you be agreeable to meet with compact group representing exhibition in New York City during week of May 9 for discussion of intra-industry problems? Our hope is to be of service to the industry. Your prompt answer by wire will be helpful and communicated to the interested parties. Warm personal regards.

Mo Wax, Publisher, Film BULLETIN

THE REPLIES

Regret exceedingly my absence from office prevented my answering your recent telegram concerning proposal for round table meeting in New York May ninth.

Appreciate fully your desire to be of service to this industry. In my opinion, a round table conference should not be delayed for too long a period.

It should be held as soon as possible. But first a better understanding should be created on the part of everyone concerned. And the ill feeling that has recently been engendered should be eliminated.

All of us should make a great effort to bring about a full restoration of mutual faith and confidence so that, when the discussions do take place, all the participants will be meeting in an atmosphere of respect and trust. We cannot afford to allow recriminations and suspicions to divide us. Regards.

Spyros Skouras
President, 20th Century-Fox Film Corp.

As I have been away from New York practically all the time since last November with exception of two short visits to New York office and as I will not be in New York during week of May 9th will be unable to attend meetings such as outlined in your telegram. As our New York office staff have been attending whatever meetings have been held with our sales manager present am referring your telegram to New York. Thanks for your invitation. Kindest regards.

J. R. Grainger
President, RKO Radio Pictures, Inc.

Mr. Balaban referred to me your telegram April eleventh. Sorry could not respond sooner. Deeply appreciate your offer of service but believe no useful purpose could be served at present in industry roundtable conference in view of present developments and until arbitration plan is worked out. Regards.

George Weltner
President, Paramount Film Distrib. Corp.

Harry Cohn will not attend TOA Allied meeting. Regards.

Paul Lazarus
Vice-President, Columbia Pictures Corp.

Do not know whether can personally attend May ninth meeting but certainly our company will be represented. Best kindest regards.

Arthur Krim
President, United Artists Corp.
DEBATE IN PRINT

FILM MAN VS. EXHIBITOR
ON TODAY’S BURNING ISSUE:

FILM PRICING POLICIES

Right or Wrong?

Exhibitor: I can only begin by coming directly to the point. In my opinion, and in the opinion of thousands of other exhibitors, your pricing policies today are unconscionable and unjust. I think these policies are depriving us of our power to make a fair profit. I think you are making no kind of an effort to correct the situation.

Distributor: As long as you’re setting out your whole platform, I may as well make mine clear. First of all I think his whole business is a tempest in a teacup. Sure you think you’re paying too much. But so does every buyer. He dealer who buys Chevies from General Motors thinks he’s paying too much; he think’s G.M. is making a killing of him. And so does the guy who’s buying the car from the dealer. We think our studio pays too much for some of the properties it buys, too much to its stars, too much to its technicians. Exhibitors always have cried about the price of film, so can you blame distributors for assuming this is the same old cry of “wool”!

Exhibitor: You make it sound like we’re no different than any other buyer in any other field. But we are. And here’s why: other buyers in other lines—take your Chevie dealer—he can get just about all the cars he needs to satisfy his market. We can’t. That’s the rub. This entire problem of unfair pricing is tied up tightly with your failure to supply us enough good films. Correction—with enough of our films, good, bad or indifferent. You’ve got exhibitors arking like a pack of hungry mongrels for the scrap of loot you throw out at your leisure. You know we have to buy. If we don’t, where do we go?

Distributor: Nobody’s artificially restricting product. You talk like all the producers and all the distributors are huddled in some kind of a conspiracy to drive you out of business. We’re doing all we can. Remember we’ve come through some tough times: we’ve gone through a retooling job in wide-screen processes. We’re getting our bearings, too. The way I’ve learned my economics is that supply and demand controls everything. We’re letting

(Continued on Page 9)

EDITOR'S NOTE

Many, many problems confront our industry today. If you will examine them closely you will find that more than a majority of them may be traced to one common boil of agitation: the subject of film pricing policies. Exhibition attacks these policies; distribution defends them. A number of statesmanlike efforts by leaders on both sides have been advanced toward an intra-industry concave in which each side might air its views with an opportunity for rebuttal by the other. Beyond generating a moment of stirring hope, most of these suggestions have died aborning.

Film BULLETIN firmly believes that open debate is healthy, as well as the democratic process. Reasoned argument, under face-to-face conditions, can accomplish far more than press statements, letters, and written pleas. In the interest of airing the attitudes of both sides in the perennial argument over film pricing policies, we are conducting on these pages a debate in print on the subject between an average exhibitor and an average film man, both of whom shall remain anonymous.

Neither prepared advance notes and the remarks transcribed below represent informal, completely extemporaneous expression. The following arguments may well represent both the substance and temper of an all-industry round-table discussion, if and when such becomes reality. By publishing this debate, Film BULLETIN hopes to render a service to the industry by carrying exhibition’s voice to the ears of distribution, by expressing distribution’s thinking, and by opening the window so that production can hear what their partners are arguing about.
"Now hear this"—all preview reports roar approval of "Mr. Roberts," six-year all-time hit of Broadway stage now brought to screen. After-production group shot gath- ers: Henry Fonda, "Mr. Roberts" himself; skipper James Cagney; Leland Hayward, producer; William Powell, Doc; Jack Leme- mon, Ensign Pulver; and directors Ford and LeRoy. Production is being readied for early summer release. (CinemaScope, WarnerColor.)

Shelley Winters' torrid love scene with Jack Palance climaxes "Jagged Edge," Warner Bros. drama of lawless violence shot on location in majestic grandeur of the Sierra Nevada Mountains. (In CinemaScope and WarnerColor.)

Trumpet playing Jack Webb salutes first of his leading ladies, songstress Peggy Lee in scene for WarnerColor and CinemaScope "Pete Kelly's Blues." Ten year plan of musical research results in switch of roles for Jack Webb from famed Sgt. Friday to trumpet-playing band leader during early jazz days.

Stress of modern youth find James ("East of Eden") Dea and Corey Allen in dramatic scene directed by Nicholas Ra for "Rebel Without A Cause. (CinemaScope, WarnerColor.)

No candelabra needed for Liberace as studio production team beam upon his brilliant run-through of speci- material written for "Sincerely Yours." Pre-production meeting for picture slated for an early Ma- starting in CinemaScope and WarnerColor gathers, (L. to R.) George Liberace, Writer Irvin Wallace; Studio Music Head Ray Heindorf; Producer Henry Blanke and Director Gordon Douglas.
IMPORTANT POLICIES

(continued from Page 7)

These forces decide. Maybe you have come up with some theory of controlling distribution of merchandise.

Distributor: If you believe so much in letting supply and demand settle the issue, why don't you follow it. Theaters are giving you the demand...where's your supply?

Exhibitor: Yes, you're giving us the demand, but it's the public we all have to depend on to pay the tariff. You know as well as I do that we've got a strict quality market that can't run on the assembly line. Time has changed not one for us but for exhibition as well. The question the exhibitor has to answer is: is he meeting the new conditions of our business in a new way, or is he trying to force us to meet it in the old way? For instance, the exhibitor seems to put the onus on us for turning out the better-but-better pictures that the public obviously wants. It's a question whether or not such distribution methods can keep the market short so that they can extract maximum revenue from the product-hungry theaters.

Distributor: If you really believe that, then take comfort in the theory of supply and demand. If a market does exist for more "B" pictures, won't somebody come along to make them?

Exhibitor: Eventually, yes. But right now you fellows control the market and you are squeezing exhibition, squeezing him hard enough so that he is threatening to look to the Government for help.

Distributor: I don't see how we can solve anything until you make your complaints more specific. What are the areas of contention? If you can show me they exist maybe we can make some progress.

Exhibitor: OK. For one, I say that for the smaller exhibitor percentage terms are unfair. In some cases they are outrageous. You tell me it is right to assess Joe Doaks in a small town or a sub-run the same 40% or 50% you charge a deluxe first-run theatre?

Distributor: If both margins of profit were shown, they would indicate a relative return...

Exhibitor: I know what you're going to say, but let me remind you that what's important to the exhibitor is what he has left to meet costs and for profit. The small house grosses $1000 while the deluxe does $10,000. You see what I'm driving at. This whole business of profit percentages, no matter the type of operation, ignores our industry's system of runs and clearances. You make a mockery of that. On the one hand you try to classify houses and on the other you treat everyone alike. If the Government ran its tax collections like you price your films, either the people would go bankrupt or the Government would. One man pays 60 percent of his income, another pays 25 percent.

Distributor: I'll score one for you on that argument. But remember this: there's a side to the percentage question you forgot to cover. A good many of our percentage deals have stood between the exhibitor and the poorhouse. How often do we guarantee an exhibitor full overhead and a reasonable return with a fair slice of the gross? You'd be surprised how many exhibitors are doing business this way; you'd be surprised how many we helped to sustain in business over the tight spots.

Exhibitor: Now you're talking about the first run houses. I don't argue that percentage terms are bad for high-grossing houses. Although even in those cases you fellows are going hog-wild. Do you call those 90-10 deals good business?

Distributor: Yes, I do call that good business. What it amounts to is security for the theatreman. In what other industry do you have a manufacturer that guarantees his customer against a loss? That's what it amounts to. He's assured of his operating costs and of a profit. You prove to me that that's a bad deal and I'll kiss your foot in Macy's window.

Exhibitor: I hope your stomach is stronger than your argument. Let's make figures prove the case. Take a $10,000 house on a 90-10 deal. What's his overhead—$2,000, $2,500?

(Continued on Page 16)
“Strategic Air Command”  
*Business Rating* 3 3 3

Ballyhoed huge-screen deluxe premieres, plus lustre of Stewart-Allyson names will give this a boost down the line. Story does not measure up to air scenes, and sub-run engagements will not be spectacular.

Paramount’s ex-sales chief, A. W. Schwalberg, can be credited with conceiving the showmanship that makes this something more than the routine airplane movie it really is. Schwalberg planned the first-run showings of “Strategic Air Command” on huge screens (the one at the Paramount Theatre, New York, where this reviewer saw it, measures some 64x35 feet) on which the double-frame VistaVision projection presents a truly awesome picture. This is a decided publicity plus-factor. However, the average theatre employing its regular screen can look for only a mildly engaging, albeit pictorially impressive, picture. The Technicolored air scenes are practically the whole show on a big screen, but obviously, their effectiveness diminishes in direct ratio to reduction in the size of the screen. The portions dealing with the operations of the U. S. Air Force's Strategic Air Command, which carries our atom-bombs, is interesting, but the personalized story of flier James Stewart and his wife, June Allyson, is just ordinary and disappointing. While the stars’ names certainly are a potent boxoffice factor, the story’s weakness will adversely affect returns in subsequent runs. Stewart enacts the role of a baseball star called back into service. He objects for financial reasons and because it is unfair to his wife. Under the command of Frank Lovejoy, Stewart works with the Strategic Air Command—the branch of the Air Force in charge of maintaining national security. Plot describes the work of the S.A.C., Stewart's increasing dedication to his work, and Allyson’s objections to his remaining in service when his time is up. A shoulder injury that he had sustained in an earlier crash brings about his automatic retirement from flying.


“Bedevilled”  
*Business Rating* 3 3 3


Billed as the first CinemaScope-color production to be shot in Paris, this Metro offering does indeed capitalize on its location photography. The authentic atmosphere is much the best thing in the picture, although occasionally imperfect technically (in closeups, there is a disturbing line around the characters’ faces). The story is heavy, talky and slow-moving. It sets out to focus upon a religious problem—the difficulty of a young man about to become a priest helping a woman in serious trouble—but fails to bring it off. There is neither enough clarity in the script nor depth in the performances to render the situation as convincing as it should be. On a less pretentious level, excepting the religious overtones, the plot manages to develop some mild suspense, with Anne Baxter adroitly portraying a woman from the underworld who is finally revealed as a murderer. Steve Forrest, as the priest, is her unknowing accomplice. En route to a French seminary to prepare for the priesthood, Forrest meets Baxter who appears to be in trouble. When she is approached by the police, he protects her by calling them that she is the evening with her. Running away from an underw or character (Maurice Teynac), Baxter hides out in an attic with Forrest as her guardian. He undergoes an inner conflict between his religious dedication and his feelings towards Baxter. In a swift conclusion, Baxter confesses that she killed Teynac’s brother, Forrest re-affirms his religious intentions, and Baxter, leaving him, is shot by Teynac.


“Cell 2455, Death Row”  
*Business Rating* 3 3

Thin, unconvincing, and poorly paced account of crime career. Exploitable in history of Chessman case will likely return in action and bally houses.

Based on the well-known career of convict-author Car Chessman, this minor programmer traces the career of a criminal from childhood to maturity. Unfortunately, lacks sufficient action and suspense to compensate for its thin story line. Flashbacks into the criminal's early life are not detailed or forceful enough to make the motivational effective. So that the film seems like a documentary rehash of Chessman’s life. Dramatic values are at a minimum, at the production emerges as unconvincing and not sufficiently hard-hitting, the “hero’s” proclivity for committing rape. Only novelty of the story is the convict’s study law, self-defense, and his winning numerous appeals through legal savvy. Action-crime fans will be intrigued by the title and Chessman’s career, but they will not be satisfied with the product. It’s value is limited to dull playing time. Plot shows Chessmen (played by William Campbell) awaiting execution and reflecting on his life of crime. He recalls that he was impelled to steal a loaf of bread. In reform school he learns that good behavior will get him a parole and, once back in circulation, hie crimes mount. Along the way, he picks up young Marian Carr. In and out of prison for all sorts of crimes, from assault to robbery to rape, Campbell gets into real serious trouble when accused of kidnapping under the Little Lindbergh Law. When no leading lawyer is willing to defend him, he studies law and wins himself seven stays of execution. As film ends, he receives word another stay.

“Kiss Me Deadly”
Business Rating 3 3 3

This is the third of Mickey Spillane’s novels to be brought to the screen, and if past results mean anything, there should be plenty of action and violence fans look forward to. All the recognizable elements are brought into play in this one—Mike Hammer’s rude wit, his romantic inclinations and sex implications, the hard-hitting action all mixed up in a plot so intricate and bizarre that it defies description. The total effect is of intriguing escapism, something that is always happening, and a fair share of suspense is developed. In addition, there is a strange and a bit of style and literary that might appeal to better-class audiences. Ralph Meeker is effective as Mike Hammer, the private eye, and is ably assisted by a competent cast, all of whom play in the spirit of the piece. Robert Aldrich’s direction is interesting and sure, while the photograph plays up the weird and contributes to the film’s style. Meeker gives a lift in his car to Cloris Leachman, and immediately gets himself into trouble. He is forced off the road. When he comes to, he is in a hospital and eachman is dead. From that point on, someone is out to get” Meeker, and Meeker is out to uncover some obscure crime, of which we’re not apprised until the film’s end. It turns out that the secret has something to do with atomic energy, and only Meeker and secretary Maxine Cooper escape an explosion at the end that kills the thugs pursuing the investigator.


“Top of the World”
Business Rating 3 3 3

Routine aviation film for the action market. Will serve best a lower half of twin bills.

This aviation melodrama is so mediocre that chances of success are doubtful. The ace is slow, the personal story weakly motivated, and totally unconvincing. Virtually nothing in the film, with the exception of the climactic moments when a group of pilots stranded on an island in the Arctic Ocean is rescued, really registers. The photography rises above the routine only in the scenes of earthquakes on the ice-island. This is destined to serve only as a supporting feature on dual bills, despite its fair cast names. The implausible story has jet pilot Dale Robertson transferred to Alaska, assigned to work with the weather observation unit. When he gets there he discovers, he returns home Evelyn Keyes running the local night club, and making a play for commander Frank Lovejoy. Latter, a turn, is desired by Nancy Gates. When Lovejoy expresses an interest in marrying Keyes, Robertson tries to dissuade him. In command of a group, Robertson is sent off to the Arctic, where he is marooned. Rescued by Love-joy, Robertson realizes that he is still in love with Keyes. The way is cleared for their reconciliation and a Gates-Lovejoy match.


“The Marauders”
Business Rating 3 3 3

Western with story of more than routine interest will draw fair grosses in dual bill market. Mild marquee values, stretches of talk are minus factors.

This western has a breath of originality in being built around an interesting, and not too overworked, gimmick. Twist is the attack of a group of “marauders” on a homesteader, trying to get him to vacate his valuable land. Film switches back and forth between the rival camps, following strategy planning, and building up tension for the final assault. Pace for the most part is satisfactory and Technicolor print registers fairly well, but the production’s fairly creditable narrative is offset by generally tepid marquee values, and some long sequences of talk that retard the action. Prospects are for fair returns in the dual bill market. Dan Duryea is the only name with any marquee value. Homesteading in Arizona in 1875, Jeff Richards is preparing to repel an attack led by rancher Harry Shannon. Jarma Lewis, her husband, and son, who are riding by, seek his house for safety. When Shannon is shot. Duryea, member of the rancher group, takes over. It becomes evident that he is insane, and obsessed with taking Richards’ land from him. He makes Keenan Wynn his second-in-command. When Lewis’ husband runs away from Richards’ home, he is killed by Duryea, who refuses to believe that Richards is fighting virtually alone. Plans now take shape in both camps for the attack: Richards, with Lewis and son, builds a catapult, and Duryea plans to have a burning wagon sent down a mountain into Richards’ home. In the attack, Richards beats the sadistic Duryea, who, deserted by his remaining men, dies in front of the house.


“The Man from Bitter Ridge”
Business Rating 3 3 3

Standard western in color, with plenty of action elements for the intended market. Should serve adequately as twin bill programmer.

This is a fair western. While it offers nothing of an unusual nature, there are plenty of those elements that outdoor-action fans desire: fast pace, much slugging and shooting, and not too much pace-slowing romance. Performances are good enough, with Stephen McNally outstanding as a tough sheepe. The Eastman color photography adds pictorial values. Lex Barker, a special investigator, is accused of a holdup and kept in prison in Tomahawk, where he had come to investigate robberies and murders. Even when his alibi is established, it becomes evident that a group of gunmen led by John Dehner is out to get him. Barker finds himself in the middle of a conflict between Dehner’s men and a community of sheepe, led by McNally. Barker allies himself with McNally, to try to prevent the crooked Dehner from gaining control of the town. Story centers on the fight between the two groups. When the sheepe triumph at the end, they rid the town of Dehner’s men, and Barker gets Mara Corday, McNally’s ex-girl.

Universal. 80 minutes. Lex Barker, Mara Corday, Stephen McNally, John Dehner. Produced by Howard Pine. Directed by Jack Arnold.

Film BULLETIN May 2, 1955 Page 11
MURRAY SILVERSTONE, president of 20th-Fox International, returned from a two-month tour of Central and South America to report that foreign earnings for the first quarter of the year are 27 percent above the 1954 stanza. Business, in a 15-week period, has increased 46 percent over last year, accounting for 22 percent of the entire Fox foreign gross. Silverstone said that CinemaScope is the main reason for higher earnings. The Brazilian government permits admission increases of 80 percent for CinemaScopics.

E. D. MARTIN & RUBEN SHOR, presidents of TOA and Allied States Association, respectively, and their organizations, wrote the industry's feature headlines when the two national exhibitor bodies met for the first time in an effort to solve the round table deadlock, TOA's recent "Call to Action," which supported Allied's long-sought distributor-exhibitor conference, set off a chain reaction throughout the industry. Al Lichtman, 20th-Fox distribution chief and architect of the proposed conference, announced that now "it would serve no purpose to call" the meeting until "such time as the atmosphere is cleared of name-calling, vituperation, and threat." Lichtman also insisted that a solution to arbitration must precede any industry discussion. The Fox executive's statement shook the exhibition hornet nest anew and the situation resolved into a hurry-up meeting in Chicago between the leaders of Allied (Shor, Ben Marcus, Ben Berger, Jack Kirsch) and TOA (Martin, Walter Reade, Jr., Alfred Starr, Myron Blank). This historic confab resulted in an invitation being sent to all film presidents to attend a top level conference on May 24 in New York "to discuss and act upon the pressing and acute problems of exhibition." Allied leaders, however, have already begun their drive for Federal regulation of the film industry. Berger and A. F. Myers, Allied general council, opened talks with members of Congress last week to discuss the possibility of such legislation. Indications point to TOA joining Allied's regulation movement if the May 24 meeting fizzles. The next move is up to the film company policy makers.

DORE SCHARY brought some welcome production news to New York when he announced that Loew's MGM has 35 story properties in various stages of preparation for the 1955-56 schedule. The studio chief revealed at home office conferences that production and employment will reach its peak in June, commenting: "Our story selection has been concentrated on assuring a stimulating diversification of pictures featuring a wide variety of subjects treated in widely different ways." Schary reported that the number of writers at work is the highest in two years, and the number of directors already assigned to productions is the highest in three years, with additional assignments still to be made. Meanwhile, in Culver City, studio general manager Edgar J. Mannix announced that MGM will use a 65-mm. photography process on important forthcoming pictures. It was reported that the process will turn out prints suitable for the biggest screens, while also providing negatives from which improved CinemaScope, wide screen and standard prints can be made. Panavision, Inc. developed the special camera lenses for the system which is designed to provide photographic image with a "sharpness of focus not hitherto achieved in large screen presentations.

COLUMBIA'S "LINE", that is "The Long Gray" one, brought honor to the company and director John Ford, when the Daughters of the American Revolution voted the film "the best patriotic picture of the year" at its convention in Washington, D. C, Mrs. F. Allen Burt, chairman of the motion picture committee of the DAR, presents a plaque to Ford. Col. v.p. Paul N. Lazarus, looks on.

[MORE on Page 14]
Jane's got Jeff

...and it's the HOTTEST
BOX-OFFICE COMBINATION
IN YEARS!
GEORGE WELTNER, Paramount's world-wide sales director, announced a realignment of the domestic sales force under which E. K. (Ted) O'Shea will head the Eastern U. S., with Hugh Owen taking over the West. Owen was also elected vice president in the distributing corporation. O'Shea has held a v.p. title since January, 1950. Robert J. Rubin has been assigned a top administrative post in distribution and also becomes a v.p. Sidney G. Deneau and E. A. Fitter, Jr., have been named assistants to O'Shea and Owen, respectively. Weltner recently succeeded A. W. Schwalberg.

PRODUCTION front activity made headlines with a number of companies being spotlighted. Jack L. Warner closed a deal with one of the hottest personalities in show business by signing TV pianist Liberace to star in WB's "Sincerely Yours". Universal solved a casting problem for the long-planned "The Benny Goodman Story" when TV star Steve Allen contracted to play the featured role. Also present at the signing were General Manager Aaron Rosenberg, who will produce, Valentine Davies, who scripted and will direct the blog, and Charles J. Feldman, general sales chief. Sam Goldwyn has his "Guys and Dolls" rolling full steam ahead. Powered with top notch stars like Marlon Brando, Jean Simmons, and Frank Sinatra, and directed by Joseph L. Mankiewicz, it would seem that the destination of this future MGM release is Big Boxoffice, U.S.A... Clark Gable was the latest top name to pop into the United Artists balliwick when he signed to star in "The Last Man in Wagon Mound," a western to be turned out by the Russ-Field Corp. Robert Waterfield, president of the inde unit, and Robert S. Benjamin, UA board chairman, announced the film will roll in early 1956.

O'SHEA, WELTNER, OWEN

INCIDENTALLY...

DOUBLE-TAKE DEPT. "In the field of color, the leadership held by motion pictures over television has yet to be challenged." Think this statement was made by a film man? You're wrong! This conversation came from Donald G. Fink, director of research for the Philco Corporation, during the Society of Motion Picture and Television Engineers' 77th semi-annual convention in Chicago. Said Mr. Fink, "The producer of movies more often sees what he wants, in the color values displayed by release prints, than does the producer of color television on the monitor screen." To this we add, the patron of movies more often sees what he likes.

MAX YOUNGSTEIN & ARNOLD M. PICKER, United Artists v-p's, are in London for the company's 7-day international sales meetings. Foreign distribution chief Picker will preside, with Youngstein delivering one of the major addresses. U-I's European sales meet commences May 16 at the Deauville, Spain. MILTON R. RACKMIL and ALFRED E. DAFF, accompanied by former gen- mgr. AMERICO YOUNGSTEIN, will be on hand to discuss release and promotion plans for product set for European distribution. Meanwhile, Universal advertising v.p. DAVID A. LIPTON is holding a series of ad-pub-promotion meetings in NYC to blueprint campaigns for summer releases.

A. W. SCHWALBERG, former president of Paramount Film Distributing Corp., was guest of honor at a farewell party given by company execs. Schwalberg is leaving to handle the distribution of independent pictures... WOLFE COHEN has been given a new five-year contract as president of Warner Bros. International Corp. BUDDY ADLER, 20th-Fox producer, has been made an executive of Darryl F. ZANUCK's personal staff. CHARLES D. COHEN, UA Canadian general mgr., was elected president of the Canadian Motion Picture Distributors Assn. AL HORWITS joins Columbia Studios as publicity director. Horwits held top publicity posts with U-I before opening his own office... GEORGE LATT, who resigned the Columbia studio post, moves over to the Paramount publicity dept. to handle special exploitation assignments.

WHO SAID 3D IS DEAD? Alfred E. Daff announced that the success of U-I's "Revenge of the Creature" has convinced the company that 3D can still be sold to the public "if subject matter is properly considered and a limited diet of 3D fare is provided." It was reported that U-I is considering more "Depthies".

GENE PICKER (Loew's Theatres), finance chairman for Will Rogers Hospital, and BOB WEITMAN, ABC-TV v-p, have arranged for a benefit show on the John Daly "Who Said That?" TV program on May 18... TED SCHLAGER, Stanley Warner Philadelphia zone mgr., will serve on the Will Rogers National Exhibitors committee for the one-day collection drive to be held during the week of August 15... DAVID BLUM, Loew's International publicity director, was elected chairman of the International Film Relations committee of the MPEA.

DIED: Jack Brown, 46, Paramount Boston branch manager... Sam Israel, 55, U-I studio publicity director... Austin C. Keough, 57, counsel and member of the board of Paramount Pictures Corp.
YOU CAN'T LICK 'EM, JOIN 'EM DEPT. One of the strangest letters to cross our desk in many a spring lambing arrived this week from a long-time exhibitor friend in Missouri. After a closer re-reading, the notion occurred that it wasn't so strange after all. In fact, all things considered, it began to strike us as so downright reasonable that we feel impelled to pass it along. Because use of his name would naturally embarrass this theatreman, he shall be anonymous. His letter:

Dear Mr. Ward,

"Reading your financial columns dealing with record company profits here and new stock highs there really got me to wondering.

"Here I am trying like the blazes to keep those St. Louis mortgage people away from my few theatres. I don't have a guy to tell you the problems these days. Somebody in this peculiar business must be making a profit. Perhaps they are heatmen far wiser and sharper than I. But under present conditions they must be few and far between.

"Well it suddenly occurred to me that maybe I'm in the wrong end of this business. Over the years it's always seemed that exhibitors have occupied that end on which God had grafted the tail. I don't know how or why the film companies are profiting the way they are, but this much I do know. They're making money and I'm just catching along, not earning a decent return on my big investment and my long, long years in this business.

"In view of this, I recently reached into my savings and placed an order for $18,000 worth of assorted major film stocks. How can I go wrong? I don't know who said it, but the guy had something there when he advised—'If you can't lick 'em, join 'em.'"

"All of us here devour your Film BULLETIN with the greatest interest and admiration. Keep up the fine work."

The underlying sentiments of this letter do not properly concern this column. Its financial aspects do. While we have so told exhibitor "John Doe" in private correspondence, it will also interest the reader to know that he has chosen an opportune time for investment in film companies. A glance at the chart below reflecting the status of industry shares reveals the reason.

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues.

It is evident that film company equities are again depressed. They are depressed relative to last year's closing prices; they are depressed relative to spring and summer boxoffice potential; they are depressed—in some instances—relative to earnings, both current and projected. Most important, they are depressed in terms of the high hopes so many of us hold for the future of this great and growing industry, hopes that foresee the near-term rectification of the problems of product scarcity, film pricing and audience decline.

Our exhibitor correspondent bought not a moment too soon. Though still several league off last year's high, film company shares snapped back in April to the tune of five healthy points. In so doing this group reversed a downward course that had characterized its showing throughout 1955's first three months. From all appearances, film-making shares, though still depressed, seem to have established a fresh base from which a breakthrough may now take place. Significantly, theatre company stocks continue in the doldrums, residing at 38 1/2 from March close. One bright spot: National Theatres equalled the year's high of 101 1/2, spurring a stout 3 1/2 over the month.

Chief film company power through the April session was generated by Paramount and Republic steam. In the case of Paramount, the interest springs from two principal facts: (1) this company is sitting on a pot of gold accumulated in recent years, and (2) the sale of a batch of its feature films to television netted a tidy sum.

Action in Republic shares developed as the two warring factions, led by Messrs. Yates and Smith, squared off in a showdown fight for control of company. As investors see it, no matter who is the winner, a more aggressive Republic operation is the likely result.

NEW DARLING of the investment analysts these days seems to be Loew's, selling around 21. This time Leo's champion is Bache & Co. (NYSE). Beyond foreseeing the possibility of increased dividend (present rate $1.00), the Bache bulletin explores the profits potential due Loew's shareholder from the liquidation of the company's considerable hidden assets. These assets represent real estate, principally theatre holdings of which Loew's must divest itself by February, 1957.

FOR A COMPLETE FINANCIAL SURVEY of movie business by an outstanding reviewing agency, we commend the reader to Standard & Poor's current analysis elsewhere in this publication. The report capsulizes conditions within most important companies and draws a number of pertinent general conclusions.
**Film Pricing Policies**

(Continued from Page 9)

OK. Using $2,500, that leaves $7,500 to be divvied. The theatremen gets $750. What do you get? You get $6,750. You pay maybe $1250 for advertising, leaving $5500 net for your slice. Now let’s look at a straight non-guarantee percentage deal—say 50. You get $5,000, he gets $5,000. Knock off his $2,500 on overhead and he winds up with $2,500, less half the advertising bill, or $1875. I say the exhibitor who takes that 90-10 deal hasn’t the guts to be a real showman.

**Distributor:** But how about the weeks he’s doing only $3-4-5,000? He pulls down the same overhead charge, and gets a profit to boot. The distributor takes the shellacking.

**Exhibitor:** What you’re trying to tell me is that these exhibitors should prefer a small but certain profit to the gamble of all or nothing. I’d prefer to take my chances. It’s my dough that’s riding on the barrelhead. If I didn’t have confidence in making good I wouldn’t be in this business in the first place. All show business is a gamble, and if you’re not a gambler, you don’t belong. Sell the exhibitor outright and let him gamble, if he wants to. He’s entitled to a gambler’s profit, too.

**Distributor:** Maybe you’re right. If your confidence is so great, meet our prices and go after the business. Maybe a little more hustle, a little more aggressive merchandising in place of constant crying would create the business to cover our so-called unfair pricing.

**Exhibitor:** You complain that exhibitors generally are remiss in showmanship. I say your tough percentage policies stifle showmanship. Instead of rewarding the exhibitor’s exploitation efforts by taking a smaller cut of a higher gross, you graduate your sliding scale up, killing his incentive to hit a higher gross. Why, I know exhibitors who’ve told me they put up heavy money on exploiting a sliding scale show and come out with less, because of the higher bracket they reached from these efforts plus the showmanship costs, than they would have if they had given it a routine play.

**Distributor:** I can’t accept that. Our scales today are so computed and so arithmetically geared that anything in a higher bracket throwing off top percentage money afford the exhibitor top percentage gain. The sliding scale is graduated so that the exhibitor maintains a profit of 12% of the gross, or 35% of the distributor’s share. His house expenses remain static, whether he grosses $1000 or $10,000 for the attraction—except for the cost of extra tickets. And any exhibitor who goes into extraordinary expense for his showmanship will find most of the companies willing to share those expenses. The more you gross, the more you get, any way you look at it.

**Exhibitor:** Let me ask you something else: How can you possibly rationalize the terms you’re asking when with so few pictures being made, your annual operating costs actually are much lower than ever before?

**Distributor:** That’s not so. The truth is that our unit overhead costs are higher than ever. Because there are fewer films being made we have less and less operations to spread our expenses over. Remember we have tremendous continuing costs whether we have a picture to sell or not. Why, in the United States alone we have over 30 film exchanges functioning day in, day out. True, there are fewer pictures, but a greater investment than ever is being poured into each individual picture.

**Exhibitor:** Then, why not spread your overhead over a greater number. . .

**Distributor:** As I started to say before, so many exhibitor have been sitting around feeling sorry for themselves they’ve missed capitalizing on a changing, TV-tired market. Personally I believe exhibition hasn’t matched the recent strides put forth by production. Production went out and gambled with its projection systems and honestly tried to meet the requirements of the times. I’ll admit a lot of theatres gambled, too. They deserve credit. But we did more. We took risk after risk, lopped off expenses that hurt a lot of us personally. Maybe if exhibitors took a few more chances, modernized, began wearing down their shoe leather in search of customers it would be a different story today. I can’t see why we should be penalized because our customers, in the conduct of their business, haven’t founf as many of the right answers as we have.

**Exhibitor:** Some of that may make sense. But, remember, your customer can’t make a good profit, all your clever re adjustments won’t amount to a row of pins. He’ll go und and, believe me, so will you in the long run. Your customer must be just as healthy and prosperous as you. Every really sound industry in America is healthy all the way down the line. You know that’s not true in our business today. Just look at those record and near record profits that almost every film company is raking up these days. Reconcile that with the lot of the rank and file exhibitor who’s making just a slim profit, or none at all.

**Distributor:** Despite all their beeping, it seems that I am always hearing about my exhibitor friends travelling to the sunny climes in the winter and to the seashore resorts in the summer. Can they really be doing so bad?

**Exhibitor:** That, my good fellow, is just about the stalest most stupid canard passed down to salesmen by their distribution bosses. I heard it not long ago from a fuzzy face boy who had been selling film for exactly three weeks. What kind of souring propaganda is that to feed a young man just starting out on a mission that should constitute in part, at least, the building of good will among the company’s customers!

Let’s clear that one up once and for all. One would think that only exhibitors go to Florida and to the seashore, know plenty of salesmen—film, shoe, clothing, appliance what-have-you—all kinds of salesmen who go to Florida almost every winter. I know merchants, small business operators, who go South in the winter and take a place a the shore in the summer. Aren’t exhibitors to enjoy any o the pleasures offered by this blessed land without having film salesmen pass snide remarks. Going to Florida is no longer a sign of prosperity in the United States. Clerks and stenographers do it. A man with an investment of $50,000 or $250,000 in theatres certainly is entitled to do without smart-aleck film men justifying harsh film term.
INSURANCE POLICIES

the ground that the exhibitor can still afford a vacation.

Distributor: Frankly, I agree with you that such talk is
usy salesmanship and it ought to be dropped. But I do
y it's a fact that those same exhibitors who are Screaming
loudest about this disparity were trying desperately
to get away from the business a couple
ears back. Why, the only hope they had was for some
supermarket operator to take it off their hands. We were
be to go out on the limb to find the ways and means
at brought them back to some semblance of security.

Exhibitor: Don't you recall that some film men wanted out
those years, too? You film men take credit for every-
th. I heard an advertising executive of one of the major
panies seriously make a bald-faced statement recently
that everything worthwhile in this business was done by
the film companies; that exhibition contributes nothing. I
old him he ought to exhibit his pictures in a public latrine
in the future.

Distributor: That guy is stupid to say that. What we need
our business is a little better judgment, and, I guess, a
etter sense of humor.

Exhibitor: Agreed.

Distributor: I don't want this to sound like I'm some
ouless ogre of the big business interests, but while you're
in the subject of what's fair or not—why should we be re-
quired to carry hundreds, thousands of little theatres
that actually cost us money to deal with? I can cite you ex-
ample after example where we go into the hole servicing
them, inspecting prints, keeping records. I'm not call-
ing it charity, but the facts speak for themselves. We're
literally keeping them alive without any commensurate
return from them.

Exhibitor: Frankly I'm growing tired of this kind of argu-
ment, too. You know as well as I that there are plenty of
good reasons for keeping the small sub-runs alive. What
you're trying to say is just because some of your faithful,
little customers are a little crippled in the pocketbook
through no fault of their own, they should be retired from
the scene like the old dray horse.

Distributor: You'll try your best to make me appear like
some kind of heartless demon, won't you. But how many
of these operators went along for years skimming off every
available penny of profit for themselves, while they al-
lowed their theatres to depreciate and run down. Perhaps
a little more foresight at the right time would have pre-
vented their troubled today.

Exhibitor: They've learned a lesson, just as the film
panies have. Go ahead and freeze them out of business.
But remember this: every single sub-run in existence adds
to your potential national gross, and helps to keep the
more prosperous theatre operator in the black. I like the
comparison that Film BULLETIN made not long ago be-
tween the minor leagues of baseball, the farm system of
the major league clubs. Most movie fans grow up in these
sub-run houses; in fact, they have always served as a kind
of proving ground for your producers. The ‘B’ pictures,
the shows they can afford to buy, tell your producers what
kind of new faces and what kind of subject matter to put in
your first-rate pictures. It's a farm system, like I say.

Distributor: That's kind of stretching the point.

Exhibitor: Oh, no its not. This business is not too much
different from organized baseball. The public wants to see
new faces, new talent. Where do these things begin? Down
on the minor league farms. And where do the small
town folks get their appetite for major league baseball?
In the minor leagues.

Distributor: You're getting way off the point. This is strictly
a problem of dollars and cents. We'll always find ways of
unearthing fresh talent.

Exhibitor: Where—in television? Maybe that's not so
strange, considering how the film studios are playing foot-
sie with the TV networks lately. Listen, brother, when the
film companies seriously take to the notion that their fu-
ture rests with television, they are doomed. The big boys
have been threatening us about TV being their ace in the
hole. I'll make this flat prediction: If the film companies
ever turn from theatres to television as their outlet, they
can forget the lush business they've enjoyed almost since
the inception of this business. Nothing—free or toll-TV—
will ever come anywhere near matching the revenue to be
derived from theatres. Movie production will really be-
come a penny ante business if the theatre disappears from
the scene.

Distributor: Let's get this point clear. No one to my knowl-
edge is seriously thinking of television as a substitute for
the theatre market. If anything, consideration of that me-
dium is actually to help the theatreman sell his picture, to
keep the movie habit alive.

Exhibitor: But not the way you think. Eliminate the sub-
run houses and leave only the deluxe operations, and
what'll you have? I'll tell you. You'll have a loss on three
out of four pictures. The little houses give you your gravy
and your habitual audience. And furthermore, you'll have
fewer pictures than ever.

Distributor: Hell! No one's trying to drive the sub-runs out
of business. All we want is to set the facts straight. You're
talking about one thing, but the record is that, your argu-
ments to the contrary, we go into the hole keeping them
alive. And we're not the ones who are beheading.

Exhibitor: We'll see to it you get the Nobel Humanitarian
award.

Distributor: We don't want thanks. We want the facts set
straight.

Exhibitor: So where do we go from here? First we hear talk
of a round-table meeting with the company presidents.
Now we hear it's off. Maybe you can make this merry-go-
round turn at your end.

Distributor: Negotiations on film terms cannot be con-
ducted on a mass basis. It has to be on an individual basis.
You'd have a riot if groups of exhibitors and film men tried
to deal with this problem. The place to start is with an
arbitration system.

Exhibitor: Come on now. Let's stop kidding ourselves.

(Continued on Page 26)
S & P's Surveys Movie Industry

Standard & Poor's current (dated April 21) analysis of the motion picture industry contains some pertinent observations on the present state and future of our business. We believe the following survey will be of interest to movie industries.—EDITOR'S NOTE.

MODERATE GAINS INDICATED

MOTION PICTURE THEATRE ATTENDANCE in 1955 may exceed a weekly average of 50 million and could approach 55 million, compared with about 49 million in 1954 and 46 million in 1953.

THEATRE REVENUES in 1955 could reach $1.3 billion, against $1.2 billion last year, primarily reflecting the increased number of theatres now in operation. Financial results of theatre operators, however, will continue to be restricted by higher film rental and other operating costs.

EARNINGS of leading picture producers may moderately extend the gains registered in 1954, partly reflecting increased remittances from abroad. Future profits will depend basically on the producers' ability to provide pictures that appeal to the film going public at a reasonable cost.

DIVIDENDS of practically all companies covered in this Analysis are being earned by wide margins, which could permit a larger pay-out by many.

Attendance Running at Improved Rate

Attendance at motion picture theatres during the forepart of 1955 was indicated to be at a rate of around 50 million weekly, and, aided by an increased number of theatres in operation, particularly drive-ins, the weekly average for the year could approach 55 million. The 49 million figure attained in 1954 compared with 46 million in 1953 and reversed a steady downtrend in evidence since 1946.

One important factor in the current uptrend in movie going is that around 19,000 theatres were in operation or ready for operation in early 1955. The total included about 4,100 drive-ins, a year-to-year gain of more than 200. By mid-1955, over 4,500 drive-ins may be open; during the peak summer month of August, drive-ins will probably attract about as many patrons (over 40 million weekly) as the more numerous conventional theatres. It must be remembered, however, that most are closed a good part of each year.

Domestic theatre receipts (net of admission taxes) could reach $1.3 billion this year, compared with $1.2 billion indicated for 1954. In addition to the prospective gain in total attendance, net admission prices will probably average slightly higher, reflecting full-year benefits from the reduced Federal admissions tax, effective April 1, 1954. Only a portion of the tax relief was passed on to the public in the form of lower box-office prices.

New Techniques and Innovations

Although the public's interest in new filming and exhibiting techniques generally has waned, competition among systems is intensifying. Twentieth Century-Fox's CinemaScope continues the most popular and the company is reported to be perfecting a significant improvement in this wide-angle technique. Several studios in addition to Paramount Pictures are producing features in its big screen VistaVision. A second Cinerama picture, as well as the initial production, is being shown by Stanley Warner and enjoying a good box-office; others are in preparation. Magna Theatre Corp. will shortly introduce the Todd-AO process, a wide-angle technique developed by American Optical, on a roadshow basis.

While there undoubtedly still is a scarcity of new feature pictures, many of the major studios have increased their production schedules and independent producers are also stepping-up activities, particularly in the low-budget field. However, large production companies are giving more attention to television, both to enlarge income by releasing older films for showing on TV and by producing special films for this medium, and as a means of advertising studio theatre releases. Immediate benefits for most companies from these activities will probably be relatively small but they could become important in a few years. It is probable whether subscription television will become significant.

Immediate Prospects Satisfactory

Most sections of the country are now covered by home television. Hence, new TV stations are being added at slow pace. Until low-cost color receivers become available in quantity (which may not be before 1956 or 1957) movie attendance may hold at or moderately above current levels.

Theatre operators, however, are handicapped by increases in film and other operating costs, and any further improvement in 1955 earnings will be small at best. Results of leading producers may show moderate gains this year, aided by an expected rise in revenue from abroad, but gains will probably be less than those registered in 1954. In any event, dividends could be increased by many companies.

GROUP HAS SOME SPECULATIVE APPEAL

Motion picture equities, which have long turned in an erratic performance, participated fully in the bull market in evidence during most of 1955. However, they have again come into disfavor with the average trader recently reflecting uncertainties facing the industry over the medium term with regard to color television and subscription television. Long range possibilities may not be as great as for the average industrial. For those interested in short term appreciation prospects or willing to speculate on the ultimate solution of the many problems facing the motion picture industry, Twentieth Century-Fox, Paramount Pictures, Loew's, and Columbia Pictures appear fairly priced.

American Broadcasting-Paramount Theatres

This company has a chain of over 600 motion picture theatres and operates the ABC network with some 350 radio affiliates and 225 affiliated television stations. Its future hinges largely on the success of the TV network which through 1954 had not yet contributed to parent company earnings. However, ABC television has made marked progress in recent periods, and, for those willing
speculate on continued improvement in this direction, purchasers of the common are advised. The preferred pro-
duces a good yield. Earnings for 1955 may reach $2 a com-
on share, against $1.06 last year before capital gains of
0.05 a share, and liberalization of the $0.25 quarterly divi-
dend is possible around the year end.

Columbia Pictures
Columbia is one of the leading film producers, neither
wring nor operating theatres. Profits for the fiscal year
ending in June, 1955, could reach $6 a common share,
gain $4.41 in 1953-54, and immediate subsequent results
would also be satisfactory. Cash dividends will remain
onervative and irregular, but should continue to be aug-
mented by stock extras. Since immediate prospects are
favorable, the common is a good speculative holding. The
referred also is a speculative issue.

Loew's
In accordance with terms of the consent decree with the
Government, Loew's production-distribution operations
were separated from its domestic and Canadian theatre
operations on September 1, 1954. The production and dis-
tribution company will continue as Loew's Inc. Shares of
the new theatre holding company, Loew's Theatres, Inc.,
will be distributed to present stockholders once funded
debt can be divided proportionately, which could be de-
layed until March, 1957. Earnings for the fiscal year end-
ing August 31, 1955, could reach $1.75 a common share,
against $1.28 in 1953-54, and an early increase in the $0.25
quarterly dividend is possible. Longer-term prospects are
clouded, but speculative retention of the shares is justified.

National Theatres
Formerly the domestic theatre division of Twentieth
Century-Fox, this company now operates some 350 thea-
tres in about 195 communities located in 20 states, primar-
ily in the West. Earnings for the fiscal year ending in
September, 1955, could compare favorably with the $1.03
a share of the year before, and dividends are expected to
continue at $0.12 1/4 quarterly. Long-term operating pros-
spects are largely uncertain, and the shares should be held
only by those cognizant of the risks involved.

Paramount Pictures
In addition to its motion picture producing activities, Param-
ount owns about 51% of the stock of Famous Play-
ers Canadian Corp., Ltd., the leading Canadian theatre
chain with over 400 theatres. It also has a 50% interest in
Chromatic Television Laboratories which has developed a
three-color television tube, a 64% interest in International
Telemeter (subscription TV), and a 25% interest in
Allan B. DuMont Laboratories, Inc. Earnings from opera-
tions in 1955 may be larger than the $3.72 a share of last
year, and an increase in the $0.50 quarterly dividend is pos-
sible. Thus, in view of its relatively well diversified inter-
ests and strong and liquid finances, the stock is worth
holding.

RKO Theatres
The company operates a chain of some 85 movie thea-
tres, primarily located in the eastern section of the coun-
try, with 30 located in New York City. Earnings from op-
erations in 1955 could increase, and another small dividend
($0.20 paid last January) is possible around the year-end.
At current levels, the stock appears fully priced based on
operating prospects, but, as sizable cash holdings could
permit the company to make further purchases of the
shares, they may be retained by those cognizant of the
risks involved.

Republic Pictures
This film producer and processor has never been able to
develop more than small earning power, and it has
never paid cash dividends on the common. It was stated in
April, 1955, that management was considering halting pro-
duction of films for theatres to concentrate on television
film output and its laboratory work; a decision on this is
expected shortly. Because of the uncertain outlook for the
company, both the common and preferred are too specula-
tive for the average investor.

Stanley Warner Corporation
This operator of motion picture theatres and producer
and exhibitor of films using Cinerama process has ac-
quired International Latex Corp., well-known manufac-
turer of girdles and other elastic products. Potentialities
of the latter indicates that it may become the most im-
portant determinant of company results; further diversi-
fication is planned. Purely speculative commitments in the
stock may be retained. Profits for the fiscal year through
August, 1955, could reach $1.75 a share, against $0.80 in
1953-54, and dividends should continue at least at $0.25
quarterly.

Twentieth Century-Fox Film
The company's CinemaScope process of wide-screen mo-
tion picture projection has the widest acceptance of any of
the newer projection processes. Aided by a rapidly-increas-
ing number of theatres equipped to show films in this me-
dium, earnings have increased sharply. With further in-
creases in 1955 results indicated, some increase in the $0.40
quarterly dividend is expected. Apart from the favorable
earnings-dividend outlook, additional interest in the shares
has been generated by discovery of oil and gas on studio
property in Hollywood. We consider the stock a good specula-
tion.

Universal Pictures
This important motion picture producer and leading dis-
tributor of British films is controlled by Decca records and
an eventual merger is expected. Earnings for the fiscal year
through October, 1955, may show a further gain and libe-
ralization of the $1.25 annual common dividend is expected.
At current levels, we would stay with speculative com-
mitments in the common. The yield on the preferred re-
fects its speculative characteristics.

Warner Bros. Pictures
This is the successor to the motion picture production and
distribution division and foreign exhibition interests of
a former company of the same name. Net for the fiscal
year to August, 1955, may moderately exceed the $1.61 of
1953-54, and dividends should continue at $0.30 quarterly.
This is a highly speculative situation but retention of hold-
ings appears justified at this time, based on recent results
and immediate operating prospects.
hardly afford the practice, passing by the better pictures, which more than any other factor stimulate increased attendance in theatres. If a large part of the public is deprived of seeing the best pictures, the attendance decline will continue, just as I stated in Chicago last November.

"Enlightened self interest" on the part of production and distribution should require several sales policies instead of a single policy so that instead of playing four or five thousand accounts, the top pictures might conceivably play eight or ten thousand situations, which apparently is not the case today. Those theatres that can afford 50% should pay 50%, and there should be a policy to accommodate 30% to 35% potentials, and there ought to be another policy to aid those exhibitors whose capacity to pay is much less. "Enlightened self interest" would require the several company presidents to set up these policies with a reasonable depreciation allowance in one form or another so that theatres can rehabilitate from time to time, and thus more adequately serve their communities. Many a dilapidated theatre is driving people away because of not being modern and being uncomfortable to the point of shabbiness. Film prices should be based on ability to pay—not paid out of losses.

In reviewing my own experience, I find in one case I lost money last year on a particular company's product. I can't stay in business doing that. Certainly I have no margin to maintain our properties with such product. A number of the distributors had one or more 70-30-10 pictures in the past year (one of the items stopping arbitration). We can't live on such a policy unless the total output of these companies is sold on a 70-30-10 basis. No neighborhood theatre can pay 50% film rental as a policy and exist. Company presidents ought to recognize this.

Now looking at our condition from a completely realistic viewpoint, it doesn't seem that regulation by Congress would stimulate production. If a ceiling of 35% is placed on film rentals, for instance, exhibition would certainly be supplied with inferior product.

The company presidents should get out of their ivory towers and agree to meet with exhibition leaders, not to discuss film terms on the basis of specific instances (I agree that particular abuses ought to be discussed with the company president involved), but to see where we're going as an industry. What's wrong with our desire to talk to the "boss" once in a while when we feel we're being mistreated? There is no basis for the company presidents placing the blame for failure to meet on their lawyers. People hire lawyers to advise them and not to hamper them. If these company presidents fear further legal problems resulting from an industry conference, the Department of Justice could very easily quieten their fears by sanctioning the meeting ahead of time. Also, many exhibitors own stocks in these film companies, and we may have to attend more stockholders meetings if that is the only forum open to us.

There are many ways to meet in an atmosphere of friendliness with our goal the common good extending to all segments of this great Motion Picture Industry. Diplomats prepare agendas prior to meetings—we can do the same. Men in high places who fail to broaden their outlook are only delaying such a potentially productive gathering. In the meanwhile, exhibitors feel completely frustrated when they note great profits on the one hand and little or no profit on the other. Exhibitors face the threat of pay-as-you-see television, while the producers think they have nothing to fear, since they reason that if they don't sell theatres they can sell the home boxoffice, and I have been told that. If the company presidents will only meet with exhibitors, they might find us willing to go to the Congress in an effort to adjust several troubling matters, including a change in income tax rulings.

Such a thing might be possible in order to change the present trend toward star personalities and technicians demanding a piece of each picture, which includes a voice in its sales policy. Exhibitors ought to realize that most distributors have dozens of partners in current films. Many a 50% 'must' picture gets into that bracket because these Hollywood partners, who have every legal right to do so, demand that their pictures be marketed that way in the beginning. Later if it fails to measure they may agree to reduce terms, but often they do not agree.

We see this industry facing many, many problems, and the present hiding behind technicalities on the one side, with threats (to which most exhibitors feel they are reduced) on the other side, will get us nowhere. Why do company presidents fear to meet their customers? As far as I know, only Spyros Skouras has expressed his feeling in a statement to the trade press, and Al Lichtman has acted as a production-distribution spokesman. It should seem possible for eight or ten men to set a meeting date much easier than the exhibition leaders, who represent thousands of small accounts. For years now, we have been talking to lawyers and sales managers who presumably cannot give final policy decisions. At least we are still plagued with the policies about which we are complaining. By all means, let's meet and discuss the broad general condition of this industry, but let's meet with those who can change it.

Realistic, hard-thinking, practical theatre men anticipated all this long ago. My recollection is that Si Fabian, Sam Pinanski, and many others, proposed an exhibitors film financing company many years ago, but exhibitors were still fat and sassy and paid no heed. Exhibitors Film Finance Corp has now been organized and it must be apparent that the final and complete solution of exhibition's problems lies in active participation in the production of films. If pay-as-you-see television becomes a reality, theatres may have to rely on their own production companies for a suitable supply of film. Such activity requires a friendly competitive atmosphere which cannot be secured under direct Government supervision. Exhibitors have only themselves to blame for permitting the current condition to exist. Had we heeded the advice of our experienced and prescient men seven years ago, it is conceivable that the extremely unpleasant conditions existing today might never have come to pass.

The American public will be best served by open competition freely engaged in by all. Let a new First National Company be formed, subsidized by exhibitors' money, and you will quickly find a more reasonable attitude in regard to film terms and trade practices on the part of those existing eight or ten companies which now fail to exercise the "enlightened self interest", of which the individual managers are fully capable, but through fear, greed, timidity, or all, they fail to exercise.
What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

SHOWMANSHIP CAST UPON THE WATERS

The perpetual motion generated by real showmanship is evident in the COMPO ad placed in the April 23 issue of Editor & Publisher. Copy reproduces a letter from a newspaper advertising manager, Allen C. Nequette of the Beloit (Wisc.) Daily News, who gained notice when an earlier COMPO ad told how the merchants of Beloit cooperated with the local movie chain and newspaper in promoting a 12-page movie supplement as a means of stimulating their own business. Since then, Nequette has been eluded with letters from newspapers and theatre owners asking for copies of the section.

The newspaper man chides COMPO for not advising him in advance of the ad, saying that had he known, “we would have been happy to have written a letter which would have amounted to a much stronger appeal to the nation’s press for cooperation with their theatres”. Thereupon he promptly proceeds to be as good as his word:

“How could our town or how can any own be typically American without the movie theatre? The home, the church, the school, the factory, the newspaper, the city hall, main street, the library and the movie theatre are integral parts of any American urban scene.

“The interests and activities of the theatre management in Beloit mean much more to our community than expressed in your page advertisement. The efforts of its management for the betterment and growth of Beloit have touched upon nearly every facet of our community life.

“Our theatre’s relationship with our paper and with the merchants as outlined in your advertisement only typifies what can be accomplished by a theatre management in any town.”

That’s a newspaper man’s opinion that will be seen by editors and publishers throughout the country. It should ease the way for alert theatre showmen who may be contemplating similar projects. It also affords them solid ammunition in their campaigns to drive home the fact that a good movie page increases a paper’s readership and helps the community’s retail business.

‘LONG LEGS’ MAG ADS ANGLED AT TEENERS

A special pitch to the teen-age segment of moviegoers is being made by 20th Century-Fox for its CinemaScope “Daddy Long Legs”. Big gun in the campaign will be a national magazine ad drive in media catering especially to the younger element. Full color ads will appear in Seventeen, Parents, Mademoiselle, Charm and Glamour, combined readership around 20,000,000 plus the whole gamut of fan mags with a combined readership around 80,000,000, set for 2-page, 7-color spreads.

Augmenting the scope of the ad campaign, each of the participating publications will initiate regional and local level promotions, a la the highly successful program used for “A Man Called Peter.” Theatre co-ops with magazine dealers and distributors, set up by the Fox field exploitation staff, are due to aim activities on an intensive point-of-sale goal.

Film will bow May 5 at the Roxy in New York with a star-studded benefit premiere, proceeds going to the March of Dimes. Wide-awake 20th wisely chose the benefit most in the public eye today, guaranteeing top interest, enhanced by the appearance of scientific leaders responsible for the creation of the Salk vaccine.

Blumenstock Sets Plans For Four

Warners’ plans for a quartet of its upcoming features are in the works. Mort Blumenstock, vice-president in charge of advertising and publicity, has been huddling with his staff and home office executives on campaigns for four big ones: “The Sea Chase,” “Mister Roberts,” “Land of the Pharaohs” and “Pet Kelly’s Blues.”

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What the Showmen Are Doing!

(Continued from Page 21)

**STRANGE LADY CAPTURES TEXAS**

Texas extended a characteristic roaring welcome to "Strange Lady in Town" for its five city premiere. And Warners returned in kind by supplying stars Greer Garson and Dana Andrews, producer-director Mervyn LeRoy and featured player Gonzalez Gonzalez for a whirlwind round of activities that found huge favor with the Lone Star Staters. Film was launched in Austin April 12 after Miss Garson, by official invitation, addressed both houses of the State Legislature, then swept on to San Antonio, Houston, Dallas and Forth Worth on succeeding days. Gala programs in each city linked the entire state in one of the biggest celebrations for a movie in Texas history—and that's no mean showmanship feat, pardner.

**SPARKLING CO-OPS FOR 'GLASS SLIPPER'**

A four-way deal is giving Metro's "The Glass Slipper" one of the most effective fashion tie-ups in years. Howard Dietz and his staff, in cahoots with Mademoiselle Magazine, manufacturers and retail stores, set up the promotion to entice lady shoppers throughout the country with sparkling new designs inspired by costumes worn in the film. The company's 30 fieldmen and theatremen are doing yeoman service in this direction, (1) arranging screenings for store executives and personnel, supplying stores with stills, music, displays, etc., tying in with local radio and TV, aiding at fashion shows, arranging props and costumes from picture for window and store displays, and, wherever possible, getting names for p.a.'s. Highly adaptable to contests, a wealth of publicity has been generated by a variety of Cinderella searches, with a glass slipper to fit the winner's dainty foot an integral part. Prizes, usually worked in co-op with stores have been unusually attractive.

**In Austin**

Greer Garson addresses joint session of the Texas State Legislature in Austin during festivities for world premiere of Warners' "Strange Lady in Town." With her on Senate rostrum are Senate Parliamentarian Dan Moody, Jr., and Senator Johnnie B. Rogers (right).

**In Dallas**

Exhibitor leaders greet stars upon their arrival at Love Field, Dallas. From left, E. E. "Buddy" Fogelson, Miss Garson, Interstate Circuit Manager Robert J. O'Donnell and Dana Andrews.

**In Houston**

Coatless Gonzalez Gonzalez cranks up ancient car to help launch University of Texas Fratlin Frontis Fiesta in conjunction with Houston "Strange Lady" opening. Pretty Texas co-eds flank Dan Andrews and producer-director Mervyn LeRoy.

[More on page 23]
Dream sequences are the basis for several of the lavish Cinema-Scoped, De Luxe colored musical numbers. Top: Astaire and Caron indulge in a whimsical tour around town. Inset: Caron’s frustration in not knowing the identity of her “Daddy Long Legs” results in an impressionistic ballet production of the search for her benefactor.

“Daddy Long Legs”

In a gay and light mood, speckled with sentiment, “Daddy Long Legs” tells the story of millionaire bachelor Fred Astaire, who befriends an orphaned French girl, Leslie Caron. He decides to adopt her and sponsor her career, but only on the condition she never know his identity. Miss Caron is brought to America and enrolled in an expensive girl’s school, where she meets Terry Moore, Astaire’s niece. For two years, Astaire is only a post office box number to Leslie, and she begins to plead with him to acknowledge her. Melted by his ward’s touching letters, he finally plans to meet her by visiting Terry at the college. Romance begins to bud during a school dance, but Leslie still doesn’t know he is her guardian. Soon after, Astaire brings her to New York, but the courtship is quickly broken off when he reminds himself of her youth. Astaire’s secretary, Thelma Ritter, then takes a hand in the situation, and on the day Leslie graduates from school, Thelma brings her back to New York to meet her “Daddy Long Legs.” In a romantic dance sequence, Astaire finally realizes that the difference in their ages need be no barrier to love.

(Continued on Page 24)
20th Century-Fox's whimsical, "Daddy Long Legs", shapes up as the perfect box-office tonic in these days of Spring go-to-the-movies upsurges. It offers a concoction of light, music, color and frolic so aptly in tune with audience tastes—nay, demands—in the vernal season. And fitting the attraction and the season like a glove is the gay, happily escapist campaign whipped up by Charles Einfield's staff of boxofficers. They've caught and projected with a smart flair the film's lifting atmosphere and bountiful assets.

"Two Great Stars Who Were Born to Dance" is the way Fox has chosen to capitalize on the first teaming of two of the foremost dance performers in moviedom, Fred Astaire and Leslie Caron. The catchline is, of course, no idle boast, but one admirably suited to the pairing. The established Astaire popularity is complimented beautifully by the elfin "Lil" Caron's rising star. It's the film's No. One boxoffice asset and is so treated in the advertising and exploitation designed by the 20th showmen.

Of primary importance, too, is the story, established over the years as a romantic favorite (a novel, a hit play, and two successful films). Now, for the first time, it receives a lavish musical production, glowing with imaginative sets, striking costumes, breathtaking dance numbers all enhanced by the wide wonder of CinemaScope.

A giant TV and radio promotion is being launched by the distributor for a powerful pre-selling boost. The video drive has already encompassed such shows as "Toasts of the Town", with Astaire guesting and an eight-minute clip whetting the appetites of the millions of watchers; "What's My Line", "I've Got a Secret" and the "Buick Berline" shows, all with p.a.'s by various players from the film. An encore on "Toasts" spotlighted a troupe of Fred Astaire dancers who introduced the "Swingfoot," new dance featured in the film.

The Astaire dance studios, blanketing the nation in 135 key cities, are an important adjunct to the picture's promotion. The network is currently on a national and local level campaign holding "Swingfoot" parties to introduce the dance in colleges and high schools, and organizing "Swingfoot Clubs". Added publicity stems from disc jockeys and press invites. Dance magazine has also tied in with this phase of the campaign, sponsoring a national dance competition with vacation trips to Hollywood and New York as prizes. The local theatre stage is, of course, a natural for holding the dance parties and competition.

Top name recording artists on important labels add up to an outstanding series of promotional backing musically. A good portion of the 10 songs penned by Johnny Mercer for the film have been waxed on Decca, Coral and Capitol labels for individual selling, as well as an album by Capitol of all the songs from the film. Ray Anthony and his orchestra, who also does the score for the film, is the music-maker for the waxings. Capitol promises the same all-out promotion which skyrocketed "Three Coins in the Fountain" to the top of the popularity lists.

Daddy, also providing its outlets with comprehensive campaign material tied in with the film's release, has called on two of the top acts in their stable, the McGuire Sisters and Bob Crosby and his orchestra to wax the tunes. Sammy Davis, Jr., one of the hottest properties in showbusiness, recorded "Something's Gotta Give" and the Four Aces did "Swingfoot" for Decca. The latter's unique display envelope to market this brace of platters has been sent to thousands of disc jockeys around the country.

The extent of this record promotion offers a whopping opportunity for exhibitors to cash in locally. Music shops and other record outlets will welcome co-op displays, usin still and ad art and plugging theatre an playdate. It wouldn't hurt to promote the catchy tunes in the lobby, possibly us in record giveaways in cooperation with the music shop.

National magazine pre-selling has been well covered by 20th-Fox, with the youngest set the principal target. Major bulk of the ads have been placed in such slicks as Seventeen, Mademoiselle, Charm and Glamour, as well as the principal fan publications. Valuable publicity breaks have been spotte in Life, Look, Pageant, Woman's Home Companion and the Sunday supplements.

"Daddy" lithos are strikingly colorful, really off-beat imaginatively stimulating patron-baiters. As in many of the newspaper ads, the posters, heralds and window cards have been designed in an impressionistic, illustrative style uncommon in the movie advertising field. Posting them extensively around town, exhibitors will create quite a stir. As seen in the 3-sheet at left and 24-sheet below, the lithos feature the Astaire-Caron marquee values and effectively project the whimsical entertainment qualities of the film. Used on A-boards, mobile displays, lobby fronts and cut-outs, these promotion pieces will be an effective addition to any campaign.
FLYING SAUCERS FOR
"CONQUEST OF SPACE"

Flying saucers—literally—made a crackerjack gimmick for showman Tom Williams during his two-day engagement of "Conquest of Space" at the Margie Grand, Harlan, Ky. Williams bought 50 paper picnic plates, labelled them with numbered gummed stickers made up bearing a punchy message including "Will Flying Saucers Attack Earth?" and launched them from his marquee onto the courthouse lawn opposite theater after school the day before film opened. Signs were posted earlier notifying youngsters of the launching with free passes going to holders of saucers with numbers corresponding to those posted in theatre lobby. Stunt had the town's kids eagerly looking forward to the event, talking it up and turning out en masse for the picture.

UA 'Kiss Me Deadly' Contest

Capitalizing on the popularity of the Mickey Spillane novels, United Artists has set up a national contest for "Kiss Me Deadly" awarding four expense-paid Caribbean vacations for best letters on why people like to see Spillane stories on the screen. UA is supplying a free contest one-sheet and special herald to be coordinated with local playdates. Added penetration will come from window and counter displays at travel agencies, terminals, etc.

Frank Stark, Interstate Theatres ad-publicity director (seated, right) huddles with WB field representative Al Burke on plans for five-city premiere of "Strange Lady in Town." Interested are: Al Peterson, Ft. Worth; Hal Cheatham, Dallas; Conrad Brady, Houston; Bill White, Dalls; Francis Barr, Dallas, and Jack Chalman, San Antonio.


U-I's Lipton At Home Office

The arrival of David A. Lipton, Universal vice president and head of advertising-publicity, in New York last week signalled the go-ahead sign for advertising and promotion plans on the company's warm weather product. In town for the windup of U-I's current "Charles J. Feldman Annual Sales Drive", Lipton met with his home office promotion staff to plan campaigns on summer releases.

SNAPPY STUNTS GREAT THE P.I.A. BALLY BY 'PURPLE PLAIN' STAR WIN MIN THAN IN MIAMI AND NEW YORK. FLORIDA STATES THEATRES DISTRICT MANAGER HARRY BOWTICK HAD ELEPHANT AND TURBANED BODYGUARD ON HAND WHEN STAR STEPPED OFF PLANE. N. Y. CAPITOL THEATRE MANAGER HARRY GREENMAN COOKED UP RICKSHAW STUNT FOR BROADWAY CROWDS.

Above: Colorful array of pennants, valances, displays are being used throughout the Stanley Warner chain during the Spring Festival.

BOSTON HOUSE KEYS

BALMY TO 'HOT' TITLE

The Pilgrim Theatre's Paul Levi made a high spot of the 'Tight Spot' run in Boston, taking excellent advantage of the ballyhoo openings this exploitation film has to offer. Two radio stations were rounded up, one for a contest on the tightest spot listeners ever found themselves in, the other for a limerick last-line contest.

On the street, the Beech-Nut Company was enlisted, donating 6000 sample Beechies in small envelopes distributed by polka-dot attired models. Envelope message read: "When you're in a 'Tight Spot', relax. Chew Beechies." Another fine stunt, especially suitable for the film, had a model putting coins in parking meters where time was about to expire and tagging the car with: "In order to get you out of a 'Tight Spot,' the management of the Pilgrim Theatre is inserting a coin in the parking meter to save you from a possible overtime parking violation." Keep the meter stunt in mind for other titles or themes.
FILM PRICING POLICIES

(Continued from Page 17)

We're ready to work out arbitration whenever you are. But arbitration won't mean a thing unless it gets to the core of our problem—film pricing policies. Distribution knows well enough that no sensible exhibitor would suggest mass film negotiations. They want the round-table conference to discuss general pricing policies and the product shortage, and to seek ways of avoiding the frictions that plague exhibition and distribution. Personally, do you object to such a round-table meeting?

Distributor: Frankly, I don't. But I don't make policy. If I was president of my company, I wouldn't hesitate to meet with a committee of our customers. But maybe the man who is president is afraid of getting kicked around verbally by some of your tough spokesmen.

Exhibitor: If the film companies keep postponing this all-industry round-table until the arbitration thing is resolved, it seems to me we'll never get this pricing issue off the ground. I tell you it's a dodge and an evasion. They're putting an impossible obstacle in the way as a condition to a reasonable get-together where we can all sit down and air our gripes. As for getting "kicked around", I'm sure a top-level discussion would be conducted with dignity on both sides. After all, some exhibitors are just as gentlemanly as some film men.

Distributor: Why are exhibitors such cynical souls?

Exhibitor: If you'd take a good look in the mirror, you'd know the answer to that one. But, seriously, let me put a few final, direct questions to you. Hasn't the theatreman a right—on purely economic grounds—to a profit that enables him to lay away a surplus for rebuilding, renovating, modernizing and expanding? Your pictures will get better presentation, my audiences will be satisfied and come more often. In the end, we'll both get it back from increased attendance.

Distributor: Let us look at the picture intelligently. Everybody in business is entitled to profit. In our business, however, the exhibitor is attempting to pinpoint our profits on an investment while saying we have no right to pinpoint his. What should be an economically fair profit? It should first be determined what profit an exhibitor is entitled to above his costs. And you know that trying to get an exhibitor to give you a true estimate of his costs is like trying to get a true picture in those comic mirrors.

Exhibitor: Now who's cynical. Here's a hot one for you: Haven't the film companies, in effect, circumvented the decree that divorced them from exhibition by taking over the four walls of theatres with film pricing policies that restrict exhibitors to a return only on their real estate?

Distributor: Don't involve me in constitutional law. But, if you're talking about four-wall deals in the accepted sense, then, yes, there are some cases, but very few, where a distributor in need of first-run representation, makes such overtures to a first-run exhibitor. And I have yet to find an exhibitor who, given a profit over and above his weekly house expense, hasn't accepted the deal. But if you mean generally, the answer to that question is no. The exhibitor isn't reduced to the status of a real estate operator except where he has shown a complete lack of enthusiasm in exploiting his pictures. Then he doesn't deserve to be anything more than a real estate operator. The distributor puts his picture on the market and several theatres bid for it, in full knowledge of what their offers bind them to. To exhibitor bids for the picture with accepted clearances, accepted running time, accepted terms. If a real estate return is what he is willing to accept, why shouldn't we sell him

Exhibitor: Don't you believe that it would be practical or good business to sell theatres grossing under, say, $150 or $2000 per week on a flat basis? You would eliminate the greatest source of friction in the industry (the gripes of smaller exhibitors), and you would thereby encourage them to expend far greater showmanship than they now contribute.

Distributor: If you'll give me $2000 gross a week in a normal sub-run metropolitan or small town operation, I would be glad to give any exhibitor 35 to 40 per cent. The cost of operation in such a theatre might be in the neighborhood of say $750 and $800—and I think in many cases I'm overestimating. Assuming the film percentage was between 25 and 40 per cent, then that charge would be between $170 and $800. Approximately $500 is profit. Anyone who could make $500 after costs on a $2000 operation should have no qualms about paying percentage. Now, when you go down to a $1500 gross and under, your case for flat deal (that probably would cost the theatre 25 to 30%) is stronger. And I am inclined to agree that we would have a happier industry if the film companies did not press the terms so hard on those small houses.

Exhibitor: Why do you film salesmen fight so hard for every dollar you can get for your company; do they pay you so well? If that's too personal, don't bother to answer.

Distributor: It's personal, to be sure, but I rather want you to answer it. No, we're not paid so well. As a matter of fact we are relatively the poorest paid people in this entire industry. Why, a good film salesman, who bears the responsibility to bring in hundreds of thousands of dollars worth of contracts per year, draws less than the average salesman who sells shoes or pencils. And our job is ten times tougher, for there is no established price on films; there is on most products. There were the good old days when we sold a full season's product once a year, there merely provided slight service for our accounts for the balance of the year; now we work hard all year 'round, the pay isn't any bigger. It's just that this is a fascinating business, and any salesman worth his salt wants to do a good job. I love the business, but I certainly hope the distribution's importance will be appreciated before I lose my ambition and go out into some other field.

Exhibitor: Well! It's nice to know that you and I have found a common ground of agreement. The way in which the film salesmen beat my brains in on film deals convinces me that they are the most underpaid people in the business.

Distributor: That's the second thing we've agreed on. No we're making some progress.
Bloomington, picture theatre film has even public picture. Perhaps town. One man should be able to spend his hard-earned dollars at the dictates of his own conscience. We all know that this never applies. But there is no sense in adding to the pressures that beset the man with buck, under the guise of charity or community service.

Too many Bloomington service organizations participate, or allow their names to be used, in the undertakings. The hill-billy who soon to be sponsored by the Fraternal Order of Police just happens to be the latest here have been many, many others—and there is no desire to single out the FOP. We've had magicians, puppeteers, circuses, car- rals, jugglers, strip-tease artists, topnotch Hollywood productions, operetta, stage plays, bands and educated animals. Some of the productions are good, others cheap uds. Perhaps the most misleading type is re-presented by Hollywood and New York head- ers who promptly appeal to the masses. We have no quarrel with those patrons of a stage who pay their way in and enjoy the show. We protest, however, the sales uses that involve the dollars of persons do not care to participate, but feel ob-tated to support our many community or- ganizations. Most of those would rather aw $5 bill from the pocketbook and put all on the line to support the local organi- zation. This does not result, since most of the "headline" attractions thus sponsored take per cent or more of the 'gate' right out town.

Why do these outfits seek local sponsor- ship when they play Bloomington? Isn't it cause the product is so drab it will not at- tect crowds on its merits alone? Why else build these promoters seek local sponsor- ship and leave even the 10 or 20 per cent in the town? And, worst of all, these promotions of ents that take most proceeds out of town although collected under the guise of com- munity service and charity—tend to destroy cial respect for the worthy local organiza- tions which have been induced to sponsor- by outside promoters. If the trend con- tinues, there will be a time when our local community-service groups will face a resent- ful public and be forced to do their work uder that handicap.

Why don't we take stock of our sponsor- tips, give the public full accountings of our objets and protect the aims of the organi- tions we represent?

IN NECESSITY OF THEATRES

MPTO of Ontario

The motion picture theatre has become a necessary institution in every community, not only has it provided amusement and re- laxation for the family; in every town the moving picture theatre has been the centre of community, civic and charitable activities, a continuing source of knowledge and infor- mation supplementing the schools, an inex- pensive method of travel in foreign lands, and an important medium for the dissemi- nation of Government messages and the sale of its Securities during Two World Wars, and in all times of emergency.

Not only has it these accomplishments to its credit, the local movie theatre has played an important part in promoting the business welfare of its community. With its promise of wholesome entertainment for the entire family the theatre has been the magnet which has attracted people from all of the surrounding community into the centre of the town to the greater prosperity of the towns' merchants and the community. A town or community without a theatre is a "dead town".

A healthy movie business is good for the economic health of any town because the local community helps itself in its for its staff, it advertises in the local paper, it uses local utilities and services, pays real estate and other taxes and represents a large local property and equipment investment. In other words, the local motion picture exhibi- tor, although he deals in shadows on a screen, is just as much of a local merchant as the hardware store man or automobile dealer whose merchandise is tangible. It is a matter of record that a greater proportion of the dollars taken in at the local movie theatre remains with and is spent in the com- munity that the dollars taken in by almost any other business, including automobiles, fuel, dry goods, building materials, appli- ances and so forth. All together the movie theatres in the United States pay out more than $200,000,000 annually in salaries and wages.

DISNEY ‘CROCKETT’ RELEASE

ATO of Indiana

The Adventures of Davy Crockett was re- portedly produced by Disney solely for the three hour long Disneyland TV programs with no intent for its exhibition in this coun- try's movie theatres. However, it was so successful on TV that it now has been decided to edit it down to 95 minutes for theatrical release in June. This, of course, will be the first time that a film production will have been shown first on TV and then exhibited in theatres. It will be interesting to see what happens to a film that has al- ready been seen on home TV by 3 times as many people as see an average "A" motion picture in theatres. Even if the picture is very successful, and there are some circum- stances that indicate it will be, we feel con- siderable concern about the overall effect it will have on theatres in their fight to get good programs on their TV screens. Will many ticket buyers expect something dif- ferent than they saw on TV? And will these patrons wonder why they should pay for something they already have seen for free? Would the theatrical success of the picture play a role in making TV a competitor to the motion picture theatre? What about TV not being able to compete with the box- offices of all the nation's theatres, could it offer more and replace the small towns and the deep sub-runs?

PLEA FOR SUB-RUNS

Allied of Ia., Neb., & Mid-Central

Who is the fool who thinks he can live on the key-town theatres and top admission houses; on fewer and bigger, more elaborate, more artistic, and more expensive epics that gross fabulous sums in the elaborate, plush mansions of the motion picture; with care- fully planned clearance, protecting whatever run is necessary to clear every dollar before general release?

These, my friends, are the Golden Eggs so greedily coveted and devoured by the dis- tributor to satisfy the ego of the sales man- ager and make possible the rolling of huge bonuses, plus salaries, for the Officers and Board of Directors. This is the most dan- gerous thing that has ever happened to the Motion Picture Industry, and it comes from its most trusted and supposedly well in- formed people. You will never see a smart politician ignore and neglect his constituents. He was elected by one vote at a time by the common people. Wrigley spends millions in advertising to sell a 5c item. Gillette spends millions selling five or more razor blades. The great appliance and equipment firms like International Harvester, General Motors, etc. go into every small newspaper in every town in the United States. They buy theatre advertising, both on the screen and for peri- odical showings: why, because they know where the greatest market is for any product —The Common People.

Who is the fool in the Motion Picture In- dustry that thinks he is smarter, wiser, more dedicated than these great companies? They have forgotten more about business mer- chandising and human behavior than the pin- head who openly advocates that we do not need the small theatre, the small exhibitor, the small town fan. They forget that the common man, woman and child far out- number the wise ones. They are more potent, more discerning, more daring, more impor- tant to human welfare, behavior and pros- perity of a nation—Because They Are A Nation. What manner of men are doing the things they are doing? Let's give The Goose a chance. The Golden Goose who has been so good to us all!
BOWERY TO BAGDAD Leo Gorcey, Huntz Hall, (the Boys get Schwab), Director Edward N Verso. Bowery Boys' concert tour turns into a chase adventure across the globe. 84 min.

TREASURE OF RUBY HILLS Zachary Scott, Barton MacLane, Carol Mathews, Dick Foran, Producer William F Brody, Director Frank McDonald. Western. Two big cattle ranchers survive the war unscathed. 85 min.

WICHITA CinemaScope. Joel McCrea, Vera Miles. Producer Walter Mirisch. Director Jacques Tourneur. Western. Six men plot to rob the famous lawmen Wyatt Earp does not stop them. His strict rules affect more than just the lawmen. 78 min.

WOMEN'S REFORMATORY Tom Drake, Beverly Michaels, Producer William F. Brody, Director Eddie L tableau of fashion and films. Part of the cause government to appoint young lawyer to investigate. 92 min.


MURDER IS MY BEAT Barbara Peyon, Paul Langton, Producer Arnold Kubicek. Director Edgar G. Ulmer. Melodrama. Realizing he was responsible for convicting innocent woman, detective takes career to clear her name. 70 min.

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METRO-GOLDWYN-MAYER

January

BAD DAY AT BLACK ROCK CinemaScope EastmanColor. Director, John Sturges, stars Gary Cooper, Spencer Tracy, Jack Palance, Farley Granger, Montgomery Clift. Scheduled for January 25. 7

February

JUPITER'S DARLING CinemaScope, EastmanColor, Esther Williams, Howard Keel, Marge Champion, Producer, Arthur Freed. Directed by Charles Walters. Scheduled for February 1. 9

March


April

MAMBO Silvana Mangano, Michael Rennie, Producer, Sam Goldwyn. Directed by Sidney Lumet. Scheduled for April 1. 10

May

HILL'S ISLAND TV-Technicolor, John Payne, Mary Murphy, Producer, Edward-Thomas, Directed by William Castle. Scheduled for May 13. 12

June


MAY SUMMARY

Features now scheduled for May release total 26. CinemaScope and United Artists lead with 4 each. 20th-Fox, Universal and I. F. E. each have 3 slated for the month. Of the total features available, two are in CinemaScope, one in SuperScope and one in VistaVision. One 3D entry is available from Universal. In features in color total eleven.

The May schedule breaks down into the following categories:

8 Dramas 1 Musical
8 Melodramas 1 Comedy
3 Westerns 1 Biography
3 Adventure 1 Documentary

F I L M  B U L L E T I N  —  T H I S  I S  Y O U R  P R O D U C T
Ready NOW... when you need it!

LOVE... OR A HIDING PLACE...
WHICH DID HE WANT?

It all takes place in the hot green hell of the Burma jungle!

BARBARA STANWYCK
ROBERT RYAN • DAVID FARRAR
in

ESCAPE TO BURMA

Print by TECHNICOLOR

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN

MURVYN VYE • LISA MONTELL
ROBERT WARWICK • REGINALD DENNY

Directed by ALLAN DWAN • Screenplay by TALBOT JENNINGS and HOBART DONAVAN • Produced by BENEDICT BOGEAUS

FROM RKO THE SHOWMANSHIP COMPANY
Open Letter to Film Company Presidents:

"LISTEN!"

MOVIE ADVERTISING — A Criticism
Mister Exh.

"Mister" AT THE SPECIAL THEATRE SCHOOL

Henry Fonda • James Cagney

CINEMASCOPE WarnerColor Stereophonic Sound

Based on the play by THOMAS HEGGEN and JOSHUA LOGAN

TIME AND PLACE OF SHOWINGS

ALBANY STRAND 10:00 A.M. • ATLANTA RHODES 9:30 A.M. • CHICAGO B&K CENTURY 10:00 A.M. • CINCINNATI VALLEY DES MOINES DES MOINES 9:30 A.M. • DETROIT FISHER KANSAS CITY FOX BROOKSIDE 2:00 P.M. • LOS ANGELES • MINNEAPOLIS STATE 9:30 A.M. • NEW HAVEN ROGER OKLAHOMA MIDWEST 9:30 A.M. • OMAHA CENTER 1:30 P.M. SALT LAKE CITY CENTRE 9:30 A.M. • SAN FRANCISCO
Nothing we can say about "Mister Roberts" can describe the tremendous lift it will give every showman who sees it. The most loved and laughed-with play of our day, it ran three years on Broadway and six years nationwide. Its Broadway and roadshow grosses established it as the wonder-play of all time. Now come see for yourself as wonderful a motion picture as there has ever been—and bring Mrs. Exhibitor along.

Warner Bros.
We went to Spain to make "That Lady"

AND what a pleasure it was to make "That Lady"
...to bring you the flaming story of a woman who conquered a king...yet trembled in the arms of a commoner when he whispered, "You've been a widow too long!"...Now you know why it was such a great best-selling novel...why Katharine Cornell chose to star in it on the Broadway stage...why we traveled to storied cities, fabulous locales, thrill-crowded bullfight arenas...with stars, director, CinemaScope cameras and technical crews. Everyone will talk about "That Lady" — the picture that shocked a nation!

OLIVIA de HAVILLAND · GILBERT ROLAND
in "That Lady" in CinemaScope

introducing PAUL SCOFIELD co-starring FRANCOISE ROSAY · DENNIS PRICE
Produced by SY BARTLETT · Directed by TERENCE YOUNG · Screenplay by ANTHONY VEILLER and SY BARTLETT
From the Novel by Kate O'Brien · Color by DELUXE · An Atalanta Production · Released by 20th Century-Fox

"DATE 'That Lady' FROM 20th FOR YOUR BEST PLAYING TIME!"
Open Letter to
Film Company Presidents:

Gentlemen:

The right to disagree is a cherished American prize. You own title to that right no less than the exhibitors who oppose your pricing policies. Of all the reasons for which you may be taken to task, last would be your honest fortitude in standing by your views.

That, however, is not the issue.

More important is the OPPORTUNITY to disagree, the right to be heard, the right to confront one’s antagonist to his face, the privilege of personal complaint. Deny these —perhaps the most precious of all democratic rights—and you fairly hurt for trouble in the future.

Representative, constitutional government takes cognizance of popular sentiment. It permits this sentiment to express itself via the ballot-box. Not every voter can be right in an election, but at least everyone is granted the privilege of self-expression. Stifle this precious device and you shunt off one of man’s deepest, most prized liberties.

On May 24, you are offered the opportunity to disagree. ’The two national exhibitor groups have asked you to sit down, with their leaders for an open, frank discussion of certain problems that affect their business and yours. No one insists you come prepared to make concessions. The logic and justice of their presentation will properly settle that. You are asked to accede to one simple petition: listen!

You may be surprised to discover than an intra-industry round-table conference can offer reciprocal blessings. Film sellers—contrary to prevailing exhibitor opinion—are human beings. And film buyers—contrary to the beliefs of some in distribution—are reasonable businessmen. The airing of gripes is no one way street. You should be accorded the same opportunity to unburden yourselves as the exhibitors. We believe most theatemen would respect you greatly for it. We believe much sympathy can be won. Certainly, it will win considerably more than a policy of cold, virulent refusal.

Whether the May 24 meeting ends with progress or stalemate, your presence will aid immeasurably in repairing tattered industrial relations. It may not result in complete re-unity; it may not wholly appease the extremities of the ranks of exhibition, it may not even temper the drastic measures now under consideration. But it will dramatize one impressive thing: your willingness to listen. At this rather electric moment that in itself may be quite enough to mollify some tempers.

We need no Hamlet to assure us that the times are out of joint. You, gentlemen, can do much to set it back in kilter. We view your attend ance at a round-table conference not as concession to the position of Allied and the TOA, but, rather, as astute industrial statesmanship. You may view it as you wish. But it would be well to recall the words of an old French proverb: “One must back up a step or two in order to leap the higher.”

We ask you only this: listen!

Exhibition Must Find
The Solution

“Solve the product shortage and you solve 99% of our problems.”

Thus, in a letter to Film BULLETIN, does Trueman Rembusch, past president of Allied States Association and one of the nation’s sound-thinking exhibitors, succinctly state a truism, which, if brought to fruition, would exercise the evils that damn exhibition today. The solution to the film product shortage is principally an exhibitor problem.

Yet, in all fairness to the film companies, their position must be viewed in cold economic terms, and on that basis the policy of curtailing production is not untenable. Motion picture production and distribution is a business enterprise like any other which must be run soundly and profitably. As long as it remains within the confines of the law and good ethics, it is answerable only to the stockholders. If the policies of management result in successful operation—and the major film companies profit statements over the past couple of years have brought happy smiles to their stockholders —then they are meeting their business obligations most adequately. And if those policies ordain that they release 20 pictures a year instead of 40, then they are wholly within their rights to limit their output to get the most out of their production dollars.

Where then does that leave the exhibitor? And where shall he turn for an answer to his needs?

Since it is highly unlikely that the theatreman can persuade the film companies who are making high profits on a small number of pictures to change that policy, exhibition must turn its efforts to uncovering new sources of product. It’s as

(Continued on Page 8)
If you were a producer and wanted to make a story of real people, of a dime-a-dance girl who rose to the Ziegfeld Follies and Hollywood stardom, of a strange love story in lurid, mob-ruled Chicago days—you'd pick the life-inspired story of song-star Ruth Etting. M-G-M picked it and it's a winner!

"Love letters to M-G-M's 'Love Me Or Leave Me' a Doris Day-Dream"—WALTER WINCHELL

DORIS DAY as RUTH ETTING  JAMES CAGNEY as "THE GIMP"

"LOVE ME OR LEAVE ME"

In CINEMASCOPE and COLOR From M-G-M

Co-starring CAMERON MITCHELL With ROBERT KEITH • TOM TULLY

Screen Play by DANIEL FUCHS and ISOBEL LENNART • Story by DANIEL FUCHS • Photographed in EASTMAN COLOR

Directed by CHARLES VIDOR • Produced by JOE PASTERNAK

(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
ECONOMICS OF FILM MAKING—A HASTY AUDIT. Why, asks the harassed theatreman, are film terms so high? He is at once bombarded by a salvo of platitude. I'll tell you why, say the semi-pundits. It's a matter of supply and demand. Everybody knows that. They're just not making pictures.

But that's not the way we see it. True, demand and supply factors sharply govern price once bargaining is entertained in a free marketplace. But long before that point is ever reached, a concrete value has already been placed by the seller upon his product. His article cost him so much to make, and demand and supply notwithstanding, of one thing he is sure: he must recoup his cost of manufacture. Where supply-demand factors enter is in the profit area.

It is basic that price originates by adding the costs of production and distribution to fixed unit overhead and tagging on a mark-up. If a seller's market (short supply) exists, profit is great; if it's a buyers' market (oversupply), profits must be whittled. No one, of course, is in business to sell a product at less than it cost to make. Under this circumstance, the costs of picture production (and, to a certain extent, distribution) serve to establish film terms more than anything within sight. It has been estimated that an average of 35c of every boxoffice dollar goes to the makers and sellers of films (actual ratio: film maker—25c, distributor—10c). Is it possible for these elements to work on a lower average take, say 30%, and still retain their normal current profits? The answer must come by a pruning of their own operating costs.

In this audit the distributor does not concern us, the producer does. If he can make his pictures on a smaller budget without a commensurate sacrifice in quality, the exhibitor is the natural beneficiary. Over the past year or so, much ado has been made of the stringent economies affected by the major film studios. But have they gone far enough? Let's examine a breakdown of the average production dollar—the real determinate in film pricing—for some clues into the issue:

<table>
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<tr>
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<tr>
<td>Story costs</td>
<td>5</td>
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<tr>
<td>Production and direction costs</td>
<td>5</td>
</tr>
<tr>
<td>Sets and other physical properties</td>
<td>35</td>
</tr>
<tr>
<td>Stars and cast</td>
<td>20</td>
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<tr>
<td>Studio overhead</td>
<td>20</td>
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<tr>
<td>Income taxes</td>
<td>5</td>
</tr>
<tr>
<td>Net profit after taxes</td>
<td>10</td>
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(Source: Motion Picture and Television Almanac)

No one challenges production's right to a 10% net profit; no one suggests that profits constitute the area of whittling. This is said in full recognition of statistics which show only the telephone-telegraph and petroleum industries ranking ahead of film production in terms of major industry net earnings. The gamble in film production entities the producer to a good margin of profit. The idea is to audit other areas of expense.

STORY COSTS: Instead of holding constant, this item is on the rise. Isn't far too much being spent on literary properties? This trend toward paying fat fees for novels and stage plays is an extremely costly one. A story written for another medium, no matter how successful, must be adapted to film standards. There is no guarantee that a novel or play will lend itself to the movie medium. The answer, both from a cost and artistic viewpoint: encouragement and subsidies for more original screen stories couched in the terms in the medium itself.

PRODUCTION & DIRECTION COSTS: This portion of cost is fully justified. Craftsmanship at this level can inject excitement and entertainment into even mediocre material, often wrings optimum results from ordinary script and performers. Savings in story costs might effectively be transferred into the best production and directorial talent. Another prospect: more opportunities for younger elements with fresh ideas (and lower financial aspirations).

SETS & OTHER PHYSICAL PROPERTIES: Greatest of all expense items, this area should be the subject of extensive survey. Public's palate of late seems to lean toward more realism, both in settings and story. The public is not so much impressed anymore with dazzling (and costly) backdrops as it is with solid storytelling. This is not an era of extravagance. Observe response to "On the Waterfront", interest in "Marty", a shoestring venture.

STARS AND CAST: Top personalities come high. But the industry can ill afford to scrap its traditional star system, for the boxoffice will forever sing to the likes of a Gable, a Brando, a Monroe. However, the days of stables of lushly paid contract players are at an end. This should work toward reduction of overheads. Today's market insists on story consideration first. If the big name suits, so much the better. Casting discrimination is the solution.

STUDIO OVERHEAD: This is an easy nut to crack. Make more pictures. If a studio has a running overhead of 10 million per annum, with a program of 20 films, $500,000 must be tack on each picture. Make 30 films and the overhead figure's cut sharply, An oversimplification, to be sure, but the theory is sound.

INCOME TAXES: Considering current intra-industry tempers, this is one expense area many exhibitors might well enjoy seeing boosted.

Mr. Cost Accountant, to your pencil.

PROFITS CORNER: Columbia, for the 39 weeks ended March 26, 1955, shows a post-tax gain in net income of nearly $1 million ($3,655,000 vs. $2,664,000) over corresponding period last year. Per share income: $4.37 compared to $3.12. There is no stopping this studio.
Viewpoints

(Continued from Page S)

simple—and as profoundly challenging—as that!

Every resource must be culled to seek out, build, inspire and finance fresh fountainheads of supply. Independent production must be encouraged not only with cheers but with good hard cash. Exhibition must plunge into a concerted drive in the production field that will make past efforts look Lilliputian.

Several starts toward exhibitor-sponsored production have been made, but what is needed is one big major production push by the exhibition forces. Allied's Makelim plan, DCA and TOA's EFFF are ambitious, but fall short, individually, of being an effective answer. Together, however, they could form an imposing financing unit that would entice big name talent and inspire films that could compete favorably in the quality market. A merger and expansion of these film financing groups would be a formidable force in alleviating the product shortage.

As an adjunct to the development of new sources of supply, theatre men might seriously consider the idea of buying stock in film companies toward the purpose of asserting their voice in management. But this, too, to be effective, must be highly organized, not a buckshot effort. Exhibition cannot afford, in any sense of the word, to scatter its fire in an attempt of this sort. Its collective buying power, concentrated in the long, sure gun-barrel of organization can rip out a sizeable chunk of film company stock, if the charge is big enough and not dispersed over too many corporations. Outside interests, with but a fraction of the purchasing potential in exhibition, have come perilously close to gaining control of some of the film companies.

There is no question, as Mr. Rembusch says, that the primary problem facing exhibition today is relief of the product shortage. Whatever means will accomplish this end must inevitably redound to the welfare of the industry as a whole.

More About Toll-TV

CBS-TV and NBC-TV took turns, on alternate weeks, presenting discussions of toll-TV as "public service." Neither program contributed very much in the way of information, simply reasserting points of view that have long been expressed, but the pair of programs did represent the first major attempt to air the problem publicly.

The CBS program, first of the two offerings, took the shape of a highly formal debate—a format that drew the criticism of almost every TV reviewer describing it. Dwight Cook, as moderator, was disconcertingly academic in his enforcement of the "rules" for the debate, which had Theodore Pierson of Zenith (on the pro side, of course) and Victor Sholis (anti) representing the opposing sides, and being "cross-examined" by opposing panels of three men each. For all the care taken, and with the great variety of questions asked, only the old familiar points registered: on the pro side, that toll TV could now bring the public entertainment that free TV could not; and on the anti side, that this new entertainment would be financed by the public, and that, moreover, the public would eventually be forced to pay for things they now get free. But Sholis kept emphasizing, and with some effect, that the public will always, and necessarily, out-compete in the struggle with private advertisers: thus the movement must be towards less free TV on the air.

Perhaps in response to the adverse critical reaction to the CBS debate, and perhaps because they realized that these debates had developed in personality clashes and were not highly informative, NBC's offering was geared along the lines of a minimum of personal interchange and a maximum of exposition. Henry C. Bonfig, a Zenith v.p., was joined by Cornelia Otis Skinner in a 15-minute summary of the "case for subscription TV," after which Alfred Starr and Faye Emerson presented the case "against."

Maybe this was an improvement on the program of the previous week, but not much. Viewing it objectively, the case "for" appeared to be little more than 15 minutes of uninterrupted propaganda for Zenith, with all the attendant devices and gimmicks employed. Bonfig spoke haltingly of the other side's "imaginary objections" (and whether just or not, these objections aren't imaginary) and both he and Miss Skinner gave evidence of having committed to memory a rather bad script.

This is a regular new Film BULLETIN feature—a report on television and radio in their relations with the film industry.

In the following fifteen minutes, Miss Emerson asked Starr certain pointed questions, but the case "against" had a directness and informality that the case "for" lacked altogether. To a group of unprejudiced observers watching the program along with the viewer, this could be as effective in the Emerson-Starr manner that seemed a lot more believable and honest. And while Mr. Starr referred to Madison Square Garden president John Kilpatrick's statement indicating that present TV sports events would inevitably be "subscribed" to, he might also be alluded to Walter O'Malley's assertion that Brooklyn Dodger games would certainly not be free come toll-TV.

Both the CBS and NBC debates had their values, albeit limited. We can look for more, and better, discussions over the waves in the next few months, as the public is apparently beginning to realize that this issue is a major one, affecting almost everybody.

Air Promotion Notes

Both East and West Coast premiers of the 20th-Fox musical "Daddy Long Legs" were aired, with Tex and Jinx covering the festivities of the March of Dimes benefit performance in New York. Ed Sullivan, who mc'd the Hollywood bow, showed a film of the proceedings on his May 8 "Toast." Celebs were on hand in droves.

Allied Artists had newscaster Clete Roberts in Phenix City, Alabama, for a series of interviews with the town's citizenry, in which they described present conditions in the formerly vice-ridden city. Footage will be used as the basis for a 15-minute program in connection with the "Phenix City" release.

Fox has prepared complete radio campaigns on "Violent Saturday" consisting of 20, 30 and 60-second spot announcements. Free to exhibits on request. And two TV shorts have been prepared on the Clark Gable-Susan Hayward starrer, "Soldier of Fortune": a five-minute subject, "Hong Kong Calling," which gives location flavor, and a TV preview of the film.

Count Bonzi, producer of the I.F.E. release, "Green Magic," made a p.a. and showed clips from the film on CBS-TV's "Adventure." Bonzi was also seen on the Igor Cassini show.

Girls participating in a beauty contest in connection with the RKO release "Son of Sinbad" had their TV spots in the Denver area.

—Dick Bretstein
Motion Picture Advertising...Is It?

by Hal Stebbins, President Hal Stebbins Inc., Los Angeles

Across the misty span of years, a time-tattered Mischa serism comes to mind:

"It stinks!"

That, according to many professional pundits in our siness, is the aggregate appraisal of motion picture advertising.

Whereupon the not-so-dumb sales-gentry back East (who, contrary to Lifebuoy, just revel in B. O.) are quick parry:

"It sells!"

The truth, of course, is somewhere midway. For as the great Justice Holmes put it: "All generalizations are true—including this one."

So suppose we go sub-surface and see whether, in selling a motion picture, you stink-and-sell at the same time.

It is easy to harpoon and lampoon; to criticize and condemn. That is not the purpose of this clinical study. It is sed on the premise that motion picture advertising has needed a course of cerebral catharsis. Hence this urge-in-print is designed to be helpful and healthful, not hurtful.

A famous author, so the story goes, was once mowed down by an ovarian omnibus. "Tell me," gushed the lady, "how do you write?" "From left to right!" was the tart rejoinder.

Well, odd as it seems, we read from left to right too. So, let's pick up this evening's paper, turn to the Movie Page and see what we see.

The first thing that hits my eye is a reverse block: If you suffer pain, get fast relief. This may be ironic humor of the part of the makeup man; but at first blush I assume it refers to the adony properties of the pictures promoted on this page. And I find I am wrong. They're talking out Anacin—probably with the unwritten thought that you don't take it before seeing a film you'll need it later.

Then what? The same collection of commonplace clichés; the same endless parade of weasel words and empty phrases: Unbelievable—but absolutely true! Nothing like it on any screen! A picture you will never forget! Everyone loves it! ... If this story doesn't shock you, thing can! ... Savage realism never equaled! ... Everything about it is a wow! ... The mightiest of all adventures between heaven and earth! ... Etcetera, etcetera, etcetera, as Yul Bryner rhetorically repeats in "The King and I."

If you hadn't just bought the paper and knew it was today's issue, you'd think you were eating bread ten years old—so stale and sterile is the dish-up. I refuse to believe that so great and resourceful an industry can't serve better fare in print. The money is there; the talent is there; the sense of timing is there. Why not use them to better sales-advantage?

(Continued on Page 12)
This rates a top spot everywhere!

The autobiography of a condemned man—a surprise hit.

and coming in August: THE MAN FROM LARAMIE
Criticism of Advertising

(Continued from Page 9)

The other night I went to see "East of Eden"—a poignant, powerful job by Elia Kazan. On the way out I was greeted by a Gargantuan lobby poster that read: Because it spares you nothing—it brings you everything. This is a good example of brittle brilliance—what I call a patitude. At first reading it sounds hot. Actually it's a two-way street that leads to a blind alley. It's like pointing to a glass and saying: "Because it's half-empty—it's half full." It tells you—precisely nothing.

Motion picture advertising is loaded to the gunwales with pat phrases like these; with copy that starts out to be double-meaning and winds up as double-talk; with layouts hackneyed and hard as nails; with illustrations that would win Oscars at any show for Adult Infantilism; and always with that hectic array of exclamation points!! Isn't it high time motion picture advertising went in for a little more explanation and little less exclamation?

At this point you may say—with considerable vehemence and validity: "What about other advertising—advertising produced by those same professional pundits you talk about? Doesn't it reek to high heaven with sappy slogans and slap-happy phrases? Isn't a great deal of it F O B—

This is a good example of what I call intrinsic sensation. On THE WATERFRONT is a rugged opus; a stavedore symphony. So what more natural layout-device than this symbol of the docks? Thus the cargo hook is not an extraneous thing borrowed for the occasion—it belongs. It is a legitimate attention-hook. In fact, the advertisement entire is a true reflection of what is in the picture. Elements of shock and raw drama are powerfully projected though kept on high level. This is achieved by adroit use of white space; simple, well-organized layout; and by playing down the more brutal phases of the picture. The text is terse and trenchant. And what a nice note of tolerance in the sign-off line. . . . It may well be the greatest motion picture of the year. (As we go to press, we find the Academy so voted it!)

Full Of Bromides? What about a costly magazine page that shows a child delirious with joy because he found a box of Tide in the new washing machine? Motion pictures would be hard pressed to produce anything more moronic! Isn't it true that a lot of motion picture advertising is good—good enough to persuade the so-called smart commercial boys to ape it? Take that famous Tabu perfume ad—if that isn't movie ad technique, what is it?

Okay, sir, pipe down. Keep that systolic where it belongs. Righteous indignation—or even resignation—isn't going to get us anywhere. Let's be grown-up about it in stead of taking refuge in the kid-philosophy that says: "This shiner of mine? You oughta see the other guy's!"

To begin with, we must bear in mind this truism: The business that can't succeed without advertising can't succeed with it. It's a matter of speed, of acceleration; of spreading the news to many people—faster! And many factors are involved in any outstanding success—whether the product is a washing machine or a scorcher filmed on

Yet often a campaign goes over in spite of superlatively stupid advertising. The product is markedly superior. It has widespread distribution. There is good exposure at the point of sale. And, most important, a salesforce that is enthusiastic, knows its job, covers the bases. Conversely, a mediocre product—with a pellagra-paced distributive mechanism—often is a big cash-click only because of advertising strategy, ingenious copy, smart showmanship. The impression in print makes up for what the product lacks in practice.

So if, in the specific commentaries that follow, you encounter an adverse comment on a picture that went over big—or a favorable comment on a picture that went sour—you must remember we are discussing and dissecting only one thing: advertising. And advertising after the fact rather than before!

In the last analysis we are concerned not with pulling a bad picture out of a mud-hole but with putting a good picture on the profit-plateau it deserves.

I think I see a gentleman in the audience rising to remark: "You forget, mister, show business is different." Well, in the thirty years or more than I have spent advertising, I have produced campaigns on almost every conceivable commodity—from cradles to cemetery lots, And in one respect all clients are the same: they all think their business is different.

All business is different; and all business is the same. The same basic appeals apply whether you're selling tractors, garden peas or grand pianos, planes or prunes or pictures. A market is made up of people. People are made up of human behavior. And, because they are, people are constant contradictions. They want to stick up from the crowd yet they want desperately to belong to the crowd. They hate economy but love low prices. The average man thinks his intelligence higher than the average. And so on.

It is a great mistake, however, to confuse human nature with intelligence. The public is not dumb. Foolish? Yes. Dumb? No. People don't think with their "thinkers" but with their "feelers"—their emotions. And if any product in the world pivots around perpetual emotion it is the mo-

(Continued on Page 23)
this Summer...
as every season...
every month...
the pictures from

Universal

speak for themselves...
where they count the
most.....at your

Box-Office!

The
PRIVATE
WAR OF
MAJOR
BENSON
THE SUPREME EXCITEMENT
OF OUR TIME!

2 1/2
YEARS
IN THE MAKING?

THIS
ISLAND
EARTH

STARRING
JEFF MORROW
FAITH DOMERGUE
REX REASON

COLOR BY Technicolor

Jane's got Jeff

JANE RUSSELL
JEFF CHANDLER

FOX FIRE
COLOR BY Technicolor

DAN DURYEA

CO-STARRING

WITH MARA CORDAY • BARTON MacLANE

Screenplay by KETTI FRINGS • Directed by JOSEPH PEVNEY
Produced by AARON ROSENBERG
"Daddy Long Legs"
**Business Rating ★★★★**

Delightful CinemaScope musical will be big grosser in all better class situations. Has charm, verve, wonderful dancing. Fame of story will draw family trade.

"Daddy Long Legs" has charm, warmth, gaiety. It's a smart and delightfully entertaining musical. Virtually everything in the production could be singled out for praise: photography in CinemaScope and DeLuxe color, which is eye-filling and festive; Johnny Mercer's gay score; Jean Negulesco's lively direction, which effectively blends singing, dancing, story, and, of course, the charming acting and dancing of Fred Astaire and Leslie Caron. They dance and sing as if they enjoy it, and their personalities radiate warmth and good feeling. Thelma Ritter and Fred Clark fill the comic parts with finesse, and Terry Moore is decorative. The film zips along, and is guaranteed to give everyone a lift. Jean Webster's well-known story has American millionaire Astaire meet Leslie Caron in a French orphanage. Charmed, he arranges to have her educated in America, and generally support her, his identity to remain secret. When Astaire's secretaries, Clark and Ritter, bring to his attention all the letters she has written to her "daddy long legs," he visits her and roommate Terry Moore (his niece) at college. He then begins romancing Leslie. Although the disparity in their ages, and other factors, get in the way of the romance, Astaire is eventually convinced that she loves him, tells her he is her "daddy" and proposes marriage.


"Hell's Island"
**Business Rating ★★★**

Mild, talky adventure meller will serve as dualler in action action market. Should get by in sub-runs or lower half.

This minor melodrama is chiefly for the action houses, although its VistaVision and Technicolor Photography of Caribbean locale should get it by as a dualler in subsequent-runs. Story is mildly suspenseful, but the action is too often slowed down by long stretches of dialogue and far-fetched motivations. Yarn opens with sequence in which John Payne is shot and then moves into the past to trace the incidents that have led up to this. While his wounded shoulder is being treated in an emergency hospital in Puerto Rosario, Payne tells his story to a police captain. He had been sent down by Francis L. Sullivan to locate a missing ruby, and to investigate Mary Murphy, his ex-fiancée, who is now married. When he arrives, he discovers that Murphy's husband has been convicted of murder, and she professes to know nothing about the ruby. Payne, still in love with her, is persuaded to help her husband escape from the penal colony, but husband Paul Picerni refuses to leave. Complicated train of events reveals that Murphy is the murrderess and has the ruby, and that she wants her husband killed to collect his insurance. When Sullivan, suddenly appearing, demands the ruby, he shoots Payne and is also killed, as police take Murphy.


"Moonfleet"
**Business Rating ★★★★**

Colorful period melodrama burdened with heavy-handed story. Cast, C'Scope, color might carry it to above average returns. Best for action market. Needs plenty of exploitation.

This period adventure, set in 18th century England, and photographed in CinemaScope and Eastman Color, is impressively colorful spectacle. Unfortunately, however, the story is routine, clumsily scripted, and badly paced through the first half. Only in a frantic conclusion, beginning with the discovery of a huge diamond and ending in the death of all the principals, does it achieve any degree of excitement. Generally it will disappoint. Plot has youngster Jon Whiteley making his way to the Moonfleet estate of Granger, whom his dying mother has told him to contact. It seems they had been lovers in the past. Central story-line is the boy's desire to stay with Granger, whom he trusts, and Granger's attempts to get rid of him, since he interferes with his highly profitable smuggling business. When Granger sends friend Lindfors away, she discloses his activities to the local magistrate. He and his men are ambushed, and in the ensuing fight Lindfors is killed, Granger and the boy escape. The two then discover the location of a valuable diamond. Granger plans to take it and leave England with Sanders, and his wife, Greenwood, leaving the boy behind. Conscience drives Granger back to the boy—but not before Sanders stabs Granger, and is shot by him, as Greenwood is killed in the scuffle. The boy, the diamond now in his possession, rebuilds the old estate.


"Abbott and Costello Meet the Mummy"
**Business Rating ★★★★**

Standard Abbott & Costello slapstick comedy will serve adequately as dualler where the comics click. Best suited for rural and kiddie audiences.

There's nothing unpredictable in this Abbott and Costello feature—the boys are up to their familiar tricks—but it does have occasionally funny moments. On the whole, it will be mildly entertaining for those who like this kind of humor. The background is Egypt, mummy-hunting, and cultism, and this provides a natural source for the "terror-chase" kind of humor in which A & C specialize. An added exploitation value is provided by several musical interludes featuring Egyptian dancing girls. Another item of interest in the film is the appearance of Perry King (of George Gobel fame), who sings one song and then disappears. Charles Lamont's direction gives the proceedings a snappy pace. Abbott and Costello, trying to get back to America, decide that they'll earn the fare as custodians of the mummy of Klaris, which has recently been discovered. They find that the archaeologist guarding it has been murdered and the mummy has been stolen by a group of mummy-worshipers who feed it and keep it alive. Also after the mummy is Marie Windsor, looking for a valuable medalion kept in its tomb. There ensues a great deal of running around in the Temple of Klaris, with each group trying to get the mummy first. At the end, the temple is destroyed, and the mummy's treasure benefits A & C.


(MORE REVIEWS ON PAGE 20)

Film BULLETIN May 16, 1955 Page 19
"5 Against the House"

**Business Rating ★★ ★**

Slick, fast-moving, unusual melodrama should register well in the general market. Action houses will realize best returns. Well-stocked with strong exploitation angles.

This slick melodrama is fresh in its approach and execution. The story is about an idea of three college men to ho’d up a gambling club in Reno—beginning as a prank and turning into a serious, almost deadly, matter. While the yarn is not always plausible, the script is glib enough, pace is fast enough to keep most audiences engrossed. The last quarter hour—in which the plan is carried out—is packed with thrills and suspense. The tone of the story, with its gradual shift from the comic to the grim, draws in the spectator, builds tension. Phil Karlson’s direction is adroit. Photography and performances are competent. Returns will be highest in action houses, but this might prove to be a “sleeper” in the general market, especially if heavily exploited. Story opens with four college students—Guy Madison, Brian Keith, Kerwin Mathews, and Alvy Moore—making a short visit to Harold’s, a large gambling club in Reno. While they are there, they witness an unsuccessful holdup attempt and are assured that “Harold’s just can’t be robbed!” Returning to school, they go about their work, with Madison pursuing his romance with glamorous Kim Novak. Meanwhile, Mathews has conceived of an intricate plan whereby Harold’s could be robbed; he intends the whole thing as a kind of game, planning to return the stolen money. Keith, Moore, Madison and Novak agree to go along. Twist comes when Keith decides to play for keeps and forces others to help him. Madison eventually thwarts the plot.


"Tall Man Riding"

**Business Rating ★★ ★**

Another good Randolph Scott western with action-packed story, will register adequately in action market.

With perennial Randolph Scott in the saddle, this hoosegow is bound to please all western fans. The tale about a man looking for revenge and the trouble he reaps in the trying is good enough, and an extraordinary amount of killing and violence has been packed into it. There’ll be few dull moments indeed for action fans. Romantic elements are incorporated into the action unobtrusively, and are no hindrance to the fast pace. The WarnerColor is very good, and performances are competent. Scott has returned to Little River to get even with old enemy Robert Barrat. He had been in love with Dorothy Malone, Barrat’s daughter, but upon the insistence of her father, she sent him away and later married Bill Ching. When Scott gets to town, he unknowingly rescues Ching from an ambush by John Baragrey’s men, and from this point on is right in the middle of the conflict between Barrat and Baragrey. When Ching is killed, and Peggy Castle, Baragrey’s girl (but a good girl) is shot, Scott joins forces with the Barrat clan, and saves their land for them, while polishing off the Baragrey gang. He begins a new life with Malone.


"The Shrike"

**Business Rating ★★ ★**

Powerful, effective version of stage success. Ferrer-Allyson good marquee values. Film is aimed at intelligent, adult audiences, but will draw others.

The film version of the successful stage play has a great deal of the force and power of the original. Jose Ferrer (who also directed) recreates the role of the unfortunate husband “impaled on the beak” of his wife and does a brilliant job. He portrays, with great sensitivity, all the fear, anguish, and confusion of a man recovering in a state hospital from a suicide attempt. June Allyson, surprisingly cast as the “shrike”, is also effective. The story is effectively told through flashbacks, and from start to finish, there is no let-up in tension as the ill-fated marriage is reconstructed. The unforgettable scenes in the mental ward of the hospital are filmed with pointed and moving intensity. Audiences generally will be pleased by film’s conclusion, which has Ferrer temporarily reconciled with his wife. To some, this solution might lose something in dramatic effectiveness, but it is honest and convincing. Ferrer, a Broadway director, is brought to a New York hospital after a suicide attempt. Estranged wife June Allyson is there to comfort him. Recounting to psychiatrist Kendall Clark, the story of his marriage, Ferrer makes it clear that he will not return to Allyson. Her jealousy of his career led to constant interference in his work, chipping away at his pride, and forced him to turn to actress Joy Page, who believed in him. While Clark has come to see that it is Allyson who needs treatment, rather than her husband, Ferrer realizes that if he agrees to return to his wife, he will be released. In a brilliant scene, he agrees, while Allyson’s knowledge of her own illness suggests that the future may be better for both of them.


"Green Magic"

**Business Rating ★★ ★**

Brilliant travel adventure across South America, beautifully photographed and scripted. Will do well in art houses, with possible good results as twin-bill fare generally.

Prize-winner at the Cannes and Berlin Film Festivals, "Green Magic" is simply a travelogue—but in many respects a memorable film. In Ferrania color, this account of Count Bonzi’s trek from the east to the west coast of South America is inspiring photographed. The natural beauties captured on film here have seldom been paralleled. But aside from this merit, what makes the film so outstanding is the brilliant narrative script, used as background commentary, by American writer James Agee. It is especially effective through the first half, as it explores relations between man, animal, and the earth they inhabit. This will do very well in the art houses, and it might turn in some surprisingly good grosses generally if wisely double-featured. Among the events and scenes depicted in the trip of Bonzi and three other Italian movie-makers are the waterfalls of Igauassu River, diamond-hunting, the Brazilian forests, the search for rubber and a Bolivian wedding festival.


Page 20 Film BULLETIN May 14, 1955
ALLIED ARTISTS
Broidy Tour Ups Bookings
Three Filming; One in C'Scope

Steve Broidy's recent swing around the country for pep talks with exhibitors has clicked off results. Broidy's claims a 25 per cent increase in bookings. And the big smile on Steve's face is from a general, over-all re-action by exhibitors to the current product in release—such as "An Annapolis Story," "Shotgun" and "The Big Combo".

Currently filming at the studio is "Gun Point" (Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier, Tommy Rettig). This is a Vincent M. Fennelly production in Technicolor and CinemaScope. Alfred Werker directs.

Second feature before the cameras is "Night Freight" (Forrest Tucker, Thomas Gomez, Myrna Dell, Barbara Britton). Ace Herman is producing. Jean Yarbough at the megaphone.

A third production has started in Spain. It is "Thunderstorm" (Carlos Thompson, Linda Christian, the newly ex-Mrs. Tyrone Power). Max Setton and Victor Pahlen are producing. John Guillermin is the director.

There's a participation deal on the fire between AA and Albert Band and Lou Garfinke for the filming of the latter's juvenile delinquency thriller, "The Young Guns". Hayes Goetz will produce and Band will direct. Filming is slated for July.

Barry Sullivan's "The Come-On" has been postponed until a later date. Lindsay Parsons will produce.

COLUMBIA
Studio Set for June Boom
Highlighted by Top Properties

There's a production boom a-comin' around the June schedules at Columbia. At the moment, however, there are a couple programmers before the cameras—"Marshal of Medicine Bend" (Randolph Scott, Jean Parker), Harry Joe Brown producer. Joseph H. Lewis is directing. From Sam Katzman's stable: "The Houston Story" (Lee J. Cobb, Edward Arnold, Barbara Hale). William Castle is directing.

Production on the latter film ran into a snag last week when star Lee Cobb collapsed from fatigue while the picture was shooting on location in Huston. At this writing it was not yet known whether he would return to the cast or be replaced.

Columbia's big ones—most of them with a June starting date—include: "Picnic", with Joshua Logan repeating as director for his stage hit. Top stellar names include William Holden, Rosalind Russell, Kim Novak, Betty Fields and others. Fred Kohlmar produces.

William Goetz is about ready with production preparations for "The Brothers Rico", which Robert Parrish directs.

As soon as Mark Robson finishes "Trial" at MGM, he moves over to Columbia to direct "The Harder They Fall", the Budd Schulberg story, for producer Philip Yordan.

Not to miss out on the war theme, producer Bryan Foy is preparing "Battle Stations", which Lew Seiler directs.

Producer Jerry Wald has a July starting date for "Music By Duchin", which George Sidney (borrowed from MGM) will direct.

Since Rita Hayworth bowed out of "Joseph and His Brethren", production plans are in mid-air. Not shelved, but almost.

METRO-GOLDWYN-MAYER
Arthur Loew Studio
Liaison Post Dropped

Apparently, production chief Dore Schary will function here without further regular supervision from the New York office. We understand that Arthur Loew, who has been making regular weekly visits to the studio during the past two months, will no longer continue in that liaison post. There are still some kinks in production operations that President Schenck would like to see straightened out, but he seems to be confident that Schary can do the job alone.

Four pictures filming at the giant MGM lot is like a drop in the cinematic bucket, but the Culver City studio will have a shower of productions before the cameras within a week or so.

Lana Turner has just started her 16th Century melodrama, "Diane", in Eastman color and CinemaScope. Supporting cast includes Pedro Armendariz, Marisa Pravan, Roger Moore (an English newcomer with great promise). Edwin H. Knopf, producer. David Miller, director.

Biggest in the lavish musical department for this season is "Kismet", adapted from the stage hit. This has just gone into production with Howard Keel, Ann Blyth, Vic Damone, Dolores Gray, Jay C. Flippen and Monty Woolley in the top roles. Vincente Finelli is directing for producer Arthur Freed.

Producer Nicholas Nayfack has a unique science-fiction ditty, "Forbidden Planet", in work. Fred Wilcox is directing this oddity in color and CinemaScope. Subject deals with a visit to a planet in the year 2200 A. D. Talking robot was constructed within the studio and is considered by those who have watched it operate to be a mechanical marvel. The "live" actors in this case include Walter Pidgeon and Ann Francis.

"Trial" is just about finished. Charles Schneer, the producer, has dared much in exposing the methods of the Commies who throw monkey-wrenches into our judicial machines. Cast is headed by Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado.

Despite her suicide attempt, Susan Hayward already has reported to MGM for preparations of "I'll Cry Tomorrow", the Lilian Roth biography, which Daniel Mann directs late this month. Lawrence Wein- garten produces.

Richard Brooks, whose direction of "Blackboard Jungle" brought in a boxoffice click, is hard at work on preparations for "The Last Hunt", Milton Lott's bestseller, which will star Robert Taylor, Stewart Granger and Lloyd Nolan. Much of the film will be made on location in North Dakota.

Spencer Tracy has reported for wardrobe tests for "Jeremy Rodock", which Robert Wise directs for producer Sam Zimbalist, using CinemaScope and color. Company will film most of the picture at Montrose, Colorado, where a 500-acre ranch has been leased.

Dance rehearsals for "Weekend At Las Vegas", a Joe Pasternak production, have already started. Cyd Charisse stars as Frankie in "The Frankie and Johnny" modern ballet. Hermes Pan is doing the (Continued on Page 22)
choreography. Liliane Montevecchi, recently of the Roland Petit ballet, will be featured. Rest of the cast is yet to be selected.

Debbie Reynolds' mixed-up marital plans with Eddie Fisher has again set back MGM's starting date for "The Tender Trap", which was to be her big stellar break.

MGM isn't ready to announce it as yet, but John Arnold, head of the photographic department, has a 65mm film process—to be known as Metroscope—which reputedly will rival Todd-AO.

PARAMOUNT

DeMille Epic, Martin-Lewis, Crosby-O'Connor Spark Par Lot

There's a lot of action—and more actors—at Paramount than any other lot at the moment. Cecil B. DeMille has most of the actors and extras in his "The Ten Commandments". And they're even tearing down part of the studio to make room for the huge sets and the parting of the Red Sea.

Anyway, aside from DeMille's bible epic, producer Hal Wallis is filming "Artists and Models", a lavish musical with those daffy-dills, Dean Martin and Jerry Lewis. Cast also includes Shirley MacLaine (a real zingy newcomer), Dorothy Malone, Eddie Mayehoff and Eva Gabor (she's the one with talent). Frank Tashlin is directing.

Bing Crosby and Donald O'Connor are having a real hokum frolic with "Anything Goes", which Robert Emmett Dolan is producing. Robert Lewis, who has many a Broadway hit to his credit (including the delightful "Teahouse of the August Moon"), is making his bow as a film director. Cast of this nonsensical ditty includes Jeanmaire, Mitzi Gaynor, Phil Harris, Kurt Kasznar.

Alfred Hitchcock has moved his talent and bulk over to Marrakech, French Morocco, where he has started to film "The Man Who Knew Too Much" (James Stewart, Doris Day).

Before leaving for Europe, Hitchcock picked "Flamingo Feather", a novel by Naurens Van Der Post, as his next vehicle.

As soon as Spencer Tracy finishes "Jeremy Rodock" for MGM, he moves over to this lot for "The Mountain". Studio is already preparing the location schedules.

Norman Taurog has been set to direct the next Dean Martin and Jerry Lewis, a hoss opera.

REPUBLIC

Three Features Working As Yates Spikes TV-Switch Rumors

While Republic's headman, Herbert Yates, has been busy denying rumors that he was switching his studio over to television production, his studio seems to be awakening from its lethargy.

Some action started last week when Mickey Rooney began "The Twinkle in God's Eye", which he is co-producing and directing with Maurice Duke. Cast includes, in addition to Rooney, Coleen Gray and Hugh O'Brian.

Associate producer-director Joe Kane has an outdoor drama, "The Vanishing American" before the cameras. Cast is headed by Scott Brady and features Audrey Totter, Forrest Tucker and Gene Lockhart.

Next week, Steve Cochran stars in his package deal, "Come Next Spring", with Ann Sheridan. R. G. Springsteen directs. Filming will be done in Trucolor.

The title of Ray Milland's first directorial effort has been changed from "The Gunman" to "The Hostage." Milland also stars in this melodrama.
ALFRED STARR made a valiant effort to brighten the gloomy prospects for the joint exhibition-distribution meeting scheduled for May 24. The TOA executive committee chairman told an industry press group that "there is an unwarranted misapprehension about what we want to discuss at the roundtable conference." Starr revealed that individual company sales policies would not be part of the agenda, but the main purpose of the con-fab was "to discuss in broad outline what is going to happen to the industry if the public continues to lose the movie-going habit." Since many company presidents have stated that they refuse to attend a meeting at which their sales policies will be aired before competitors, Starr's comments may have bolstered the attendance prospects for the May 24 roundtable.

RICHARD W. ALTSCHULER, Republic's director of world-wide sales, had some welcome news for exhibitors when he announced that 20 features will be released during the May-September period "on a regular schedule of one picture a week." Republic reported that all productions are either shooting or completed.

AL LICHTMAN, who is steadfastly trying to navigate the exhibition-distribution controversy into calmer seas, took a direct tack into the arbitration hassle during a studio press conference. Stressing that he was speaking "solely for myself," the 20th-Fox distribution chief proposed to other distribution executives that "for the small accounts, say those paying a film rental of $50 per picture or less, that we agree to arbitrate those film rentals, or any other subject that may be controversial between the distributor and the exhibitor with such accounts." He urged his colleagues to accept this proposal.

VARIETY CLUBS INTERNATIONAL made the headlines during its 19th national convention in Los Angeles. VC's coveted Humanitarian Award went to Sir Winston Churchill "in recognition of his lifelong devotion to liberty of man, his everlasting vigil in safeguarding democracy and his zealous dedication to furthenance of world peace." Colonel James Carreras, chief Barker of London Tent 36, accepted the award for Churchill. Below, right: Spyros P. Skouras congratulates Carreras as R. J. O'Donnell holds the award plaque. Left: George C. Hoover, re-elected International Chief Barker, receives a March of Dimes citation from Nicholas Bernard, of the New York division of the M of D, during the convention.

[More on Page 24]
MRS. Film. strongly-worded was 0.

SEYMOUR * * * *

company's he

ci associated

Page

A. SCHNEIDER, vice president and treasurer of Columbia Pictures, is abroad to meet with officials of Columbia international. Accompanied by Mrs. Schneider, he was met in London by Max Thorpe, company’s British chief.

HERB MILLER DIES

Herb M. Miller, 48, editor of the "Motion Picture Exhibitor" and other Jay Emanuel publications for the past 25 years, died May 11 after a lengthy illness. He is survived by his wife, Mildred, and a son, Bruce.

JOSEPH ENDE was named Controller of United Artists, moving up from the position of assistant. He has been associated with the industry since 1939.

ARTHUR B. KRIM returned from his six-week European tour, which was climax ed by United Artists' international convention in London. The UA president's keynote address launched the first world-wide sales meetings in company history. Krim had been abroad to explore co-production deals and to confer with producers. Arnold M. Picker, v.p. in charge of foreign distribution, announced the appointment of Mo Rothman as UA continental sales manager.

EDWARD H. ROWLEY, Sr., president of Rowley United Theatres of Dallas, has been appointed executive vice president of United Artists Theatre Circuit, it was announced by UATC president George P. Skouras. Rowley entered the theatre business in 1916 in partnership with Harold B. Robb, forming the Robb & Rowley circuit.

LEO F. SAMUELS & WILLIAM MOCLAIR, Buena Vista sales manager and Roxy manager, respectively, announced that Walt Disney's "Lady and the Tramp" will world premiere at the NYC showcase late in June. This is Disney's first all-cartoon feature in CinemaScope.

SAMUEL GOLDSWYN announced last week that he had resigned February 8 from the Society of Independent Motion Picture Producers, which he helped form in 1942. Others of the original founders were Walt Disney, Charles Chaplin, Alexander Korda, Mary Pickford, David O. Selznick, Walter Wanger and Orson Welles, who organized SIMPP to give them representation in trade matters. Goldwyn thus explained his resignation: "In recent years many of the independent producers who were among its original members have left the Society and a large part of independent productions are being financed by major companies. As a result, the Society's area of activities has become quite limited . . . I feel that there was no longer any purpose to be served by the Society..."

VIDEO INDEPENDENT THEATRES, of Oklahoma City, have joined with the Association of Theatres & Screen Advertising Companies in sponsoring a study of the entertainment habits of Enid, Oklahoma residents. Sindlinger & Co., business analysts, are conducting the survey. A similar study is already underway for Cooper Foundation Theatres in Lincoln, Nebraska.

ARNOLD M. PICKER, UA foreign distribution chief, announced the appointments of MO ROTHMAN as Continental sales manager and DAVE BICKLER as sales manager in Great Britain. Rothman will headquarter in Paris; Bickler in London . . . SEYMOUR PEISER will represent Magna Theatre Corp. (distributor of "Oklahoma") in West Coast ad-pub-exploitation, it was announced by Nicholas John Matsoukas, national advertising director.

HOWARD DIETZ, Loew's v.p. went out to Culver City plant for a round of conferences on up-coming product . . . MORT BLUMENSTOCK returned to Warner Bros. studio from NYC after setting up ad-pub-exploitation campaigns on the company's big summer releases . . . ALFRED STARR, TOA exec, and GEORGE GAUGHAN, rep, are on the West Coast to meet with exhibitors on subscription TV and the October '55 convention in Los Angeles. R. JOHN HUGH, Empire Studios (Fla.) president, whose independent company has a multi picture release contract with Republic, is in Hollywood for production conferences with HERBERT J. YATES.

NATIONAL LEGION OF DEENCY issued a strongly-worded statement condemning RKO's "Son of Sinbad" and later warned all producers and the Production Code against making features from "literary material which is gravely offensive to the moral law." Speaking before a meeting of the Motion Picture Department of the International Federation of Catholic Alumnae in NYC, Reverend Thomas F. Little, NLD secretary, said: "Little by little the screen has come in an increasing measure to be colored with dramatic incidents of a kind that formerly were carefully avoided. Linked with this retrogressive attitude on the part of producers there has developed a seemingly closely-related attitude on the part of the Production Code Administration under which bars have been repeatedly dropped to permit the appearance on the screen of considerable material which any code worthy of the name would be expected to exclude. The combination of these two factors . . . has brought about a condition that is gravely in need of prompt and effective correction."
Criticism of Advertising

(Continued from Page 12)

ion picture. So what do you mean “Show business is different?”

The sad truth is that motion picture advertising is far behind the motion picture parade. To survive and thrive, films have had to adjust to an ever-changing pattern; but their advertising is still cut from the same musty mould. What show business today needs—and this is no ivory tower paradox—is showmanship in advertising. It’s had everything but!

A lot of sacred cows (not to say a few bulls) will have to be sacrificed. Time-honored fetishes will have to be fed to the fire. Die-hard concepts based on “I’ve been in show business all my life and this is what brings ‘em in” will have to be freshened and mothproofed. Because we are

Here are three heads in need of one good head-line. All I can see is Audrey Hepburn beamed by two bows—in the best Brooks Bros. manner. What a cold, austere approach to a warm and wonderful picture! The text is wholly devoid of charm; and the layout is sorely in need of a lobotomy. What are we selling? A Vogue’s Gallery or a motion picture with a ticket in it, a lot of cute sex, and a feeling of bubbly good time? But if I hadn’t seen Sabrina I’d never have guessed it. Academy Award Winners indeed! What’s the matter with Human Award Winners? You may say—quite testily—that Sabrina did a whale of a business at the box office. Of course! It was a great picture spurred by a great play. The public gave it the big hand it deserved. But what a bigger hand it would have gotten had it received the advertising it deserved!

discovering what Josh Billings discovered long ago: “Most of the things we know ain’t so”

For instance: Some time back I was assigned the job of preparing the advertising for the Los Angeles Community Chest campaign. The man who headed the Committee on Public Information was the late Charles Skouras—aided and abetted by the ever-present Thornton Sargent. The theme I conceived and carried out was compressed into three simple words: “Love Costs Money. And the fact that it resulted in the most fruitful and provocative campaign in the Chest’s history (and has since been copied by Chests all over the country) is beside the present point. The point is this:

Several seasoned showmen (not Mr. Skouras) were in the room when I presented the campaign strategy to the Committee of 50. And what was their reaction? “No picture with the word Love in it has ever been a real box office hit.”

Had they forgotten “Love Parade” with Chevalier? Was “To Mary With Love” a flop? Was “Love Affair” a bust? Was “Love in Bloom” with Bing Crosby a withered harvest? Was “Love Finds Andy Hardy” sad news for MGM controllers? “Yessir, you gotta keep away from Love!”

(Continued on Page 28)
THANKS TO SOL SCHWARTZ AND THE ENTIRE RKO THEATRE ORGANIZATION IN MAKING THE WORLD PREMIERE OF THE THE ETERNAL SEA IN PROVIDENCE THE MIGHTIEST THIS CITY HAS EVER KNOWN AND A GREAT BIG 21 GUN SALUTE TO THE 250 NEW ENGLAND SHOWMEN WHO HAVE BUILT UP TOP GROSSES FOR THE PICTURE'S FIRST DATES IN THE COUNTRY.

FLASH!

Boston—'ETERNAL SEA' SOCK $21,500 Providence—'SEA' SMASH 14 G reports VARIETY
Mr. S. A. Schwartz, President of RKO Theatres greets famous Admiral William F. Halsey at the World Premiere of The Eternal Sea.
Criticism of Advertising

(Continued from Page 25)

The business is too full of such archaic and arbitrary statements—statements that are pregnant with finality and too often result in miscarriage.

So the first thing we need in motion picture advertising is more freedom. If I were writing a Copy Capsule on the subject I would say: More latitude, less patitude. We need more freedom of thoughts, more freedom of expression. If we are ready to use daring in producing a picture, and are ready to back that courage with cash, we should be ready to use courage in presenting the picture of that picture to the public.

The executive in charge of sales promotion will tell you he is looking for brand-new ideas. His mind is wide open. But is it? Actually he has a preconceived notion how a given picture is to be exploited—and is really looking for so-called ideas to support that prefabricated opinion. That may be human—but is it smart business?

All too often the thing is so pre-cooked that the copy writer in the agency is shown a hard-and-fast layout and told (with typical grave-digger ad-monition) "Fill this hole!" And fill it with three deathless words that are new, fresh, startling!

Hollywood delights in talking about its "product." It is in the business of manufacturing entertainment for the eyes and ears of the world. Then why doesn't it do what smart manufacturers in other fields do? Why doesn't it synchronize product-promotion with product-manufacture? Why isn't its advertising pre-planned so stills that best sell the picture are taken specifically for later promotion-in-print?

A good advertisement, no less than a good motion picture, is a slice of life. It must be alert and alive, fluid and flexible. And how can it be if you feed it canned material?

We must remember, too, that the motion picture ad-maker labors under major handicaps. For example: At the retail level, motion picture advertising always has to compete with other motion picture advertising—which is not at all true of ordinary, commercial advertising. It's all crammed onto one page or two or sometimes three—depending on the size of the newspaper and the section allotted to it.

(While it is true that food advertisers—especially in the Thursday and Friday shopping pages—achieve the same steerage effect, they don't do it every day. Besides, they do not necessarily compete for the same segment of the same consumer-dollar. You can absorb five, six or seven foods in a single dinner but you can digest only one full-scale movie in an evening.)

Thus, to stand out, a motion picture advertisement has to be truly outstanding. And it doesn't stick up and out, sing out and sell, just by filling it full of yell. You have to say something that means something to the reader—something that hits home to head and heart—something that makes him forget the TV screen, the canasta game, the sports page, the book-of-the-month, and say to himself: "We've got to see that!" You've got to make that picture mean more to him than the money it costs—and the time and effort it takes to see it.

SHE ASKED FOR IT
Kate loved men and she was sightly difficult to tame. But Howard Keel who is here shown, speaking Kathryn Grayson on the derriere was the key for the job.
This M-G-M color revival of the Cole Porter Samuel and Bela Sjowald show is worth the price. Some say it's the best musical M-G-M has made. Dorothy Hainsley, the screen writer, George Sidney, the director, and Jack Cummings, the producer, say nothing. They're waiting until you see it, which will be soon.

Then, too, we have the staggering problem of credits.

appreciate that the headline amenities and contractual nio ties must be observed. But Robert Burton in The Anatomy of Melancholy had a breeze compared with the a director who has to make head or tail out of a raft of name and percentages and still come out on top. It calls for Modern Vesalius mixed with a Bureau Chief of Weight and Measures. And it isn't funny!

Stars, writers, producers—everybody has to get into the act-in-print. And while these often add to the sales value of the product, they may also detract because of the space they occupy. If memory serves me aright, "Executive Suite" had ten names over title. Result? By the time you get through with all the "musts" you've lost all the mustard. You can't expect flair and freshness in layout if you start out with a book of rigid rules.

These, then, are some of the problems we face—some of the pet prejudices we must erase—in making motion picture advertising more interesting, more arresting, more productive. I do not pose as an expert on the subject. This is precisely why I can view it with clinical detachment an objectivity. I have simply applied to motion picture advertising the same yardsticks that apply to all good advertising. I have tried to look at it as the reader does—and for the most part, I find it wanting.

But whether or not you agree, there is nothing like healthy controversy. It is good for the soul—and the bo office. In fact, I should like nothing better than to play return engagement several years hence with a twister on the title: MOTION PICTURE ADVERTISING—IT IS!
UA SCORES MAMMOTH PROMOTION COUP WITH COSMOPOLITAN FOR ‘SUMMERTIME’

In as timely and ingenious a tie-up as has been engineered between movie and magazine, United Artists’ “Summertime” is being primed for a solid sendoff in the market tailored for its attraction. The mammoth tie-up, devised by UA national advertising director Francis M. Winikus and his staff, features 13 pages of advertising and publicity in the May Cosmopolitan magazine, backed by a huge local promotional merchandising in hundreds of department stores throughout the country. Approximately 23,000,000 vulnerable women will be exposed to the picture’s booming through the magazine, newspaper and store displays.

With the issue keynoted by a full-page four-color UA cover ad for “Summertime,” Cosmopolitan has spread itself in grand style, devoting a special 8-page editorial section to fashions inspired by the film’s theme and costumes worn by star Katherine Hepburn. Spicing each page in copy and illustration (see opening spread below, sample page at right) is bright comment by Miss Hepburn and teasing notes about the picture and its Venice filming, infusing each page with a readability and attractiveness not often seen in fashion pages.

Manufacturers Join In

Spotted in key positions throughout the magazine are ads by manufacturers of the “Summertime” fashions, each crediting the picture. Full pages by Ernest Donath Fashions, Sportkraft Blouses, Sporteens and Carolina Swimsuits spotlight La Hepburn and “Summertime”. Others participating are Helena Rubinstein Cosmetics, Valjean Jewelry and White Stag clothes. A directory listing stores where the items can be purchased cues follow-up displays in the retail outlets.

Cosmopolitan’s efforts do not end with the issue. The magazine is sending a special promotional folder to hundreds of department stores from coast to coast. Among the stores plugging the film with multiple window and counter displays are Macy’s outlets in New York City, Jamaica, Parkchester, Brooklyn, White Plains, San Francisco and Kansas City; Bamberger’s in New Jersey; Jordan Marsh in Boston; Crowley-Miner, Detroit; Earl Groth, Fort Wayne; Carson, Pirie, Scott in Chicago, to mention just a few.

29 Pages From Macy’s

Point-of-sale newspaper co-ops heralding the tie-ins are a high spot of the local level penetration. Macy’s, for instance, has already set 29 full pages of displays in 25 cities over the country.

Additional support stems from the manufacturers to encourage retail support with special promotional pieces distributed to thousands of department stores and women’s shops in the U. S. and Canada, explaining how distributors can draw maximum benefit from the wealth of “Summertime” co-ops.

Add to all this UA’s ace field exploitation corps, primed to stimulate and aid the promotion in each city, and “Summertime” is set for an exploitation campaign extraordinary.

Catchline of the Issue

“Hot-Blooded Gunman And Trail Town Jezebel...Evilly Mated In A Torrid Adventure That Strips Down To Raw Emotions And Savage Violence!”

—SHOTGUN (Allied Artists).

[More on Page 33]
HOWARD SON

SPECTACULAR THRILLS:
Bombardment of an
army...with explosive
globes of Greek Fire!

starring
DALE ROBERTSON • SALLY FORREST • LILI ST. CY
co-starring MARI BLANCHARD • Directed by TED TETZLAFF • Written by AUBREY WISBERG and JACK POLLE
SINBAD’s week!

Theatres across the U.S. have booked SINBAD for the first week in June!

Hughes presents

OF SINBAD

Harems topple, kingdoms fall, veils drop when this daring rogue goes to town!
What a romantic invasion!
What a racy adventure!

Vincent Price

The New Anamorphic Process
Superscope
On the Giant Wide Screen
Color by Technicolor
'Cause you’ve got the world’s greatest “captive audience” right in your theatre… an opportunity for selling that no other advertising medium can offer.

Be sure you’re taking fullest advantage of the sales possibilities… the money-making power… of trailers on your screen by contacting your N.S.S. representative… today!

THEY CAN’T TURN OFF YOUR COMMERCIAL!

NATIONAL SCREEN SERVICE
PIONEER BABY OF THE INDUSTRY
What the Showmen Are Doing!

(Continued from Page 29)

'DADDY LONG LEGS'
M of D BENEFIT ROW

The Roxy’s glittering benefit premiere of 20th-Fox’s “Daddy Long Legs” May 5 scored solidly on two counts: (1) It deposited a hefty chunk of cash into the March of Dimes campaign fund as 6000 paid from $50 to $100 for ducats, and (2) it was a masterpiece of showmanship, blanketed by TV, radio and newsreel coverage of attending luminaries and limousines full of glamour.

Broadcast activities featured Tex and Jinx McCrory as emcees for the WPIX “live” telecast, while Mutual’s Ray Heatherton manned mikes for personality chats for his radio show. On stage, Helen Hayes voiced thanks to the audience, which included Mr. and Mrs. Daniel Salk, parents of the discoverer of the polio vaccine.

MILWAUKEE SHOWMAN SELLS ‘CELL’ SWELL

A model of skiing out the most from an exploitation picture was the “Cell 2455, Death Row” campaign employed by Bob Graemert, Alhambra Theatre, Milwaukee. Radio, TV, newspapers, special screening, special front, displays, book tie-ups—the works—made a big splash for the blog melodrama based on convict Caryl Chessman’s best-selling novel.

A radio contest on Federal prisons, a solid week of saturation spot announcements on radio and TV, including one of the film clips, hit the airwaves. Milwaukee book and department stores carried window displays. Entire Alhambra front was decorated in gray stone effect with barred windows to highlight prison motif. And Milwaukee’s civic leaders joined in the campaign following a special screening for chief of police, district attorney, juvenile crime prevention leaders, parent-teachers groups and veterans representatives.

‘SNEAK RE-VUE’ FOR
PROPPING WEAK SPOT

The old “Sneak Re-Vue” or “Request Nite” idea might well be resurrected to surprising effect. Commonwealth Theatres recommends in its current house organ, “The Messenger”. Basically, it calls for booking an unrevealed oldie of high caliber to bolster the week’s weak night.

Procedure is to advertise or get a story in local newspaper about the top pictures of the past year or two. Since more exchanges have up to two years of product available, you invite the public to choose a dozen or so out of 40-50 named, then run them as a sneak at 8:30 on a continuing basis, say, every Tuesday. The “surprise” angle, plus interest engendered by newspaper publicity and lobby ballyhoo, carries a hefty potential for curing the weak spot.

Yvonne De Carlo opened her tour of the Southwest on behalf of Allied Artists’ “Shotgun” with a parade down El Paso streets. Star p.a.'ed openings throughout the great State of Texas.
Plenty of newspaper coverage was implicit in this honey of a stunt set up by Columbia for "S Against the House." Idea was for star Kim Novak to contact columnists and movie editors coast-to-coast by long distance phone and placed a $5 bet for each on the roulette wheel at Las Vegas Sands Hotel. Kim placed each bet while the newspaperman was on the phone so he would know immediately what the outcome was, with all winnings going in the name of the player-by-proxy to the Crippled Children's Society. Set of three stills shown above went out in advance to the hundred-odd newspapers involved; left to right, call being placed, dejection at losing, elation upon winning—the papers matching appropriate still with their man's photo.

TACT GETS 'JUNGLE' SCHOOL, TV BACKING

Schine showman Ralph Stitt of the Avon Theatre, Watertown, N. Y. merited an A-plus in ingenuity and diplomacy for his TV hallyboo on MGM's "Blackboard Jungle." Stitt had a long chat with the superintendent of schools, suggesting the idea of doing a TV panel show featuring two teachers and three high school students in a frank pro and con discussion of the film. By the time Stitt was through, he had the educator bepped up on the idea, and the TV station sold to the point where air time was gladly allotted without charge.

Naturally, the thing was talked up big in the schools, an eager audience was ready for the show, the picture's want-to-see was generated far beyond normal. And Mr. Stitt, instead of being faced with possible opposition to the film's run from school sources, gained good will and actually had them plugging the picture, all in one fell swoop.

BOY, BULLS TO TOUR FOR KING BROS. FILM

RKO, with one novel tour—a "flying carpet" plane for "Son of Sinbad"—ready to go, has set up another unique stunt with the King Bros., producers of the CinemScopic "The Boy and the Bull." The piquant project calls for 10-year-old star Michel Ray to air-tour the country with two bulls, one a six-month old 110-pounder, the other a full grown half-ton fighting bull.

Scheduled to visit 32 cities starting in June, the boy and the bulls have worked up an act demonstrating the metamorphosis of a gentle animal into a vicious beast that should really titillate audiences via TV, newspapers and personal appearances.

MOVIES MAKE PIKERS OF SPORTING EVENTS

COMPO's ad in the May 7 Editor & Publisher holds some terse thought that could well be used by theatremen in soliciting newspaper comment.

Entitled "Want More Readers?", copy quotes "interesting" figures culled from a newspaper story which announces that for the third straight year racing has led all sports in attendance with 50,408,594 paid admissions for the year. Other big attendance-pullers, quotes the story, are major league baseball, 16,000,000; bowling, 17,000,000; collegiate football, 13,749,000, etc. These are, of course, annual attendance.

Quoth COMPO: "Reading them, we just couldn't help thinking: 'Gee whiz! What's all the shooting for? The movies have 50,000,000 admissions EVERY WEEK!'" The ad reminds: "Americans like to look at movies . . . and read about them, too."

MERCHANT TIE-UP TO DRAW KIDDIES

The value of individual merchant tie-up to get the youngsters in regularly as a basis for forming the moviegoing habit may been gleaned from the experience of Glen Deeter, Commonwealth chain exhibitor. Deeter sold the Holsum Bread Co. 12 weeks a Saturday ayem shows at $50 each. The first was advertised as free and six hundred kids attended. Holsum tried the second with admission requiring five bread wrappers and only 250 came. They then experimented with a Holsum Bread Button and attendance shot up. They added an attendance membership card, gave small prizes weekly and bicycle at the final show for a youngster chosen from regular goers.

Deeter, meanwhile, made a special point of selling his coming attractions to the kids with the latter cajoling their parents to take 'em. And the concessions stand did a land office business!

There are thousands of exhibitors in similar situations who can make the individual merchant tie-up kid show work for them too. It's both showmanship and good business.

RKO PAYS SHOWMEN FOR PRESSBOOK AIDS

The "Do-It-Yourself" section in recent RKO pressbooks seems to have caught or with exhibitors to the benefit of all concerned. Inaugurated by publicity director Perry Lieber with the "Underwater" manual the set-up offers $10 for each exploitation idea submitted by theatremen and used in the pressbook. Contributors pictures are used with the published ideas, which can apply to a specific RKO film or may be workable for general exploitation.

Some 77 showmen have picked up ten-buck notes for ideas used in the "Underwater", "Escape to Burma" and "Son of Sinbad" pressbooks' Do-It-Yourself section and RKO and its customers have profited with smart stunts from practical, live-wire showmen.
EXPLOITATION PICTURE

WAYNE-TURNER, PASSION-ADVENTURE AT SEA

With the names of John Wayne and Lana Turner flying from the marquee, it's a safe bet that the cashier will be playing a merry tune on the ticket machine. Warner Bros.' 'The Sea Chase' provides a number of other owdrawing angles. The torrid love affair amid exciting adventures at sea generates entry of lusty selling angles, and it is from these elements that Mort Blumen- ock's boxoffice has blueprinted the campaign.

Provocative illustration of the two stars is crisp, cracking catchlines keynote the lithos. They provide a shrewd combination of visual appeal and titillating captioning that should garner a wealth of want-to-see attention.

The exciting litho art available on 'The Sea Chase' lends itself to striking cut-out lobby displays and stands. A set of full-color scenes stills can be used for effective lobby and window promotions.

This adventure-drama, produced and directed by John Farrow, was taken from a widely-read novel by Col. Andrew Greer, a showmen shouldn't overlook the possibility for tie-ups with local book and department stores. The campaign book also suggests dressing an attractive blonde in book covers and having her parade downtown streets assing out heralds.

Showmen might capitalize on Lana's reputation as a sweater girl via tie-ins with ladies' specialty shops and clothing stores. A couple of curvaceous cuties in tight angoras, replete with appropriate ad copy are bound to stir interest for the film.

Free TV and radio spots are available. The radio spots (there are two: one minute and 20-seconds) can be especially effective used during the driving-home-from-work period, when listeners are apt to be planning their leisure hours. Seven television trailers are provided: six 20-second and one one-minute clips featuring the "hard fisted adventure of John Wayne and the soft-lipped romance of Lana Turner." Special film clips are also available for local tie-ins with TV stations.

Tab Hunter, who is rapidly rising to fame, especially after his role in "Battle Cry," has a starring role and can be exploited profitably among the teenagers. Pressbook suggests locating any Tab Hunter fan clubs which may have sprung up, and inviting them to be guests on opening night. This gimmick could pay off via an important word-of-mouth campaign.

Warner exploiters suggest a number of other promotions and stunts with which to hypo local playdates. (1) Hang live preservers in the lobby with placards carrying copy taken from some of the provocative ads like: "He Was A Skipper Sworn Never To Be Taken! She Was The Fuse Of His Floating Time-Bomb!" (2) Dress an usher in a sailor outfit and have him carry a sign: I'm joining John Wayne and Lana Turner in 'The Sea Chase' at the Blank Theatre.

(3) Run a contest inviting youngsters to submit model ships and display the best entries in the lobby. (4) Have usherettes sell the film in lobby week before opening by wearing sailor hats carrying title.

An old, but effective, lobby contest is also suggested, in which stills from past John Wayne and Lana Turner film hits are appropriately displayed. Patrons who can correctly identify all of the pictures receive pass prizes. In conjunction with this contest, a Herald Quiz can also be run testing fans' knowledge about the stars with questions like: "What item of clothing did Lana make famous?"

(A continued on Page 36)

A number of the newspaper ads have been keyed to attract the action-adventure addicts. Like this one, they illustrate the thrill angles and capitalize on the drawing power of the John Wayne-Lana Turner names. A variety of catchlines are extremely provocative and showmen can use them to good advantage in teasers, heralds and lobby displays. We suggest good use be made of the line: "An 'Outlaw' Ship—A Captain Sworn Never To Be Taken—His Cargo, A Woman Whose Tempting MOUTH Half The Nation of the World Wanted To Shut!"

The art in this newspaper ad is the basis for the posters and accessories which will effectively boost any campaign.

Many of the newspaper ads feature the personal drama between John Wayne and Lana Turner and are based on the lusty formula used so successfully to advertise "Battle Cry." Top: Two-column ad will attract plenty of attention with the amusing catchline: "We Don't Carry Passengers, Ma'am. This Is A Tramp Steamer" . . . "Okay, Captain. Where's My Cabin?" Bottom: One of a series of special "Story Ads," which can be run either in sequence or individually. Each illustrates a highpoint in film's action and carries curiosity-baiting copy about the story.
"The Sea Chase"

(Continued from Page 35)

This adventure-drama on the high seas involves the captain of a German freighter (John Wayne) who tries to run a blockade from Sydney, Australia, to the North Sea. On the eve of World War II, Wayne takes advantage of heavy fog to sail his ship out from under watchful British eyes and to head across the Pacific bound for Valparaiso. Also on board is an international adventuress (Lana Turner), whom half the countries in the world would like to silence. Short of provisions and being hunted by a British warship (commanded by David Farrar), Wayne sends a detail of men ashore at a shipwreck station. Led by Lyle Bettger, they wantonly murder fishermen marooned there. Learning of the incident, Farrar redoubles his efforts to find Wayne, who he believes is responsible. The pursuit is punctuated by the fiery Wayne-Turner romance, a savage storm at sea, a mutiny, and the reactions of the renegade crew to the sultry charms of the blonde adventuress, thrown in the midst of woman-starved “sea wolves".
RK

Production Sports; Hughes Promises 'Jet Pilot' for July

Howard Hughes dillydallies with a lot of flannel gestures, but his studio is practical— idle. Still, there is a production spurt now and then. This is one of those times. Producers Sam Wiesenthal and Eugene vlin have "Bengazi" in work. Filming is being done in Technicolor and SuperScope. It includes Richard Conte, Victor Mcglen, Richard Carlson, Mala Powers. The Brahms is directing this adventure yarn. Producer Edmund Grainger is filming his version of "Pancho Villa" in Mexico with Gary Calthous, Shelley Winters, Gilbert Rodol and Joseph Calleia the players. George Sherman is directing.

"Tennessee's Partner" (John Payne, Ron-ald Reagan and Rhonda Fleming), a Ben-Hur type production, is under way with Allan wan directing.

Nat Holt is ready to start "Texas Lady" (laudette Colbert, Barry Sullivan). Producer-director David Butler has slory' slated for an early start, but he's aiming into casting problems.

Although we don't believe it, Howard Hughes has promised "Jet Pilot" to the studios for a July 4 opening. If you have a big memory, this picture stars John Wayne and Janet Leigh.

And Hughes hasn't given out any word a newer John Wayne epic, "The Con-er", which Dick Powell produced and erected. Since the two pictures were made 6 years apart, they could be double-billed "the young and the old John Wayne".

20TH CENTURY-FOX

Tryk Patching Monroe Tiff

eck Sought for 'Pompey's Head'

Production boss Darryl Zanuck's back on Europe, full of his usual pep and ener-
— and there's an added zest and zing to the studio with preparations for the future. Two pictures are filming, both in Mexico. "The Tall Men", (Clarke Gable, Jane Rus-
il, Robert Ryan) has Raoul Walsh direct-
ging for producers William Bacher and Wil-
m Haws.

The other Mexican unit is "Seven Cities Gold", which has Robert Webb directing co-producing with Barbara McLean, for-
er ace film editor. Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno and trey Hunter are in the cast.

While Zanuck has been trying to patch up a studio fuss with Marilyn Monroe, we have it that Marilyn will限期 return and do either "The Girl in e Red Velvet Swing" (the Evelyn Nesbitt hay story), or "Bus Stop", a current roadway hit. Should Zanuck strike a snag in the deal, Sheree North will do the Thaw yarn.

A re-write script job is being done on "View From Pompey's Head", a recent best-seller, with the idea of getting Gregory Peck for the top role.

Zanuck is definitely interested in a new wide film process (probably 65mm) which would combat Todd-AO. However, he still is strong on CinemaScope and is striving for improvements in the 'Scopic medium.

UNITED ARTISTS

PTS Corp Will Carry On Pine-Thomas Multi-Pic Deal

Producers releasing through United Artists are scattered all over Hollywood and the rest of the world.

A wide-angle view of the many projects:

Cornell Wilde's Theodora Productions is finishing "Storm Fear". Cornell produces, directs and stars. With him in the cast are Jean Wallace, Dan Duryea.

Robert Aldrich is independently producing and directing "The Big Knife", the Clifford Odets play which takes a jab at Hollywood. An especially strong cast features Jack Pa-

lance, Shelley Winters, Ida Lupino, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane.

In Madrid, Robert Rossen is producing and directing "Alexander, the Great" (Rich-

ard Burton, Fredric March, Danielle Darri-
ex, Claire Bloom).

Aubrey Schenk and Howard Koch (Bel-
Air Productions) are filming "Fort Yuma" in Kanab, Utah. Lesley Selander is directing Peter Graves, Joan Taylor and Joan Vohs in the top roles.

Producers Bert Friedlob starts his first Universal Artists picture, "News Is Made At Night", on June 1. Fritz Lang will direct. Cast contains Dana Andrews, Rhonda Flem-

ing, Ida Lupino, Howard Duff, George San-
ders, Sally Forrest and John Barrymore, Jr.

Edward Small has an early starting date for "Top Gun" (Sterling Hayden, Ray Naz-

arro will be at the megahquake.

Pine-Thomas Productions will continue to be produced, despite the recent, untimely death of Bill Pine. P. T. S. Corp., named for Pine, Bill Thomas and Maxwell Shaine, will carry on the multiple-pic deal with UA. Three features are scheduled to be made by the unit this year, first being "Lincoln Mckeever", Eleazar Lipsky's novel.

UNIVERSAL-INTERNATIONAL

Muhl Sparks Studio Spirit Murphy, Widmark Film Rolling

Edward R. Muhl, the hard-working pro-
duction head of U-I, has created a new kind of studio spirit that has the town buzzing with his type of enthusiasm.

Muhl spent part of his recent vacation to visit the "Away All Boats" company which was filming in the Virgin Islands. U-I is trying out VistaVision on this feature. Cast features Jeff Chandler, George Nader, Julie Adams, Lex Barker. Joe Penney is directing for producer Howard Christie.

Marjorie Main and Arthur Hunnicutt have just completed another of their series, "The Kettles in the Ozarks", which Charles La-

mont directed for producer Richard Wilson.

"A Time Remembered" (Rock Hudson, Cornell Borchers, George Sanders), has been wound up. Jerry Hopper directed for producer Albert J. Cohn.

Audie Murphy starts rolling today in a prize fight yarn, "World in His Corner", which Jess Hibbs is directing for producer Aaron Rosenberg.

Richard Widmark moved to U-I with a percentage deal for "Backlash", which John Sturges is directing, Aaron Rosenberg produ-
ducing.

Steve Allen, of television fame, in a fine choice for "The Benny Goodman Story". He looks like the famed musician and has many of his mannerisms.

WARNER BROTHERS

JLW Signs TV's Sullivan 'Giant' Heads For Shooting

Jack L. Warner has been busy with his best signing-up fountain pen.

Ed Sullivan, the TV m.c. and newspaper columnist, has signed to star in and produce an independent feature for Warner distribution. Starting date is slated for Oct. 1.

Currently filming and nearing the finish line are: "The Darkest Hour" (Alan Ladd, Edward G. Robinson, Joanne Dru). Frank Tuttle is directing; "Pete Kelly's Blues" (Jack Webb, Peggy Lee, Edmund O'Brien). Webb is also directing; "Rebel Without A Cause" (James Dean, Nick Ray is directing for producer David Weisbart. This is Dean's first vehicle since his sensational debut in "Eden".

At long last, George Stevens has started to roll Edna Ferber's Texas story, "Giant", (Rock Hudson, Elizabeth Taylor, Chill Wills). Howard Hawks is directing; "Rebel Without A Cause" (James Dean, Nick Ray is directing for producer David Weisbart. This is Dean's first vehicle since his sensational debut in "Eden".

Although Jack Warner says the Mario Lanza picture, "Serenade", is still on, there's a lot of wise betting money in town that says Lanza will never start the first note.

One deal definitely is on, however. That's the one bringing Eve Arden and "Our Miss Brooks", of TV fame, to the screen in a fea-
ture. David Weisbart will produce.

Film BULLETIN LEADER OF INDUSTRY OPINION

Film BULLETIN May 16, 1955 Page 37
March  

BIG TIPPOF The Richard Conte, Constance Smith, Producer William F. Boyle, Director Frank McDonald, Melodrama. Nine hundred and Thirty-six, assignment, fate of the wicked, courtroom trial, dedication speech, protest. 89 min.

LONG GRAY LINE THE ColumbiaScope Technicolor, Tyrone Power, Marsha O'Hara, Former Francis, Producer Harry Joe Brown, Drama. Career of a man, his life, his struggles, his rise to success. 2/7.


WOMEN'S PRISON Ida Lupino, Jan Sterling, Cleo Moore, Howard Duff, Producer, Bryan Foy, Director Lew, Selma. Story of mis-run prison which contains both men and women. 80 min. 2/7.

March  


WYOMING RENEGADES Technicolor, Phil Carey, Gene Evans, Martha Hyer, Producer Wallace MacDonald. Director Fred F. Sears, Technicolor, Western. Man is released from prison, but his efforts to go straight are complicated when he becomes involved with old gang. 73 min. 2/24.

JUNGLE MOON MEN Johnny Weis, Jean Byron, Producer Sam Katzman, Director Charles S. Good, Technicolor. Man is supposed to be lonesome of ancient civilization. 70 min.

TREASURE OF THE THREE ScreenScop Technicolor, Western. Seeks gold of the lost city. 78 min.

END OF THE AFFAIR, THE Deborah Kerr, Van Johnson, Producer Sam Katzman, Director Fred Sears, Technicolor. Ex-convict helps to break up water-front syndicate. 74 min. 2/24.

May  

CASE OF THE RED MONKEY Richard Conte, Rona Anderson, Producer Alex Snowden, Director Ken Hughes, Melodrama. Sent to London to attempt atomic scientist to U. S., special investigator is involved in murder attempt on nuclear expert. 73 min.

SPY CHASERS Leo Gorcey, Hunt Hal, Producer Ben Schwartz, Director Ben Schwartz, Comedy. Ex-King kites rape with Bowery Boys who battle pirates on the King's life. 61 min.

WICHITA ScreenScop, Print by Technicolor. Joel McCrea, Vera Miles, Producer Walter Mirisch, Director Michael Curtiz, Western. Hired by town leaders to enforce law, famous lawman Wyatt Earp does so, but his rules affect merchants who plot his murder. 81 min.

May  

CREATURE WITH THE ATOMIC BRAIN Richard Denning, Producer Sam Katzman, Director Ed Cahn, Science Fiction. Aliens have an atomic scientist creates monsters from dead man planning to Hirshman. 97 min.

PRIZE OF GOLD, A Technicolor, Richard Widmark, Mal T. Shulman, Technicolor, Western. Man is lured to fight with a cold-blooded, calculated man in court in attempt to convict of crime syndicate. 97 min.

coming  

BOY SNATCHERS, THE Kevin McCarthy, Dana Wynter, Producer Walter Wanger, Director Don Weis, Science Fiction. Wicked plant life drains humans of all emotions but will to live.

PHENIX CITY Richard Kiley, Kathryn Grant, Producer Samuel Bischoff and David Diamond, Director Phil Karlson, Melodrama. Returning servicemen finds his town living up to reputation as "Sin City, USA" and finds his wife lost in moral depravity. 81 min.


WOMEN'S REFORMATORY Tom Drake, Beverley Kendall, Producer William F. Boyle, Director Eugene Cahn, Melodrama. Cruelties on inmates of reformatory cause governor to appoint young lawyer to investigate.

Count Three and Pray ScreenScop, Technicolor, Yul Brynner, Paul Henreid, Jan Sterling, Producer Sam Katzman, Director Otto Brower, Western. Young man unjustly imprisoned by false testimony escapes and wrecks vengeful on accusers. After wife and unborn child are slain he avenges their murder and surrenders to pay his debt to society. 78 min.

All The Vital Details on Current &Coming Features (Date of Film BULLETIN Review Appears At End of Synopsis)
MANY SANCHEZ TO CROSS Cinematographer, Robert Taylor, actress Frances de la Tour, producer Victor McLaglen, producer Jack Cummings, director Roy Rowland, historian Charles Schne, renowned science fiction writer. Validity of the story is maintained for one's undying love of films and genre. This is a fitting tribute to those who have contributed to the field of the cinema.

April

JUDGMENT DAY (Films): Frank Lovejoy, Reeta Povilas. Producer Colley Young, director Harry Mann. Melodrama. When young homesteads accidentally damage young couple's home, father goes on man hunt or game, 72 min.

June

LAXY CROCKETT (Walt Disney). Rex Parker, Buddy Isaac. Technicolor. Producer Bill Walsh, director Norman Alden. Adventure. This is the story of a young man who must rescue his family from a huge blaze and prove she is the aristocrat.

July

LEONE RAI (The Films). Jack B. Todd, John Ranken, producer, Oskar Narasig. Adventure. This is the story of a young man who must rescue his family from a huge blaze and prove she is the aristocrat.

August

LEONARD CONNORS (The Films). Frank Lovejoy, Reeta Povilas. Producer Colley Young, director Harry Mann. Melodrama. When young homesteads accidentally damage young couple's home, father goes on man hunt or game, 72 min.

September

LAXY CROCKETT (Walt Disney). Rex Parker, Buddy Isaac. Technicolor. Producer Bill Walsh, director Norman Alden. Adventure. This is the story of a young man who must rescue his family from a huge blaze and prove she is the aristocrat.

October

LEONARD CONNORS (The Films). Frank Lovejoy, Reeta Povilas. Producer Colley Young, director Harry Mann. Melodrama. When young homesteads accidentally damage young couple's home, father goes on man hunt or game, 72 min.
Six bridges to cross

March


SMOKE SIGNAL Technicolor, Dana Andrews, Piper Laurie, Leslie Howard, cinemascope. Director Jerry Hopkins. Western. Squaw of cavalry trapped by Indians with a mission to save her, is captured by the renegade Comanche. 88 min. 2/21.

April
CHIEF CROZY HORSE Technicolor, Vic Morrow, Anthony Quinn, Gloria Talbott, Anthony Quayle. Director George Sherman. Western. When treaty is violated and whites intrude Indian land in search of gold, the native chief goes on the warpath against soldiers and prospectors. 86 min.

MAN WITHOUT A STAR Technicolor, Kirk Douglas, Jeanne Crain, Claire Trevor, Producer Aaron Rosenberg. A western war drives when small ranch owner tries to fence in grazing land against encroaching cattle and railroad. 89 min. 3/7.

May
CULT OF THE COBRA Faith Domergue, Richard Long, Production Howard Pine, Director Francis Lyons. Fantasy Western. A young man becomes embroiled in a campaign to wipe out vengeance on Americans who violated secrets of an alien race. 91 min.


June

THE EAGLE TROTTER Technicolor, Lex Barker, Mara Corday, Stephen McNally, Producer Howard Pine. Director Jack Arnold. Western. Film is a story of a stage robber who brings peace between warring cattle men and shepherders. 80 min. 5/7.


Cinematography
AINT MISHEHAVING Technicolor, Romy Calhoun, Piper Laurie, Jack Carson, Producer Sam Marx, Director Ed Lachman. Romantic comedy about a society world when he marries to headlight films. FEMALE ON THE BEACH Joan Crawford, Jeff Chandler, Producer Albert Zugsmith, Director Joe Pevney. Suspense drama. Rich young widow falls in love with a man during a vacation. Film incidents indicate he plots to kill her on wedding night.

KISS OF FIRE Technicolor, Jane Russell, Jeff Chandler, Dana Duryea, Produced Aaron Rosenberg, Director Joseph Pevney. Romantic drama. Marriage of society girl and half-bred mining engineer is rocky going because of his ambitions and her wish for attention. Near-disaster drama brings them together.

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LADY GODIVA Technicolor, Marjorie Lawrence, Director Robert Aldrich. Director Arthur Lubin. Historical drama. Tale of how noble woman and her lover on a crusade to win her freedom from a tyrannical king. Drama through her famous horseback ride.

JOE DEMPSEY Technicolor, Dana Andrews, Rock Hudson, Producer Russ Hunter, Director Jerry Hopkins. Drama. Western. Incidents in a series of events brought together thru mutual love for two homeless men. 82 min. 9/2.

July
PURPLE MASK, THE CinemaScope, Technicolor, Tony Curtis, Colleen Miller. Producer Howard Christy. Drama. Film is about a secret society on a secret mission involving in weaving shrouds while tracking down a murder with a도. 82 min. 9/2.

SHRIKE, THE Jose Ferrer, June Allyson. Producer Aaron Rosenberg. Drama. Director Edward Dmytryk. A mystery thriller about the last of a lost tribe of German spies who almost destroys himself in an attempted suicide. 82 min. 9/2.

WARREN BROTHERS January


February

NEW YORK CONFIDENTIAL Technicolor, Richard Widmark, Producer Clarence Green. Director Russell Rouse. Western. GANGLAND wars involving kidnapping. 92 min. 2/21.

April
EAST OF EDEN CinemaScope, WarnerColor. Print by Technicolor, Julie Harris, James Dean, Raymond Massey, Director Elia Kazan. Young man's efforts to win the love of his dominating father. 133 min. 5/2.


May

June
SEA CHASE, THE CinemaScope, WarnerColor, John H. Carpenter. Technicolor, Producer-director John H. Carpenter. Film is about Sea Adventure. On eve of World War II poorly protected Carmania freighter is pursued by British war ship. Both Captains are friends but chase is in line of duty. Frigates is finally sunk 118 min.

TALL MAN RIDING WarnerColor, Randolph Scott, Dorothy Malone, Producer David Weisbart. Drama. Western. Revenge-seekers, Montanan returns obsessed with burning desire to right a wrong inflicted on him. 85 min. 9/2.

July
LAND OF THE PHARAOHS CinemaScope, WarnerColor, print. Producer-director Jack H. Warner. Director John H. Carpenter. Based on novel of the same name by Edgar Rice Burroughs, it tells of a great pyramid that was built by first great pyramid and the ruthless queen who brought about its destruction.

Coming
SMASHING EVERY RECORD IN THE HISTORY OF THE SUTTON THEATRE, N.

MARTY 1st DAY
SENSATIONAL OPENING!

MARTY 2nd DAY
BIGGER THAN 1st DAY!

MARTY 3rd DAY
GREATEST 3rd DAY EVER!

MARTY 4th DAY
OUTGROSSED PREVIOUS DAY!

MARTY 5th DAY
WEEK-END STARTS WITH A BANG

MARTY 6th DAY
TERRIFIC, TERRIFIC SATURDAY

MARTY 7th DAY
WINDS UP THE GREATEST FIRST WEEK!

HECHT-LANCASTER present
"MARTY"

HECHT-LANCASER present
"MARTY"

STARRING
ERNEST BORGnine and BETSY BLAIR

Grand Prize Winner
International Film Festival, Cannes

Produced by HAROLD HECHT
Directed by DELBERT MANN

TM
AY 30, 1955

IN POINT
REVIEWS

Crisp, business-wise Analysis of the New Films

MR. ROBERTS
N'T MISBEHAVIN'
HE SEA CHASE
THAT LADY
ME OR LEAVE ME DIER OF FORTUNE ANGELA

LETTERS TO THE EDITOR

“What I Think Of Today’s Film Pricing Policies”

SEVERAL OF AMERICA’S LEADING THEATREMECN EXPRESS FRANK OPINIONS

Viewpoints

The Semi-Roundtable
LOOK looks at M-G-M’s “LOVE ME OR LEAVE ME” and loves it!

In its issue, out May 31st, LOOK Magazine runs a 2-page spread with beautiful color art on “LOVE ME OR LEAVE ME.” Be sure to display it in your lobby. It will help sell tickets. With permission of LOOK we reprint the following:

'A true story of a singer and a gangster makes a fine film.

‘LOVE ME OR LEAVE ME’ is based on the life of a singer of the 1920s, Ruth Etting. This M-G-M film tells a story of her marriage to a racketeer, Martin (the 'Gimp') Snyder, and the real names of both are used. The 'Gimp' is shown promoting Ruth's career by strong-arm tactics. Their relationship is dramatized with such explosive realism that audiences are never sure how the picture will end—a novelty for biographical movies. Under director Charles Vidor, Doris Day and James Cagney give dazzling performances as the mismated pair.”

Typical of LOOK's dramatic photo captions:

“I’ll kill you if I ever catch you hanging around her!”
The “Gimp” (James Cagney) bursts into the house of a musician friend (Cameron Mitchell), looking for runaway Ruth (Doris Day). All three participants in this show-business tragedy are still living.

And Redbook picks it as “Picture of the Month.” And loves it!

(M-G-M presents in CINEMASCOPE and COLOR)

DORIS DAY . JAMES CAGNEY

in

"LOVE ME OR LEAVE ME"

Co-Starring CAMERON MITCHELL
With ROBERT KEITH . TOM TULLY
Screen Play by DANIEL FUCHS and ISOBEL LENNART
Story by Daniel Fuchs . Photographed in EASTMAN COLOR
Directed by CHARLES VIDOR . Produced by JOE PASTERNAK

Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)
The Semi-Roundtable

It is regrettable that last week's projected conference between leaders of exhibition and heads of the major film companies turned out to be only a semi-roundtable.

Why did distribution stay home? It seemed to confuse attendance with surrender, listening with weakening. The texts of replies declining the roundtable invitation were strewn with unjustified doubts, fancied misgivings. In all the varieties of reasons offered by the film companies for refusing to attend—that arbitration must come first, that the Department of Justice might look askance at such a joint meeting, that policies should not be discussed in the presence of competitors, etc.—there were varying grans of merit, to be sure. But not one of these reasons was of sufficient degree to warrant the refusal to sit down and listen to complaints of customers. We say the heads of the film companies (or their counsellors) erred by their absenteeism. Our industry will always be rent by discord until goodwill in customer relations is instituted—from the top down.

What the film company presidents failed to grasp was this: the roundtable was construed not so much as a forum of debate as a forum of complaint. Exhibitor leaders seek justice, of course; but first they demand the right to lay bare their grievances. Under the old common law, the king's justice held the privilege of complaint invariable. The final determination of right or wrong—that was another matter. There was not sufficient cause for the distributors to reject an audience with the disaffected exhibitors. Once having heard in full, propriety then dictated a retirement by the presidents to their respective chambers for considered counsel and determination.

To 20th-Fox, and that company's president, Spyros Skouras, in particular, for the courage and statesmanship manifest in granting full hearing to the joint TOA-Allied Committee, a full-gun salute. Whether or not this company's gesture comes to naught or to fruition, the interests of exhibitor-distributor harmony have been served to a degree, at least. Mr. Skouras reflected a genuine interest in the problems and welfare of 20th's customers, and his company undoubtedly will profit as a result of his good will.

The reprecussions of the semi-roundtable may be felt for years. Already the slight to exhibition has served to unify its ranks. Allied and TOA have served notice that they shall seek private conferences behind closed doors with the individual distributors—beginning with Paramount and Warner Brothers, the companies described by Allied general counsel Abram Myers as the "most difficult to get along with." Failing in this approach, Allied indicates it shall forsake the avenues of voluntary relief and seek Federal legislation. Many in TOA's ranks also now seem convinced that this may be necessary.

How can that last, desperate, drastic recourse be avoided? Remedy by private conference between exhibition's leaders and each individual film company strikes us as eminently sound. It would avoid the needs for airing company policies in open forum. The discussions would be conducted under more amenable conditions than in the atmosphere of a broader conference. If eight separate roundtables can accomplish the end, let's have them.

The temper of the exhibitor body, circuit operators as well as little theatremen, are aptly expressed elsewhere in this issue of Film BULLETIN. Federal controls no longer seem an academic possibility when some of the biggest theatremen in the country feel they must publicly express the difficulty of their situations.

The burden of the issue now rests with the film presidents. Let us hope they respond with good judgment and sincere intent.

Award Due

The scope of influence and force of impact exerted on the mass of people by motion picture writing is greater than that of any other literary form.

Mr. Jack L. Warner recently took note of the fact that no Pulitzer Prize—that most coveted of American literary awards—has been established for original screen writing and called upon the Pulitzer Prize Advisory Board to rectify this omission.

"A hit play," he wrote, "would have to run a year and a half to reach one million people; few daily newspapers have circulations of that size; and practically no books sell a million copies, even with the aid of reprints. Yet any motion picture worth its salt is seen by upwards of 30 million people, not only in the U. S., but in foreign countries as well."

That motion picture writing was (Continued on Page 6)
not included in the original categories selected for Pulitzer awards when they were established in 1917 is understandable. It was a comparatively infant art and the writers were cloaked in anonymity. But their emergence over the years, along with the industry's growth, as the backbone of successful motion pictures, has drawn the finest literary talents of the world, among them men who have won Pulitzer awards in other forms of writing. Yet, as Mr. Warner, points out, men like Ernest Hemingway and William Faulkner, both of whom are scripting for the screen, could not have been eligible for these awards had their works been created specifically for motion pictures.

How many more would have merited serious consideration for the distinguished awards if original screen writing had been recognized?


These all were written specifically for motion picture production. Their writers were recognized by the Academy of Motion Pictures Arts and Sciences and their entertainment value by millions of people throughout the world. The caliber of this writing ranks with the best in any of the fields encompassed by the Pulitzer Prizes. It would be just and fitting that a Pulitzer Prize be established for motion picture writing.

In the words of Mr. Warner: "Such a prize would be a symbol of the kind of achievement for which motion pictures long have striven."

To the Editor:

I cannot quite follow you in your defense of movie advertising.

The fact that movies are not "a cake of soap, or box of cereal, or pack of cigarettes that remain unchanged for years" ought to make the advertising of them easier. After all, one of these things, or Coca Cola, or some of those have been advertised for a quarter of a century and the advertiser has the problem of trying to find a new approach to an awfully old story. In addition to this, there is a good deal that is prosaic about those things.

In contrast, the movie is new and the story of it should be new. In addition, it is imaginative and glamorous, with an appeal to the emotions, which none of these other things has.

It seems to me that all of that should make the advertising of a motion picture a great deal simpler matter rather than, as you say, "taxing."

It seems to me a bit unfortunate that Mr. Stebbins had to be so damned clever. Living in the middle of it, I quite agree with him that most of the theatre advertising has a B. O., which does not mean box office, and the object of the advertiser seems to be to make every ad look like every other ad, so that the patron is somewhat sold the idea that every picture is like every other picture and there is nothing new in any of them.

Your statement, "The good slogan for some products endures for many years", is quite true. Unfortunately we seem to be trying to imitate those other products in slogans and so-called catch phrases. Although the producer may spend two or three million dollars on a picture, the distributor seems scared to death to use more than twenty-one words about it; yet there would seem to be a good deal to be said about a picture for which that money had been spent.

It seems to me that what too many of us are doing is using the newspaper as a billboard and the newspaper advertisement as a poster. We don't believe that people are interested in pictures for we don't trust them to read anything—must "hit 'em in the eye" to get their unwilling attention. But maybe if we would say something we would have their willing attention!

And why shouldn't movie advertising be patiently drafted?

R. B. WILBY, President Wilby-Kinsey Service Corp., Atlanta, Georgia

The Mail Box

New 'Spectaculars' Slated

Toll-TV or no, CBS-TV is making plans for the immediate future designed to bring more free viewers into the fold. Beginning with this summer—when, for the first time, summer fare will be almost equal in quality to that of the winter—programming will have the bright "new look" that NBC sported this past season. In its highly unusual summer set-up, CBS will lose only three sponsors to the vacation break, and will inaugurate two new series: "Front Row Center," a live, hour-long dramatic series sponsored by General Electric and premiering June 1 with "Dinner at Eight" (Pat O'Brien, Mary Astor, John Emery, Everett Sloan), and the U. S. Steel Hour which switches to CBS on July 6. Featured in the first show will be Wally Cox, Josephine Hull and Kenny Delmar. From a boxoffice point of view, this sounds slightly threatening; for summer-TV has always provided an almost absolute dearth of good material.

But the big news from CBS has been their announcement that come next season they, too, will produce "spectaculars," and spectacular these shows sound! Apparently CBS has succumbed to Max Liebman-type programming. CBS plans indicate that, on paper at least, they will out-do their competitors. Ten 90-minute Saturday night shows have been scheduled, and the stars mentioned are indeed intriguing. Noel Coward and Mary Martin will appear in one, and Coward will also star in his own "Blithe Spirit" and "Peace in Our Time." Bing Crosby is slated to do "two plays with music," and Paul Gregory, whose work is always exciting, will produce three others. If this were not impressive enough, Jack Benny will take over six of the "Shower of Stars" shows. "Shower" has been spotty throughout this season and never really satisfactory. Benny's presence should certainly alter that condition. So Saturday night begins to look like a larger headache for theatremen.

Air Promotion Notes

A 5-day saturation radio-TV ad campaign totalling 418 spots on the Fox release "The Magnificent Mata- dor," preceded the film's opening. WATV's "Spanish Show" slated the pic... "Soldier of Fortune" and "Seven Year Itch" getting similar "under-way" treatment.

Jane Russell to premiere her song hit, "I've Got Five Dollars," from UA's upcoming "Gentlemen Marry Bru- nettes," on the Bob Hope TVer.
HERE'S SOMETHING ABOUT THE MONTH OF MAY that makes the movie stock group rear up its front paws like a young heifer in a spring pasture—and romp and romp. In May, 1954, all that cinema shares did was gain a then monumental 167%-points (the best one month spurt since 1946) in the Film BULLETIN Cinema aggregate. This was accomplished on the heels of a sharp point sell-off the month before. May, 1955 gave rise to a milarly kinetic performance.

As of May 25, the shares of film-making companies had already climbed 65%-points and were showing symptoms of reaching even higher. Now this hardly compares with the dramatic figure of a year ago, but remember this: movie shares suffered a badly depressed status over the first quarter of this year; theatre attendance has been way off; there is nothing today like the market leverage that existed a year ago when film shares were so close to the otom of the pit, had virtually no avenue of movement ut upward.

At the approach of Memorial Day, film-making shares eside only 4%-points off their eight year aggregate high of 178%-5', recorded at the December, 1954, close. From January through March of the present year this group had lost 13%-points. Recovery started in mid-April, and since that time the group has recaptured more than three-quarters of the lost ground. The charts below illustrate stock movement this year relative to the closing levels of 1954:

The rash of reduced quarterly earnings statements issued by a number of film-makers recently does not seem to have dulled the enthusiasm of traders for movie issues. Loew's has become a frequent visitor to the "most active" lists, Paramount blazed almost 4 points over the May term, Republic is being bought in quantity, RKO Pictures is beginning to stir again in the wake of renewal of negotiations between Howard Hughes and Atlas Corp.'s Floyd Odlum. The only doleful notes: Columbia and Universal, two truly heated performers throughout '54, are resisting the current cinema upswing.

FROM THE MOUTHS OF STOCKHOLDERS: There was grumbling among some Paramount shareholders over failure of directors in raising the dividend rate above the $.50 quarterly level. They apparently felt certain that ultra-strong '54 earnings, plus a huge first quarter (about double the prior-year term) would surely mean a greater cut of the melon. Paramount, however, seems bent on preserving cash—its quick assets are among the largest in the industry—for a number of non-movie operations. Most crucial: the controversial subscription-TV issue in which the company, through Telemeter, is directly interested.

ON ANOTHER FRONT, 20th-Fox may be thinking what a difference a year or two can make. At its annual meeting in May, 1953 the air was hot and heavy with accusation and insurrection, as the Charlie Green proxy fight shook the company. The recent shareholders meeting looked like an exercise in model stockholder-management relations. More than a few shareholders took the floor to commend management, and especially president Skouras, for the interested and attentive treatment accorded shareholders. This despite a generally downbeat first quarter report (earnings off from 71 cents per share in corresponding '54 period to 54 cents) and little immediate prospect of dividend increase. At one point Mr. Skouras complimented Charlie Green and his group for their support, interest and cooperation. And the company's chief executive gave a bright report for the full year 1955: "Our profits this year will exceed the $3.04 we showed for last year."

FUTURE OF RKO PICTURES. President James R. Granger has informed stockholders that Messrs. Hughes and Odlum are at the talking stage again with respect to the disposition of the company. With uncertainty abounding, Mr. Grainger announced that the annual meeting has been moved back from June 1 to August 3. Insiders expect a decision very early, but no one can be sure of anything when the unfathomable Mr. Hughes is involved.
Mickey Spillane's latest sizzler is his greatest TOPS IN THRILLS! TOPS IN SUSPENSE AND TOPS BOXOFFICE

PARKLANE PICTURES, Inc. Presents

KISS ME DEADLY

starring RALPH MEEKER

with Albert Dekker, Paul Stewart, Juano Hernandez

PRODUCED AND DIRECTED BY ROBERT ALDRICH

Screenplay by A. I. BEZZERIDES

thru UA
"What I Think Of Today's Film Pricing Policies"

EDITOR'S NOTE

Needless to say, the issue was not concluded with finality; it will go on as long as there is a movie industry. However, the intensity of feeling in exhibition's ranks about today's film terms cannot be exaggerated. On this and following pages, we reprint a number of letters containing comments on the debate from some of America's foremost theatricalmen. Apparently, the problem of film terms is no longer one that concerns only the little exhibitors of the country.

Saturation Point Reached

R. J. O'DONNELL
Interstate Circuit, Inc., Dallas, Texas

I have read with a great deal of interest the debate in our May 2nd issue of Film BULLETIN. While there seems to be some point of thinking in favor of distributor's policies as against exhibition's complaints, there can be no mystery in the fact that each quarter, semi-annual and annual statement of production and distribution for the benefit of the common stockholders has been a glowing report of ever-increasing profits. The market for common stocks in these companies has been gradually getting back to the pre-1929 standards.

The theatre companies who sell their common stock, such as National Theatres, Loew's Theatres and RKO Theatres, have shown practically no improvement.

There can be no question in any exhibitor's mind that since the Consent Decree divided exhibition from production and distribution, the United States Government and the Department of Justice, in attempting to correct what was in their mind a monopoly, has created an even greater one. Until the Consent Decree, production and distribution had an inherent interest in the profit and loss of theatres. That ended with the Consent Decree and since that time there has been a gradual drive to absorb every possible part of the admission dollar for production and distribution.

Exhibitors nation-wide, with an ever-increasing cost of operation, have seen not only a dwindling in the number of paid admissions, but are still confronted with a possible national $1.25 per hour payroll which, in my opinion, could go more to close theatres than any one thing.

Exhibitors have sweated out the tremendous television opposition until now it is still opposition, but rather casual, if bitter, on certain occasions.

There was a time in our great industry when distribution and production had an inherent interest in keeping alive the theatres. Today it is a bitter, hard driving campaign not only to take all of the benefits that were gained in the reduction of federal taxes but to reach far beyond that.

There was a time when it was acknowledged that 50% as much profit for theatres compared with film rental was fair and equitable. "Would that those days might return!" Today the margin of profit on a successful box office attraction is so thin that these margins are completely absorbed by the average pictures that only gross a normal week's business.

So we now find ourselves reduced to the fact that if it were not for our side lines and concessions and our extracurricular activities, we would show an actual red figure in operation.

I have read with great interest Al Lichtman's thoughtful idea of arbitrating those small customers whose film rental is in excess of $50.00 per film. My answer to that is that it is a step in the right direction, but I personally never felt that I needed arbitration. But I do need—and need badly—the consideration that was formerly extended to exhibitors, and a decision on the part of distribution and production to stand shoulder to shoulder again and allow us a standard profit on the outstanding attractions to help offset the others so that, in the final analysis, we have a successful business.

Today, almost every feature attraction that shows any efforts beyond normal immediately goes into the 90-10 after-house-expense bracket, the 70-30-10 bracket with a minimum of 50%, if they can get it, or a flat 50% basis.

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TODAY'S FILM PRICING POLICIES

(Continued from Page 9)

During the 1932 debacle—and by that I mean the bankruptcy days of great circuits—under the rule of 77B, many out-of-reach theatre leases were cancelled and renegotiated on a minimum guarantee against percentage. We in Texas are in that category. Leases that formerly earned $156,000 a year were reduced to $48,000 against 15%, and now, after 20-odd years, have only regained on a sliding scale about 55 or 60% of the former guarantee, yet distribution asks us to pay them 50-, 60-, or 70%, the landlord 15% and operate on the balance—and it takes no mathematician to realize that this does not add up.

The saturation point has been more than reached, and an understanding is going to have to come out of the negotiations before too long that will give honest exhibitors an opportunity to file their expenses and then operate on the basis that will leave them a fair share of the amusement dollar for their efforts. By this I do not mean anything like the ratio that existed 20 years ago, but a minimum ratio of profit as evidenced by other commercial institutions.

Frankly, I hesitated a long time before writing this because I personally have enjoyed splendid relations with almost every sales chief of every major company and every company of any type. I have at all times been willing to consider their unusual problems, and now the time is here when they must consider mine. It is no fun to realize that you have gone beyond the saturation point and that your very existence as a company is in danger, but such is the fact.

There are men of great moral and mental fibre in distribution and production, and they must find a way and a solution and a plan that will be fair to them and fair to their customers. I am sure it can be done.

* * *

Blames Bidding

MITCHELL WOLFSON
Wometco Theatres, Miami, Florida

The article in the May 2nd Film BULLETIN issue covers the subject pretty well. There is little I can add except one basic axiom. I believe that most of our exhibitor problems are brought about by us, the exhibitors. I write that because when an exhibitor has average intelligence, average intestinal fortitude and does not have to bid, he is getting by fairly well.

The big problem is in most medium and large cities where we have ruinous bidding competition. Small houses and/or badly located theatres on side streets make fantastic bids. The prior first run houses eventually meet and surpass these bids. These small houses raise their sights and this spiral continues until all exhibitors start screaming, not about one another raising their own film rental, but about the distributor. Wouldn't you take the higher terms if you were a distributor? Especially when there is a good chance of a million dollar or more lawsuit if they don't take this "gravy train"?

Naturally these 50, 60 and 70% film bids raise the sight of the distributor and the whole territory around the bidding city has thrust on it an elevated, unreasonable film rental. This same situation probably exists in every one of the good markets in the U.S.A. and it is rapidly spreading to the surrounding cities and neighborhoods.

I believe that most high film rentals are caused mainly by exhibitors themselves, notwithstanding the fact that distributors aid and abet this with evident relish. What the answer? Perhaps arbitration! This may be hard to believe, but in my opinion, the solution must be found among and by the exhibitors. We will never find a solution offered by the distributors. And in my opinion, film rentals will probably go up even higher until we exhibitors find a solution.

I don't believe the distributors want to put the exhibitors, their customers, out of business. Naturally they want to get more than a good return, as we exhibitors do, but they are riding a "gravy train" based on what I have stated above: bids which are continually mounting, ever higher, causing film rentals to be paid by exhibitors that eventually lead to ruin for exhibitor and distributor.

* * *

'Who Cares' Attitude

MARC J. WOLF
Y & W Management Corp., Indianapolis, Indiana

As an exhibitor, I cannot understand the motivation for today's excessive film rentals. I hesitate to think that distribution would like to see many more theatres closed, yet they must realize that theatres will continue to close as long as present conditions continue.

The distributors must realize that it is practically impossible to show a profit unless we can buy our film more reasonably. They must realize that we need more picture and at lower rentals if we are to continue to operate our theatres.

The evident "who cares" attitude on the part of most distribution companies has me bewildered. I cannot see any thought being given to the future in the method being employed today.

* * *

Scarcity Is the Problem

SIDNEY B. LUST
Sidney Lust Theatres, Washington, D.C.

Regarding today's film pricing policies... every time I see think of it I see red.

There is absolutely no doubt that the New York Home Office policy boys have pulled out all stops to get the last dollar for their product. From the attitude of the salesmen or branch managers, it would appear that they are less likely to be criticized for not selling a picture that for accepting a deal that is not strictly "policy".

A week doesn't go by that one company or another comes up with a new method of trying to get more per
Today's Film Pricing Policies

The answers to this whole problem of unfair film prices the scarcity of supply. If and when a sufficient amount product becomes available again, we will see this price situation straighten itself out.

Drop National Policies

MYRON N. BLANK
Central States Theatre Corp., Des Moines, Iowa

I want to congratulate you on the unusually fine and intelligent job you did on the article "Film Pricing Policies".

Personally, I don't feel there is anything complex or unusual about our business regarding film pricing that can't be resolved. It should be done and must be done because temperas are growing short and the breach between exhibitors and distribution is growing wider and wider.

Every film man I have talked with in the past few months and I am referring to local branch managers and divisional managers of the various film companies, has some concern about the bitterness that exists in our business between buyer and seller. Most of the distributors, I am not referring to the sales managers or presidents I refer to their National Sales Policies, without exception, they have all agreed that if they were allowed to treat each situation on its own they would produce more film rental for their companies and leave the exhibitors happier. Economically, sales must be made on the ability of the exhibitor to pay and not on any National Sales Policy.

The sales manager of a major company recited figures of direct experience when they gave local autonomy to their branch managers on accounts of $100 per picture, or less. His information was given in confidence so I am not in a position to quote the company. The results were that the weekly rate per unit was lower but more sales were made and the overall gross was greater from these accounts. The company also made a savings of an estimated $4,000,000 a year by having the accounts removed from New York and handled directly in the local exchanges.

Personally, I think all companies should have enough confidence in their manpower to approve contracts of accounts that produce $200 or less per picture. If their men are not capable of handling this then the proper man should be put in his place.

In order to avoid the ambitious local manager from "riding herd" on the short product market there should be arbitration of film rental on these accounts, or at least a coniliation board that could bring about a fair division between distribution and exhibition for these accounts.

I feel certain that no distribution head or president of a film company want to be responsible for putting his customer out of business and will do anything economically sound to prevent a theatre closing because of film rental.

The mechanism can and should be set up to bring this about. It is not difficult to do. All we need is a little faith and respect of the other people in the business. I sincerely hope the round table discussion will bring about a constructive and economically sound program for all concerned.

* * *

The Usual Answers

E. D. MARTIN, President
Theatre Owners of America, Inc., New York, N.Y.

I read with interest the debate on film pricing policies between an average exhibitor and distributor. The article is certainly a first in the industry press and the Film BULLETIN is to be congratulated in presenting the question pro and con in such a forthright and factual manner.

The exhibitor fairly well presented exhibition's thinking and problems and the distributor, in my opinion, gave the usual answers we have been hearing for year. I don't think he clarified or answered the exhibitors questions, but dodged the issues in most cases and answered with a question or an attack on exhibition.

* * *

Formula for Profits

COLONEL H. A. COLE
Allied Theatre Owners of Texas, Dallas, Texas

I have the issue of your paper of May 2nd and I note the "straw man" exhibitor-and-distributor and the debate you have fathered covering the controversial subject of film pricing policies.

I wish I were younger and more virile and also less down-hearted in regard to the motion picture business and its future. I hardly think it would do any good but there are a number of matters in this debate which arouse my ire.

In the first place, the exhibitor's claim that the distributors are artificially restricting product, I don't believe will hold water. The distributors, as I see it, have found the perfect formula for making more profit than they have ever had in their lives before. They have discovered a formula by which they don't need to own theatres, they do not have to have that huge investment nor do they have any of the hazards of the operation of the theatres: they merely siphon off all the profits (and something besides) without any of the hazard whatsoever. Cynically speaking, why should they worry about the 8,000 or 10,000 theatres which are probably headed for extinction? That, I believe, is their attitude and I find no argument against it as long as they refuse to see that the extinction of these 10,000 theatres means the extinction of the whole industry;

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TODAY'S FILM PRICING POLICIES

(Continued from Page 11)

so, why argue with individuals who refuse to face an inevitable future!

On Page 2 your distributor straw man makes the point that the exhibitor seeks to put the onus on the distributor, but that if the exhibitor would exert sufficient "showmanship to extend his runs" he can take up the slack and lessen the numerical demand. For anyone who is familiar with this industry in its lower echelon, that is about the silliest point that I have ever heard. The exhibitor has found through trial and error over a period of many, many years what the limitations are on his playtime. Very occasionally a particular picture will live up to the predictions and to its greatest possibilities but that is one in a hundred. I am just running "A Man Called Peter" and gave it an extra day playtime with excellent results but I did that because, with the class of picture and with my people, I knew it would stand it. I can not do that consistently even with the biggest and best of our productions today; so, the argument that your distributor friend makes does not apply in any sense to the 10,000 theatres to which I refer except in one case out of a hundred. To sum that point up: the exhibitor does not dissipate valuable product, he needs pictures too badly himself.

On Page 9 your distributor friend makes the point that the exhibitor exponent in his argument seems to have the mistaken idea that the film companies, because "they are making a real dollar since war years, have some kind of a MORAL obligation to take money out of their pockets and give it to the exhibitor". That is also a very silly, shallow thought. The distributor is entitled to a legitimate return and a legitimate profit; there is no reason in the world why he shouldn't get all of that and at the same time service the 10,000 exhibitors to whom I refer.

Of these 10,000 theatres of which I speak, there are at least 5,000 of them who are in the very lowest bracket. I think Mr. Sindlinger in his report called attention to the fact that there are 5,400 theatres in the United States that are grossing less than $450 per week. What has the distributor friend to say to that? Are these the men who are spending their winters in Florida? One of these exhibitors was in my office just last week—a small 300-seat theatre in a town of 1,100 population grossing an average of probably $250 per week. Is there not an obligation on the INDUSTRY, which without a nickel's extra expense could keep that theatre in business?

Somewhere in your discussion (I can't put my finger on it this moment) the distributor representative refers to the fact that they frequently have to sell their pictures at a loss. Now, that's one for the book! Someone has very correctly said that "figures don't lie but liars do figure"! Now, while I do not accuse this distributor representative of lying, I do accuse him of a high degree of stupidity and misinformation. I have heard figures called by distributor representatives quite frequently and I know just how they talk. They have some very thorough figures to prove that a picture served at $12.50 to an exhibitor cost money to the distributor himself. Nuts! They go on to prove this by saying that they make so many shipments a week; that their local exchange expense is so-and-so; and that, therefore, it costs them $14.02 or words to that effect, to make any shipment. On the basis of computation, Macy and Co. couldn't afford to sell a spool of threat for 10c or 15c. Such computation is ridiculous! Any merchandising expert will tell you that transaction costs are on a percentage basis and not on a flat sum basis; so, therefore, Macy, since he sells a 10c spool of thread, figures up a 30% cost of distribution for sale and is left with a net 7c profit. Similarly, the value of the film itself and its original cost in handling logically should be distributed: theoretically, the 1st, 2nd, 3rd and up to the 50th run would probably take over 95% of the film cost and subsequent runs thereafter a wider declining figure; the last run being left with 1% or 2% to amortization purposes. The same scale of declining amortization also applies to prints.

No, if the film companies had any honesty in their intent or any knowledge of the ordinary common bookkeeping in their cosmos, they would find there is also a gold mine in the smaller subsequent runs all over the United States and this would apply down to the smallest joint in the smallest community. The fact is, of course, as stated above, that the film companies have found this perfect solution for making plenty of money and carrying the industry down the road to ruin, happily seeing only the quick buck and not perceiving the inevitable disaster facing them.

There's one fundamental thing to which I would like to call your attention. The exhibitor who keeps first-class books or even intelligently analyzes what he has can look at a very unhappy fact. If his books—or even memoranda—show that his house expense, their overhead as it's called, is 68% of his gross receipts, how in the hell can he reconcile himself to paying 40% or 50% for any picture? I face that very situation myself so I know what I'm talking about.

If the distributors are honestly desirous of saving the large group of exhibitors to which I refer for the moral and economic welfare of the industry as a whole, a simple straightforward formula could easily be devised and put into effect. In your debate the distributor representative referred sneeringly to the fact that exhibitors would never give them an honest statement of operating expense. That gets me really hot under the collar. For ten year or more when such figures covering my own operation have been questioned by various distributors I have made each and every one of them a proposition that I would pay the expense of a simple audit of my operation to verify my figures. Such audits may be made by an independent CPA. In each and every case when this has happened—and it has happened dozens of times—they have shied away from it. Why? The only reason I can see is that they don't want to know the truth. They would rather make silly claims and get extortionate film rentals than to accept those figures, which of course they would have to accept then, if their own auditor found them true.

In such negotiations when my cost of operation has become a point they object to the whole thing in a vague sort of way and, sometimes specifically, they will object to one or two items. The usual item of that nature is the one of depreciation; and God knows if exhibitors knew what

(Continued on Page 18)
FROM BATTLEMENT TO BOUDOIR . . .
FROM BRAWL TO LOVERS' TRYST
he blazed a reckless path!
Men knew his fury
and women—his lips,
but none knew the name,
or the secret, of the
man who held a
nation at bay!

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Another Picture With That Universal Appeal!
"Mr. Roberts"

Business Rating

Top-flight movie of the great comedy stage hit. Loaded with laughs. Good marquee names, broad base of popular elements—humor, pathos—assure sock b.o. in all situations.

Warner Bros. have a sure winner in "Mr. Roberts." The screen version of the immensely successful Broadway show has all the humor and power of the original—plus. Producer Leland Hayward, who did the play, has displayed the same fine hand in making this CinemaScope-WarnerColored movie version. Henry Fonda, recreating his original title role is just about perfect (this will be a performance to be remembered when Oscar time rolls around). The fine supporting cast is first-rate, with James Cagney, William Powell, and Jack Lemmon all impressing. The latter, especially, is terrific as goldbricking Ensign Pulver. This film is loaded with audience—the story is warm, touching, and believable, and is filled with the kind of earthy, uproarious humor that will infect everyone. Behind its humorous facade is the pathos and deep human significance that made the original so memorable. Directors John Ford and Mervyn LeRoy have done a skillful job indeed in integrating the comedy and human elements. They make "Roberts" click all the way down the line. It is certainly one of the outstanding comedies of all times, and will pull in big grosses in all situations. Well-known story, episodic in character, revolves about a ship in World War II, the USS Reluctant, that is going no place, and its crew. Fonda, ship's cargo officer, is popular with the crew, and a particular friend of doc William Powell. Fonda yearns for action, but his requests for transfer are turned down by Captain Cagney, who is a phoney and needs Fonda's skill to keep everything going. When navy nurses are sighted on a nearby island Lemmon goes ashore and dates Betsy Palmer. One amusing incident after another highlights the story—the nurses' trip aboard, the captain's palm tree, Fonda's agreement with Cagney to "stay in his place" if the men are to have "liberty." The crew finally succeeds in getting Fonda's transfer through. Some time later, when Lemmon receives word that Fonda has been killed, he is inspired to become the kind of cargo officer that Fonda had been.


"The Sea Chase"

Business Rating

Star names will earn higher rating in first-runs. Cool word-of-mouth will retard business in subsequent. Overlong story has telling weaknesses. Exploitation of pursuit at sea will help in action spots.

This is about a sea chase which, with minor interruptions, lasts for the better part of two hours. It is a rather trying chase to watch; the picture is simply too long to support the confused, wordy script and the pedestrian direction. And the photography, abetted by CinemaScope and WarnerColor—an integral part of the film—fails to take up the lag. Except for occasionally good sea shots, it is curiously unimaginative and provides little variety as John Wayne's ship races across the world's oceans. The Wayne-Lana Turner names, plus Tab Hunter, are certainly the film's chief selling-point, and should carry it to fair good grosses generally, but their performances leave much to be desired. Exploitation of the "sea chase" will register in the action market. Wayne plays a German naval officer in command of a freighter in 1939. To prevent imprisonment as an opponent of the Nazis, he must keep his ship afloat. Lana Turner, a German spy, who has failed on mission to marry British officer David Farrar, come aboard Wayne's ship. Farrar, who knows nothing of Turner's spy status, thinks Wayne has turned her against him and determines to pursue Wayne until he captures him. Story then describes the trials of the chase, with Wayne's ship low on fuel and food. Wayne continues to elude his pursuer, as he and Turner fall in love. Successful in their flight from Australia all the way to Norway, Wayne and Turner finally go down with the ship when it is fired on off the coast of Norway, but the ship's log records Wayne's high purposes and innocence of murders he had been accused of, committed by Nazi first-mate Lyle Bettger.


"Love Me Or Leave Me"

Business Rating

One of the year's big money films. Musical-drama biography of singer Ruth Etting will roll up high grosses in general situations. Fine music, production values, good marquee names—all backed by strong advertising material.

Based on the career of singer Ruth Etting, this musical-melodrama of the tough '20s is sock entertainment for mass audiences. In CinemaScope and Eastman Color, it is eye-filling, colorful, exciting to watch. The musical score is topnotch, with such favorites as "Love Me or Leave Me," "Mean to Me," and "You Made Me Love You" featured. As a story of the conflict of two personalities—Miss Etting and Marty Snyder (The Gimp), played by Doris Day and Jimmy Cagney—the film is somewhat less successful than its musical setting, yet it carries plenty of impact. There is plenty of action, much humor and some very moving scenes. Cagney is his old tough self as the racketeer who gave Ruth Etting her first chance at fame, then tormented her until she left him. As the singer, Miss Day is fine. Joe Pasternak's production is first-class and King Vidor's direction is hard-hitting. Cagney, small-time Chicago racketeer of the 1920's, discovers Day as a "dime-a-dance" hostess, realizes her talents and decides to get her to the top as a singer, first introducing her to night-club owner Tom Tully. Increasingly Cagney commands a strange force over Day, and she can never reject him, although he is cruel and obnoxious. She meets pianist Cameron Mitchell, but her interest in him is deterred by Cagney's presence. As she becomes a star, she eventually submits to Cagney and marries him and is made miserable. Later she again meets Mitchell in Hollywood, while making a movie, and decides to divorce Cagney after a violent fight. Cagney shoots and wounds Mitchell. Bailed out by his ex-wife, Cagney goes to his new night club, and finds Day there singing, as a last gesture of repayment for the help he had given her.

“Ain’t Misbehavin”

**Business Rating: 3**

Mildly engrossing historical drama best suited for class houses. Lack of action will retard it in general market. De Havilland name should attract fem trade. **CinemaScope** gives it a lift. Needs strong exploitation.

This adventure drama of court intrigue and romance in 16th century Spain, adapted from Kate O’Brian’s best-seller, should satisfy audiences who appreciate period fare. Produced in Spain by Atlantic Productions, it bears the stamp of authenticity. **CinemaScope** and Color by Deluxe make it pictorially effective, despite the sombre air that pervades most of the film. Lacking action and heavy with talk, “That Lady” nevertheless manages to hold the spectator’s attention by good character projection, which is abetted by the work of a first-rate cast, headed by Olivia de Havilland and Gilbert Roland. Best suited for class audiences, this requires strong exploitation effort in the general situations. King Philip II of Spain (Paul Scofield) brings widowed Olivia de Havilland back to court life in Madrid, where he had once loved her. Soon after returning, she becomes romantically involved with Scofield’s secretary of state, Gilbert Roland. When a political murder occurs, Scofield sees a chance to implicate Roland and get him out of the way. De Havilland contests and is put in prison along with Roland. When Scofield realizes his error, he releases her, and Roland escapes. In a brief rendezvous, de Havilland, sick from her imprisonment and knowing she is soon to die, sends Roland away with her young son, and dies happy in their safe escape.

20th Century-Fox. 100 minutes. Olivia de Havilland, Gilbert Roland, Paul Scofield. Produced by Sy Bartlett. Directed by Terence Young.

“Soldier of Fortune”

**Business Rating: 3**

Surefire adventure-romance drama, with exotic settings and strong Gable-Hayward combo. Effective action footage in CinemaScope and love story will carry film to good b.o. generally.

Clark Gable, Susan Hayward, and adventure in the exotic setting of Hong Kong make this film a definite click for mass audiences. What the story lacks in originality it more than makes up in hard-hitting adventure, fast-moving action and torrid romance. All in all, this 20th-Fox offering emerges as a rather slick and class movie, ideal escapist fare. Location photography, in CinemaScope and de Luxe color, is quite good, the Hong Kong streets and waters ring of authenticity, and the whole is impressively colorful. Pace is good, story moves without interruptions, maintaining interest. Gable, the “soldier of fortune,” is still the “king” in this kind of melodramatic material—he can’t be faulted—and Miss Hayward is appealing. Director Edward Dmytryk keeps the large cast well in hand, and the action footage sharp and pointed. Hayward arrives in Hong Kong trying to find photographer husband Gene Barry, who had disappeared while working on an assignment. She is told by British officer Michael Rennie that Gable, influential and a suspected smuggler, may be able to help. Gable falls in love with Hayward soon after meeting her and resolves to get Barry, detained as a prisoner in Chinese territory, back to safety. In a series of exciting action scenes, Gable brings off the escape, returning Barry to Hayward. Barry, though, has decided that work comes before marriage, and Hayward remains with Gable in Hong Kong.

20th Century-Fox. 90 minutes. Clark Gable, Susan Hayward, Michael Rennie, Gene Barry. Produced by Buddy Adler. Directed by Edward Dmytryk.

“Angela”

**Business Rating: 3**

Minor suspense melodrama only mildly effective. Belongs in lower slot on dual bills. Best for action market.

Mildly engrossing, low-budget, suspense melodrama will satisfy only action fans. The murder yarn taxes credulity and fails to establish logical motivation. However, director-actor Dennis O’Keefe manages to keep events moving fast enough to hold one’s interest. Filmed in Italy, it has an authentic atmosphere pictorially. Mara Lane, billed as England’s Marilyn Monroe, is exciting to watch and acquires herself capably as the femme fatale. O’Keefe, American car salesman in Rome, strikes up a romance with Lane, when she comes to buy a car for her boss. One night, Lane summons O’Keefe to her apartment, where he finds her employer dead of a heart attack. O’Keefe agrees to help get rid of the body and soon finds himself in a great deal of trouble. When Lane’s husband, Rossano Brazzi, suddenly appears and tries to implicate O’Keefe in the death, O’Keefe kills him and gets rid of the two bodies. Discovery of the corpses leads police to accuse O’Keefe. He turns to Lane, for support of his story, but she keeps silent. In swift conclusion, O’Keefe escapes from the police and forces a confession from Lane, who shoots him (but not fatally) before the police arrive to capture her.

20th Century-Fox release. Patria Pictures Corp. production. 81 minutes. Dennis O’Keefe, Mara Lane. Directed by Dennis O’Keefe. Steven Pallos, producer.
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SHOR

ERIC JOHNSTON, obviously spurred by recent criticism of the Production Code Administration (particularly by the Legion of Decency), called a press conference in Hollywood to express his confidence in the PCA and administrator Geoffrey Shurlock. The MPA president declared the code was being administered in the same careful manner as always, it remains a valuable asset to the industry in this country and throughout the world, and, Johnston asserted, “We do not feel that it is necessary to make concessions to any group.” Commenting on recent criticism pertaining to violence in films, Johnston said it was precipitated because of the large number of violent features which went into release during a short period of time. It was reported that Shurlock has already contacted studio heads in relation to the matter, and the public’s reaction will be considered in future production.

LICHTMAN

AL LICHTMAN, who has proposed that distribution arbitrate rentals of $50 per picture or less, received the commendation of the Southern California Theatre Owners Association in a letter from the chairman Harry C. Arthur, Jr. which stated: “At a Board of Directors meeting, a motion was made, seconded and unanimously carried, expressing commendation to you for your step in the right direction in advocating arbitration of rentals of $50 per picture or less. We, of the Southern California Theatre Owners Association, are deeply appreciative of your consideration and sincerely feel that this is a good beginning and one that, if adopted by all film companies, will be of material assistance in quieting some of the unrest in our industry. We believe that the incorporation of this method of selling by the sales personnel of your company, and we hope by all companies, will tend to create a greater latitude for the smaller accounts.”

SPYROS P. SKOURAS told 20th-Fox stockholders that company 1955 profits will top 1954’s $3.04 per share, despite a first quarter set-back. He said that the company’s earnings by the end of June should be between $1.25 and $1.30 a share, compared with $1.17 last year. The relatively poor returns stemmed from the fact that only four features were released in the quarter, one of which was a b.o. disappointment, the company president said. To correct this condition, four to six pictures will be held in reserve. At right is Donald A. Henderson, secretary and treasurer.

TOA-ALLIED joint committee, holding its own semi-round table conference in New York, followed its one successful distributor discussion (with 20th Century-Fox) with the word that it would seek to set up meetings with other distributors, particularly Paramount and Warners. 20th-Fox was represented at the conference by president Spyros Skouras, William G. Gehring and other company distribution executives. Since Al Lichtman is ill on the West Coast, Skouras told the exhibitor leaders that changes in policy will have to await his return, but he promised that some relief will be forthcoming. “We were elated that we met with a united group representing the two important exhibitor organizations in the United States,” Skouras declared. “We were greatly impressed with the manner in which they presented their problems and in the utmost sincerity demonstrated. They seek a better industry, a prosperous industry, not only for one group, but for all of its integral parts—exhibition, production and distribution.” The Allied board passed a resolution which nullifies any prospect of a merger with TOA, at least for the present time.

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their depreciation was—honestly and equitably figured—most of them would have closed up shop years ago! The distributor representative again sneeringly refers to the rundown and obsolete theatres. I grant him some justification for that attitude; but on the other hand I would call attention to the fact that those theatres are obsolete and run down because they have been unable, under the film pricing terms, to set up reserves to amortize this item. They just don’t make profits, nor do they even have their amortization taken care of for obsolescence and depreciation. I do not believe that your distributor friend can honestly and intelligently answer that situation.

I did not intend to write at this length. I do not want to get into a debate with anybody. There are some film companies that are making honest deals with me and “permitting” me to make a small profit. I think I am probably the exception; and know the rule because I hear of too, too many who are “eating up their capital” by depreciation and just letting their operations die on the vine.

* * *

**'Live and Let Live'**

**BENJAMIN BERGER, President**

**North Central Allied Independent Theatre Owners, Inc.**

Just returned yesterday from a trip to California and Denver and found the Film BULLETIN of May 2nd.

Greatly due to television and high admission prices, motion picture patrons are presently very selective. The top motion pictures are what the patrons want to see and if the exhibitor does not bring in those top pictures, he may as well close up the theatre. This means that the exhibitor must buy the top pictures in order to keep the theatre open and to satisfy his community.

Aware of this situation and knowing that they have the exhibitor over a barrel on the desired top pictures, the distributors inaugurated a 50% policy for all classes of theatres. This is the crux of the argument and the cry from the small town and sub-suburban situations. Every showman knows that a small grossing theatre with the present high operating cost can’t possibly pay 50% and break even, forgetting the fact that the exhibitor must make a substantial profit from the top pictures because he is losing on the secondary pictures. The demand for 50% in the above described theatres means one of two things—either the film companies are unaware of the situation or they have a premeditated plan to put these theatres out of business.

In agreeing with the TOA and Allied committees to call for a round table conference with the presidents of the film companies, I had only one thought in mind; namely, that if the presidents were apprised of the situation, they would immediately change their sales policies in order to allow these exhibitors to stay in business and thereby keep millions of patrons from being deprived of seeing some of the top motion pictures released.

To cite one case which is indicative of what is presently taking place—one lady exhibitor from a South Dakota town of 600 population, with tears in her eyes, told me she recently had to buy “White Christmas” at 50% and the largest gross she could possibly have for Sunday-Monday would be $150.00. Anyone in show business knows that this exhibitor will surely lose money on the engagement.

This is what makes the exhibitor bitter, and the exhibitors through their leaders will do everything in their power to defend their life savings.

Films should be sold on an incentive plan and not on what I call the “deceptive” plan which is presently practiced. An exhibitor doesn’t dare to spend $50.00 extra on advertising because if he does $100.00 more in receipts, it means the exhibitor gets nothing. Consequently, all showmanship is being paralyzed.

In conclusion, I feel that the following sales policy must be inaugurated if our industry is to survive. Namely, film companies should see to it that every motion picture theatre in the land is able to buy all of the top pictures on their ability to pay, which philosophy made this business successful. Every theatre that does under $1,000 gross weekly should be able to buy without percentage and without any phony flat rental demands. An arbitration set-up should be established where the exhibitor can arbitrate anything, including film rental. Speaking for myself only, I would be willing to accept that we arbitrate film rentals where an exhibitor does under $1,000 weekly gross.

As chairman of the Allied EDC Committee, I pledge to do everything in my power to bring about the above suggested changes, which policy would be beneficial to distributors as well as exhibitors. I wish to repeat what many exhibitors have stated on convention floors—that we would rather be regulated by Uncle Sam than be regulated by the film companies.

I hope and pray that the distributors will change their sales policies from the practice of “get all you can” to the practice of “live and let live.”

* * *

**Asks Flexible Policies**

**R. M. KENNEDY**

**Alabama Theatres Association, Birmingham, Alabama.**

Regarding the present film pricing by the various distributors . . . For whatever it is worth, my position is that the big mistake has always been made by New York in setting a definite policy on one picture for all theatres, regardless of the type of theatre or the size of town. I contend that it is a mistake for a New York distributor to sell its branches that they must get 40% or 50% for a certain picture wherever it is sold. That just doesn’t make any sense.

As an illustration, if a certain picture can go into the Alabama Theatre, Birmingham, which seats 2,500 and which is a well operated, fine place of entertainment, its potential on the week in gross can well be $15,000.00; but if this picture should play in one of the other downtown theatres, chances are it would play a week in a theatre which would seat no more than 900 and its potential on
TODAY’S FILM PRICING POLICIES

he week perhaps be about half of that of the Alabama Theatre, or even less than half. Of course, it can be argued that the picture would be held over in the smaller theatre and that its potential would, therefore, increase, but I am a strong believer in getting the money quick and I do not feel that a picture has the opportunity in a smaller theatre that it would have in a larger Alabama Theatre. It would not have the prestige behind it, it would not have the money spent on advertising and it would not have the recognition which it would be entitled to. I do not operate the Alabama Theatre and I am in no way connected with its operation. Take, again, another example. In a small town of no more than say 5,000 to 10,000 population, there is definitely a limit as to the number of days a picture can run. The distributors are now demanding four and five days playing time on given pictures in these small towns at the same terms that they are getting in the larger towns and the smaller towns, some of them at least, certainly do not have the potential that the distributors expect of them. For a distributor to sit in New York and say that a certain picture must play in, say, the Jasper Theatre, at Jasper, Alabama, four or five days at 50% film rental, shows a complete lack of knowledge of this situation. Jasper is a coal mining town, which means that it is almost a ghost town and when a picture plays there three days, it certainly played its limit. New York does not understand that and neither does New York understand why any consideration should be given to any town or theatre in a distress area, so the 50% applies. The net result is that only those pictures which are known to be very big at the box office are booked and played at Jasper and many of them are completely passed up. We operate the Jasper Theatre. Take still another example as being in contradistinction to the New York policy of setting firm terms on pictures and letting it go at that. We operate the first run theatre in Elizabethton, Tennessee, a town of approximately 10,000 population. This town is situated exactly six miles from Johnson City, Tennessee, which is just about three times as large. There is, according to the distributors, no clearance between the two towns but I submit that it is absolutely impossible for us to get prints on any of the new big pictures to play in our Bonnie Kate Theatre, at Elizabethton, Tennessee, ahead of either of the first run theatres in Johnson City, with the net result that we are relegated to following Johnson City on all attractions, which means of course that we are sub run. To aggravate the situation, the Johnson City theatres place newspaper ads on big attractions in our newspaper advertising pictures to play at Johnson City several weeks before they are booked at Elizabethton. "A Man Called Peter" played Johnson City two weeks ahead of Elizabethton, Tennessee, and there was a newspaper ad in the Elizabethton Star advertising the engagement of "A Man Called Peter" in the Majestic Theatre, Johnson City. My office if more than six miles from my home and certainly it isn’t too much to expect people to drive six miles from Elizabethton to Johnson City to see big pictures if they can see them there several weeks before they can see them at their own theatre at Elizabethton. Despite these facts, New York proclaims that the pictures, if they are to play first run at Elizabethton, go in under the same terms and conditions as they go into Johnson City and, so far, they have not seen fit to concede that Elizabethton is playing them second or sub run, so the New York policy is here as fallacious as it is in some of the other spots.

I could cite many other cases where it is unfair to set a firm policy on a picture and let it go at that. They are too numerous to mention.

As far as the distributors and their pricing are concerned, however, outside of the set policy, I think that both the distributor and the exhibitor, generally speaking, are at fault. The exhibitor should pass up more pictures when he thinks they are not priced right and I don’t see many of them doing that. The distributor, on the other hand, is perhaps making a mistake in pricing some theatres out of business. That is happening, you know. The distributor loses as theatres fold up and I know of many small towns where there are no theatres operating any more and some where the theatre is on the brink of disaster and may fold at any time. Of course, it is a good policy for the distributor to get as much out of a film as he can get, as long as he gets it, but when he drives an exhibitor out of business then he isn’t getting it.

* * *

Put Cards on Table

T. C. BAKER
Madison Theatre Co., Madison, Indiana

I have been in theatre operation for twenty years. Prior to that I sold film for one of the leading distributors for fifteen years. I know something about the problems on both sides of the fence.

As I see it the whole trouble is the distrust the exhibitors and distributors have for each other. There is not enough of dealing with ALL the cards on top of the table. There are some bad boys on both sides of the fence and they contaminate the entire industry. My experience has been, at least in most cases, when I am in trouble on film prices, if I lay all my grosses on top of the table, I get a fair deal. The distributor can see what my problem is and will go along. If I withhold flat grosses he is afraid I have made more than I am entitled to and will not go along.

Here in Florida I have a very small town. T. V. hit us recently and we are in trouble. We installed CinemaScope and the distributors wanted more money for film which I could not pay. One of the distributors told me to go ahead and play several of their pictures, give them the grosses and they would make me a deal that would be satisfactory to me. After playing 14 pictures they gave me what I asked for. It is true the distributors are asking for too many high percentage pictures. We have just played a couple 50 percent pictures and our loss was almost as much as their film rental. We are going to discuss this with them and I feel sure they will be reasonable about it. With rare exceptions they have always taken care of us.

In closing let me say that it is my opinion that we never will get anywhere with ganging up, fighting all the time and a lot of name calling. Let every man be strictly honest in presenting his case with all the cards on the table and his chances for a fair deal will be much better. This has been my experience for the past twenty years.
INCIDENTALLY...

WILL ROGERS HOSPITAL One-Day Drive, scheduled for the week of August 15th, will be heralded to industryites in all 32 exchange area cities via a closed-circuit telephone conference on June 7. Invitations to distributors and exhibitors throughout the country have been sent asking for their cooperation and attendance at the broadcast. The One-Day Audience Collection drive, endorsed by TOA, National Allied, ITOA and MMPTA, is designed to obtain funds to pay for medical care and treatment of tuberculosis among industry employees, and for support of the hospital's research laboratories. Speaking from NYC will be A. Montague, president of Will Rogers; Eugene Picker, Fund Raising chairman; Charles J. Feldman, national distributor chairman, and S. H. Fabian, drive chairman and treasurer of the WRMH fund.

COMPO co-chairman WILBUR SNAPER, SAM PINANSKI and AL LICHTMAN have named 40 top industry leaders to serve as a committee, under the chairmanship of ELMER C. RHODEN, for the National Audience Awards poll to be held Nov. 17-27. EDWARD EMANUEL, v-p, member of Philadelphia Variety Tent 13 and International Property Master, has been appointed director for VC's twentieth annual convention, it was announced by International Chief Barker GEORGE HOOVER. LOUIS J. FINSKE succeeds LEON D. NETTER as president of Florida State Theatres on July 1. Appointment was made by LEONARD H. GOLDSN, president of AB-PT theatres. Netter will continue with Florida State in a role of consultant. HARRY KAPLOWITZ moves from the Stanley Warner, Philadelphia zone to New Haven, Conn., where he will take over the duties of head film buyer, it was announced by Philly zone manager TED SCHLAGER.

ROBERT S. BENJAMIN, UA board chairman, left May 25 for a ten-day trip to Europe to attend the world premiere of the Katharine Hepburn starrer "Summertime" in Venice. He will also stop off in Madrid for the first time. Albert Rosson on the producer-director's CinemaScopic "Alexander the Great." UA's v-p MAX GOLDSN, will be in Hollywood for conferences with ROBERT F. BLUMOFF, west coast operations chief; LEON J. ROTH, west coast publicity coordinator, and inde producers making films for UA release.

CHARLES C. MOSKOWITZ, Loew's v-p and treasurer, is back at his desk after a brief Miami vacation. SPIROS P. SKOURAS is planning a June tour of 20th Century-Fox Far East branches.

JEFF LIVINGSTON, U-I Eastern ad chief, took a jaunt thru the mid-west to set up the TV saturation advertising campaigns on "This Island Earth" in the Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Detroit and Cleveland territories. Science-fiction opens in 900 situations beginning June 15.

EXHIBITOR'S PARADISE? John Glass, general manager of Hoyts Theatres, Australia (controlled by 20th-Fox) stopped off in NYC and his description of exhibition, Australia style, could well start a mass exodus of U. S. operators to the Land Down-Under. Glass reports: business has been increasing yearly since World War II; attendance and income for his 180-theatre chain would be substantially higher this year over 1954. Note (before you pack your suitcase): Commercial TV hits the land of the kangaroo in late '55.
READE CALLS FOR U. S. FILM FESTIVAL

A United States film festival, similar to that run in Cannes and other European cities, will prove a boxoffice and showmanship stimulant. These were the fervent sentiments of Walter Reade, Jr., circuit operator and TOA board chairman.

Such a festival, said Reade, would be a strong asset not only for the movie industry, but "for our country and our Government." It would be welcomed particularly by exhibitors, the chain operator felt, and would spur their showman activities.

Reade also praised the American industry's participation at the Cannes Film Festival, urging further such activity in "festivals throughout the world."

'BASIC SHOWMANSHIP URGED BY SHLANGER

"Communicate . . . Illustrate . . . Motivate . . . Activate" was the terse ideology expressed by Birk Binnard, Stanley Warner advertising-publicity director, before a meeting of the chain's Philadelphia zone managers, called by Ted Schlanger.

The zone chief himself set the keynote when he told his men, "Observe the simple facts of basic Showmanship." Schlanger named these fundamentals: (1) the best of sound and projection; (2) clean theatres with a warm, friendly atmosphere; (3) proper attention to cooling and ventilation and all factors concerning patron comfort, and (4) intelligent, well thought out advertising.

The two-day meetings, with 53 theatres represented, were the first since the start of the SW Spring Movie Festival, April 1.

Four and a half stories worth of Marilyn Monroe was unveiled May 19 at Loew's State Theatre in New York as thousands of Broadwayites gaped. The 52-foot blowup, heralding the opening of "The Seven Year Itch" at the house June 3, was revealed in a well-publicized unveiling ceremony, with TV star Roxanne, who debuts in the 20th-Fox release, pulling the string before a battery of TV, newsreel, newspaper photographers.

UA 'STRANGER' GLOW SIGNS FLOOD ROADS

A "shining" example of United Artists' showmanship is the preceedent advance luminous poster campaign inaugurated for "Not As A Stranger" on the nation's highways. Announced by ad-publicity director Francis M. Winikus, the big bally has spotted 2500 luminous 24-sheets for the Stanley Kramer film on key highway billboards in 24 states, to be viewed by some 11,000,000 motorists and passengers daily—and nightly. The teaser-type displays, combining Day-Glo ink and a special headlight-reflecting glass beading, will be outstandingly visible 24 hours a day from major traffic arteries coast-to-coast.

The advance 24-sheet campaign represents an outlay of almost $50,000, according to the announcement.

At the same time, a $113,000 advance newspaper campaign got underway in all the exchange cities. Some 450 big-space display ads were flashed in 75 newspapers, in addition to the co-op ads with each of the dailies running a series of six 300-line teasers.

Overall promotion for "Not As A Stranger" is being backed by an all-time record budget for UA of $1,200,000.

COMPO CITES J-A ADS

The New York Journal-American's unflagging moviegoing promotion was cited in COMPO's 44th in the series of ads in Editor & Publisher, May 21. Helpful that the Journal-American, which has been plugging "going out to the movies" with the line, "Only At The Movies Can You Enjoy Entertainment Without Interruption," will set an example, COMPO points out:

"When one of America's most famous newspapers goes to such lengths to encourage theatre attendance (15,000 lines in past several weeks with more to come), it should be obvious that greater theatre attendance is important . . . newspapers should do everything possible to foster more attendance at movie theatres."

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What the Showmen Are Doing!

NSS HAS ‘HOT LINE’ FOR SUMMER BALLY

National Screen has come up with a hot line of “Cool” trailers and other hot weather publicity footage, listed in a live brochure, “Summer Promotions.”

Air conditioned comfort is sold in 9 trailers, angled both at general audiences and at specific markets—housewives, shoppers, hay fever sufferers. A trio of trailers sells contests—bathing beauty, beautiful children pageant and knitting. Three more are designed for stage weddings, with merchant tie-ups. Another pair plug a “Wild West Show” and a “Comedy Cavalcade.” A “Free Food Nite” and a “Free Vacation Drawing” are among the giveaways. Gimmick trailers feature “Lucky Programs” with free passes to promote program reading, and a “Magic Key” to unlock Treasure Chest.

For the drive-ins, a pair are offered for special events, a circus, and a fireworks display.

Full copy for each of the trailers permits the theatreman to make his choice easily and quickly in this showmanship stimulator.

Rylander NBC Exploitation Head

Al Rylander has joined the National Broadcasting Company as director of exploitation, a new post created by the radio-TV network. Rylander, formerly in the same capacity at Columbia Pictures, steps into his new post on June 6. Ray Murray, formerly trade press contact, took over Rylander’s exploitation duties for Columbia.

Columbia’s publicity kick-off for “Queen Bee” was spotlighted by a press party in New York for star Joan Crawford and her bridegroom, Alfred Steele. Greeting the pair is Columbia v.p. Paul N. Lazarus, Jr., left.

Tune Sells ‘Strange Lady’ in Ky.

Schine showman Foster Leiderbach, manager of the Kentucky, Lexington, made the Frankie Laine recording of “Strange Lady in Town” do yeoman work for him on the Warner film. Every music shop in town had displays, plugged the tune over loudspeakers. A special Frankie Laine program night before opening was worked up by local disc jockeys. Big stunt was use of the recording for a Pantomime Contest at the neighboring Strand, with the winner, in western costume, appearing on local TV station opening night. Special backdrop for the video show was made up of 3- and 6-sheets.

IDEA OF THE ISSUE

THEATRE CASHES IN WITH CREDIT CO-OP

Exhibitors’ showmanship ingenuity has been cropping up in experiences told in MGM’s Workshops. One, brought to our attention by Commonwealth Theatres, is an idea conceived by a North Carolina exhibitor to cash in on merchants’ natural desire to get their customers to pay bills early.

He approached a retailer handling credit, offered him the idea of giving two free tickets to his theatre to customers paying their bills promptly. The merchant tried it, rubber stamping each end-of-the-month statement with “Two free theatre tickets to the show of your choice at the Grand Theatre are available if we receive your check by the tenth of this month!”

The stunt received a tremendous reception. At the end of that month the theatre redeemed the tickets collected (the merchants name was stamped on the back of each ticket) and received half price for each from the happy retailer. The theatreman contacted other storekeepers, sold 35 of them on the idea—in a town of 10,000!

The gimmick virtually takes care of the theatre’s rent each month, says the showman.

Showmen Flock To S. E. Festival

The month-long Southeastern Movie Festival, encompassing, Alabama, Georgia and Florida, was off to a flying start as 700 exhibitors, 50 mayors, and press, film people and government officials converged on Atlanta for the kickoff celebration May 16. The festival, running through June 16, will see the product of five companies given a vast promotional campaign by the showmen of the three States.

[MORE on Page 25]
"THIS ISLAND EARTH"

Imagination, superlative special effects and intriguing adventure are well blended in this colorful science-fiction adventure from Universal. The tale has Jeff Morrow, visitor from interstellar planet Metaluna, coming to Earth in a desperate search for fissionable ore for his dying orb, under attack by enemy planets. He forces two scientists, Rex Reason and Faith Domergue, to return with him, only to find that almost the entire planet has been destroyed. Fighting off horrible Mutants, the few Metalunan survivors plan to relocate on Earth. Realizing the danger to their planet, Reason and Domergue convince Morrow to take them back. In the escape Morrow is horribly clawed by a giant Mutant, but forces it to disintegrate in the Earth's atmosphere. After restoring the Earth people to their plane, the fatally wounded Morrow plunges his space ship into the ocean. William Alland produced, Joseph Newman directed the Technicolor production, from a screenplay by Franklin Coen and Edward G. O'Callaghan. Special photography, David S. Horsley and Clifford Stine.

(Continued on Page 24)
EXPLOITATION PICTURE

(Continued from Page 23)

‘ISLAND EARTH’ SOCK-FULL OF EXPLOITABLES

This is an outstanding science-fiction movie. The Film BULLETIN review (April 4 issue) had this to say: “an imaginative tale of adventure in the unknown . . . provides color-
ful and exciting views of a flying saucer trip through outer space . . . production top-
drawer and direction conjures up a wealth of fascinating eerie atmosphere while maintain-
ing a good pace.” And more, “This Island Earth” has the ingredients that make up a
topflight exploitation show.

The Technicolor special effects that help create the excitement and entertainment are, in themselves, strong selling points. The flight through space, the exploration of a dy-
ing planet, the fascinating laboratory on which super-minds creating new wonders, the de-
struction before one’s eyes of the entire planet, these are just a few of the intriguing
elements that draw audience fancy. A bonus of horror is delivered in the depiction of
giant Mutants, nightmarish creatures with huge exposed brains, apoplectic eyes, long
arms with lobster-like claws, given the
finishing touch when the monster dissolves
before the eyes into a pool of green fluid.

Capitalizing splendidly on the exploitables
in the production, Universal’s boxofficers,
under David Lipton, have backed the film
with advertising, publicity and exploitation
to the hilt. so calculated to stimulate the box-
office. Both the pressbook and a special ex-
ploration-publicity campaign manual are
loaded with ideas and selling aids, pictorially
as well as rhetorically. The ads and posters
have a fluid, exciting tone. Novel tie-ups
have been arranged, including one with the
Double Jay Company, manufacturers of
Space-O-Rain rain-suits, with tickets to the
film given with each rain-suit sold, redeem-
able by the theatre with the retailer.

For the full campaign treatment, or any
part of it, the fat promotion manual pictures
accessories, stunts and displays that en-
courages the admen to his best, graphically expressed are they. A free two-
color teaser, with Faith Domergue struggling
in the grasp of a Mutant, horror characters
displays, space balloons, travel promotions,
contests and a host of other ideas.

MONEY PROMOTION

Play money is always a good stunt and
U-I has worked up some catchy “Metalluna
Money” to be used in a tie-in campaign. Two
mats, offered free from Universal’s Exploita-
tion Dept. (front mat is shown above), make
provocatively realistic bucks fine for
promotional tie-ins with local merchants.
“Money” can be distributed to various stores
for giveaways with merchandise, redeemable
in sufficient quantities at the theatre for
prizes. Especially apt for tie-ins of this type
are toy stores, with space toys spotlighted.
This can be augmented with a Saturday
morning-space show. .or during a week-day
if school is out), with kids dressed in space
outfits and prizes to most imaginative cos-
tumes. Stores that use the money should be
encouraged to install window and counter
displays, with stiffs from the picture.

STUNTS

Giant Balloon for Street Ballyhoo. Announce
a giant balloon (weather observation type) will
be released at certain time from theatre front.
Inside is slip of paper entitling finder to a U.S.
Defense Bond if he brings it to theatre. (Chance
are it will attract plenty of attention, but bon
payoff is unlikely since balloon will probably
drift far away.)

Miss Island Earth Contest. Tie up with park
pool, radio station, newspaper for a Miss Island
Earth competition to find the “girl who is out
of this world.” Dress winner in a space helm and
bathing suit for appearances on TV, newspaper,
etc. Variation would have more
similarly attired as warm weather stunt.

Mounted Truck Telescope. Rig up a simulated
theatre with ad art mounted in large display.
Mount contraption on a flat truck and take it
around town for free “views” of outer space.

Space Dictionary. Manual supplies a large list
of science fiction words with definitions. Scatte-
words around classified ad section, with guest
tickets for those who find complete list with
suitable definitions.

Space Sound Record. A special record, avail-
able at cost, has two cuts, both with an eerie
theme, played on a Hammond organ. Piped
through loudspeaker under marquee or behind
front display panel, it provides wierd “space
music.”

Time Capsule. Arrange for planting of a time
capsule in designated excavated area. Place
representative items from community (photo-
graphs, clothing, newspapers, etc.) plus a
“print” of “This Island Earth”—can actually
contains stills—and seal for opening in 2055.
Have stunt well covered by press.

CO-OP AD

• Suggested co-op ad approach in the campaign manu-
ual. Note the background
made up from lithos to off-
set the inspired headline,
which sells an idea and
brings in the film naturally.
Arrangement pattern can be
adapted to number and type
of advertisers. Ample space
is permitted for picture plug
and theatre copy at bottom.

Ads blaze with light and movement, spotlighting both the
science-fiction excitement and the horror aspects. Mat shown
here is 3-column. Others have comic-stripe type inserts, slight variations in
art. Copy throughout concen-
trates on the phase of two lone earthly mortals “chal-
egling the unearthly furies of
a planet gone mad!” Lithos, from 24-sheet
strength, are particularly striking in color.
Primaries for COMPO's national Audience Awards Poll will get started around the 1st when a special brochure carrying details of the big showmanship project will be distributed to exhibitors through National Screen Service. With the 12-page booklet will be the initial ballot for theatremen to select their nominations of pictures and stars. These will be from lists supplied by distributors of pictures released between Oct. 1, Nov. 1 and Mar. 31, 1955. Subsequent ballots will go out for films released in the April-June, and July-September periods.

Exhibitors will vote for best picture, best actor, best actress, and most promising new young personalities, male and female. The names of all pictures and personalities chosen in the three nominating periods will appear on the final ballot to be voted upon by the movie public during the annual election, Nov. 17-27.

Brochure also will contain the rules for the poll, a list of accessories for exhibitors and experiences in past regional polls. A press book is now in preparation by COMPO and will go out shortly.

Three separate promotions on MGM's "The Prodigal" were combined with striking results in Milwaukee. Tie-up with Armour & Co. on a Name The Star contest for Talma Elg had this group of local lovelies supplementing three starlets from the picture in a special parade which included a fleet of Dodge cars, also in the national tie-up. Supplementing these two co-ops was the flash touring float that is on a coast to coast belly with starlets.

"Huge, eye-grabbing lobby display with three-dimensional quality on Warners' "East of Eden" created for engagement at Metropolitan Theatre, Boston."

Sullivan Hour Salute to 'Roberts'

The valuable "Toast of the Town" treatment really done up brown will be accorded Warners' "Mister Roberts" on June 19. The popular Ed Sullivan show will turn over the full hour to the Leland Hayward production, spotlighting stars Henry Fonda, James Cagney and Jack Lemmon recreating scenes from the film on the video stage, plus film scenes starring William Powell, who is unavailable for the telecast. Hayward and co-director Mervyn LeRoy will appear as well. Another highlight will be business with some of the stars who have played "Mister Roberts" in the various stage versions since it was first presented seven years ago.

'Three for the Show' Campaign

Max Mink, manager of Cleveland's Palace Theatre, fired everything in the book to plug his run of Columbia's "Three for the Show." His campaign was also enhanced by personal appearances of three touring starlets from the Betty Grable-Jack Lemmon starrer. Mink bought 44 one-minute spots on three local radio stations, ran a Disc Jockey Limerick Contest, a Number In Movie Title Contest, and a Name The Couple Contest over these three stations. Window displays, girlie street ballys, a flashy theatre front, and special teaser trailers topped off this showman's expansive campaign.

[More on Page 26]
The "official" label becomes the gimmick in a display suggested by Commonwealth Theatres to its managers. The idea is to have a special lobby or bulletin board, placed within easy accessibility by theatre traffic, titled "Inside Information" or "Straight Dope." Spotlighted is a telegram (which you can have sent to you from whatever source is apt for the purpose), tersely announcing playdates, pictures and casts for important bookings coming to the theatre.

In the case of the chain, the "important" communique comes from the home office. Individual theatres can work them from Hollywood or New York, possibly from the distributor of the picture (with the latter's permission, of course).

A large board with the lone wire form tacked on will often draw more attention than a lavish, expensive display.

Kim Novak Look Cover Girl

Kim Novak's rising star reaches a new high with her appearance on the front cover of the May 31 issue of Look Magazine, which also gives a nice plug to her latest film, "5 Against the House," in a one and one-half page inside feature.

Sock Display For 'Matador'

A handsome attention-grabber for theatre lobbies is 20th-Fox's 5-foot-high full color standee on "The Magnificent Matador" as an extra accessory on the E. L. Alperson Cinemascopic. Cut-out features stars Anthony Quinn and Maureen O'Hara against bullfighting background.

Free 24-Sheets For 'Sinbad'

RKO continues the policy of free 24-sheets on its top pictures with "Son of Sinbad." Other RKO films which have sported free 24-sheets were "Carnival Story," "The French Line" and "Underwater." The posters are available upon request.

Teenagers' adulation means box-office. Left, Glenn Ford and Francis on receiving line at Hollywood Pentago for unique preview of "Blackboard Jungle." High school youngsters received tickets to preview an Al Jarvis (with Mrs.) Make-Believe-Ballroom TV teenage show, where picture was plugged for three weeks. Right, adoring teenagers gang up on Kevin McCarthy at Annapolis opening of Allied Artists' "Annapolis Story".

SPECIAL SCREENINGS

Spur 'Marty' Talk

United Artists is concentrating the bulk of its showmanship power for "Marty" c a word-of-mouth campaign built around special screenings. UA fieldmen throughout the country are scheduling screenings during the day and night, working through all strata of opinion makers. Every group that will take it up is getting a special showing—press radio, TV, women's clubs, civic organizations, as well as specialized groups—bachelors' clubs, butchers, etc.

An added gimmick is screening for diverse groups that come in contact with large masses of the public, such as supermarket managers, to spread the talk as far and wide as possible.

The company has scheduled "sneak" tre screenings in all of the key cities to round out the all-out word-of-mouth campaign.

Nichols To Assist Dietz

George Nichols has moved to New York from M-G-M's studio publicity department to function as a special representative of vice president Howard Dietz. Nichols' first assignment in the new post is to hypo interest in the forthcoming "The Last Hunt," "Somebody Up There Likes Me" and "Something of Value."

NUMBERS GAME PLUGS

'Cell 2455' In Ohio

Jack Silverthorne, manager of the Hippodrome Theatre, Cleveland, used his own version of a numbers game to exploit his showing of Columbia's "Cell 2455, Death Row. Enlisting the support of the Lake City leading disc jockeys, Silverthorne offered a guest ticket to all persons who had the right numerals in the title in their correct sequence in their home address, telephone number, auto license, and social security. Th platter spinners carried details of the stunt on their programs for five successive days prior to opening, resulting in an avalanche of publicity and constant plugging of the film, day and night.

Page 26  Film BULLETIN  May 30, 1955
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A subscription to THE FILM DAILY, the industry's oldest daily trade paper, published five days each week, will not only keep you informed on vital news of the industry but will answer your every question on motion pictures throughout the year.

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Film BULLETIN May 30, 1955 Page 27
FILM BULLETIN—THIS IS YOUR PRODUCT

All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

COLUMBIA

February


PIRATES OF TRIPOLI, Technicolor. Paul Henreid, Patric McVey, Maria Gabor, Richard Carlson. Directed by John Farrow. 82 min.

TEN WANTED MEN, Technicolor, Randolph Scott, Jocelyn Brando, Richard Basehart, Robert Young, Robert Remus, John McIntire. Directed by John Farrow. 77 min.

DETECTIVE, THE, Alex Guinness, Joan Greenwood, Director Robert Hamer. Producer Vivian Cox, Comedy. Anachronistic priest in the G. K. Chesterton stories who runs a haven for exconvicts, until he tells a murderer's confession. 77 min.

NEW ORLEANS UNCENSORED, Arthur Francis, Beverly Garland, Producer Sam Kattman. Directed by William Seiter. 82 min.

MY LIFE IN CAVES, Michael Redgrave, Gena Evans, Martha Hyer. Producer Wallace MacDonald. Directed by Fred S. Sears. Western. Outlaw leader is released from prison, only to find that the men who are condemned when he becomes involved with old gang. 73 min.


SEMINOLE UPRISING, Technicolor, George Montgomery, Karl Stadium, Producer Sam Kattman, Director Carl Belamy. Western. Young army officer is assigned to capture warlike Indian chief whom he had known as a boy. 74 min.


June


PHENIX CITY, Richard Healy, Craftsman. Producer Samuel Bischoff and David Diamond. Director Phil Karlson. Melodrama. TV reporter finds his town up living to reputation as "Sin City, USA" and leads city to adventure. 77 min.


ON THE MISSISSIPPI, Technicolor, Patricia M. d'Inca, Les Barker, Producer Sam Kattman, Director W. C. Humble. Adventure. Daughter of reformer calls out to her husband, but her Crime. 77 min.


GUN THAT WON THE WEST, The, Technicolor, Dennis Morgan, Paula Raymond, Richard Denning. Producer. Sam Kattman, Director William Gaskill. Western. 10 of how Springfield's life was instrumental in advancing civilization to boostless Indian country.

IT CAME FROM BENEATH THE SEA, David Curtiss, Paul Island. Science fiction. Hydrogen bomb creates enormous sea monster which thriller in the Pacific Coast. 82 min.


NIGHT HOLD TERROR, The, Jack Kelly, Vincent Borda, Melodrama. Hitchhiker and gangster friend make a trip to Las Vegas, 1 to see underworld. 77 min.

SPECIAL DELIVERY, Don Harnier, Joseph Cotton, Faye. Western. # 5, a showdown with background. Burke is on front. Curtain diplomacy.

May

LAS VEGAS SHAKEDOWN, Dennis O'Keefe, Cueen Gray, Producer William F. Brinley, Director Sidney Salkow. Melodrama. Casino operator and researcher work the odds and break up deals of gambling syndicate. 77 min.


LORD OF THE JUNGLE, Johnny Sheffield, Wayne Morris, Producer-Director Ford Beebe. Jungle adventure, jungle boy saves several herd of elephants from hunters commissioned by government. 77 min.

July

CASE OF THE RED MONEY, Richard Conte, Rona Anderson. Producer Alex Snowden. Directed Ken Hughes. Melodrama. Sent to London to escort atomic scientist to U. S., special investigator is involved in murder attempt on nuclear expert. 73 min.

SPY CHASERS, Leo Gorcey, Hunt Hall, Amanda Blake, Producer Ben Schwalb, Director Edward Bernds. Comedy. Exiled king takes refuge with Marry Boys who battle plotters on the king's life, 61 min.

WICHITA, The CinemaScope, Print by Technicolor. Joel Moore, Vera Miles, William Randolph, Director Jules Jaffe. Western. Hunted by town leaders to enforce law三条Marshman Wayruff does so, but his strict rules affect merchants who plot his murder. 81 min.

Comming


PHENIX CITY, Richard Healy, Craftsman. Producer Samuel Bischoff and David Diamond. Director Phil Karlson. Melodrama. TV reporter finds his town up living to reputation as "Sin City, USA" and leads city to adventure. 77 min.


Green

May


LOVE IN THE CITY English Subtitles and narration. All U.S. women are forced by wartime draft to meet demands of various for love and women who practice them present their case in "March of Women." 105 min.

OUTLAW GIRL English Language, Silvana Mangano, Amedeo Nazzari, Producer Dino De Laurentiis and others. Western. Outlaw woman unjustly imprisoned by false testimony of Mafia escape and swindles victim on acct. After wife and unborn child are killed he avenges their murder and depression to pay his debt to society. 78 min.
INDEPENDENTS

March
SHOUT (Filmmakers) William Bendix, Arthur Ken-
ton, Producer. Lewis Foster, Director. Lewis Foster,
Jr. Six convicts escape from prison leaving
behind one man and a young school girl.

April
AT THE WORLD (Filmmakers) Frank Lovelock, Keefe
Mills, Producer. Bill Walsh, Director. Nor-
ma Shearer, Sergeant Westberry. C. Price, En-
acted famous Indian fighter, commissioner and no
hero.

JUNE
AND THE TRAMP (Walt Disney) CinemaScope, Wally
Reed, Producer. Disney, Director. Donald Duk,
Thompson. Features Cartoon. The tale of a
romance between two dogs. 75 min.

LIPPERT

March
VER STAR, THE Edgar Buchanan, Mary Windsor,
Chad, Producer. Earle Lyton, Director Richard
Richardson, Mary. Title King, 1920. King. Six soldiers
at gun point viciously attack a man for
thousand dollars.

April
JASMINE, THE John Ireland, Producer Anthony
Two men try to build love in the jungle.

JUNE
RHYTHMS OF THE JUNGLE Jon Hall, Ray Mon-
tgomery, Anne Gwynne, Producer Rudolph Pluthow,
Director Spencer Bennett. Adventure. Facing attacks
by savage savages, while doctor recovers golden tablet
from jungle tribe, ends missing archaeologist.

METRO-GOLDWIN-MAYER

February
JUPITER'S DARLING CinemaScope, EastmanColor, Es-
ther Williams, Howard Keel, Marge & Gower Cham-
bers, Producer Fredric March, Director for
George Sidney, Musical comedy. Set in Roman era.

MAY
MAMBO Silvana Mangano, Michael Resli, Vittorio
Gassman, Producer, Shelley Winters & Donald
Laureshi. Director Robert Rossen. Drama. Beautiful
lady offers $50,000 to walk with romance through
backstory of Korean air raid. 103 min. 1/10.

PARAMOUNT

February
RIDGES AT TOKO-RI, THE Technicolor, William Hol-
den, Producer. Paul H. Pluc, Director. Michael Shay-
ners, Producer. Forth & Seaton. War drama. Admiral's
relationship with Navy. Amazingly played against
backdrop of Korean air raid. 103 min. 1/10.

March
CONQUEST OF SPACE Technicolor, Walter Brooke,
Eddie Andrews, Producer. George Pal, Director
Hastin, Science fiction. Flight to Mars from man-made
space station. 87 min. 4/18.

COUNTRY GIRL, THE Bing Crosby, William Holden, Grace
Producer, Forth & Seaton. Drama. Once-great Broadway star finds he
has lost self-confidence trying comeback. 104 min. 12/27.

April
BLACKBOARD JUNGLE Glenn Ford, Anne Francis,
Producer. John Futman, Director. Richard Brooks,
Malcolm. Problem met by Navy veteran teaching in
public school dealing with discipline. 101 min. 3/7.

HIT THE DECK CinemaScope, EastmanColor, Jane
 tìmウォウ, Elke Sommer, Producer. Joseph Pasternak,
Director Roy Rowland, Musical. Returning from
romantic summer in England three sailors set out
about to triangle romances at home. 112 min. 3/21.

JUNE
MANY RIVERS TO CROSS EastmanColor, Robert Taylor,
Eleanor Parker, Victor McLaglen, Producer.
J. C. Cummins, Director. Lewis Foster, Jr. Kentucky frontiersman enjoys his wilder-
ness life until fiancée tells him he is in love with another. 27/7.

JUNE SUMMARY

Features scheduled for June release remain at the recent monthly high of
32. United Artists and Republic will be top suppliers for the month with five
each. Columbia, 20th-Fox and Universal will each offer three. Of the
available June features six are in Cine-
mascope, two in VistaVision and one in
SuperScope. Eighteen are in color.

Available to exhibitors are:
10 Dramas 3 Science Fiction
6 Adventures 3 Comedies
5 Melodramas 1 Musical
4 Westerns

FILM BULLETIN—THIS IS YOUR PRODUCT

JUNE

HELL'S ISLAND Vy-Technicolor, John Payne, Mary
Murphy, Producer. Pines-Thompson, Director
Roy Rowland. A young couple is forced to locate priceless ruby,
involves Payne in murder and intrigue. 84 min. 5/16.

FAR HORIZONS Vy-Technicolor, Fred MacMurray,
Charlton Heston, Donna Reed, Producer Pines-
Thompson, Director Raphael Maffei. Adventure. Recounting of fa-
mous Lewis & Clark expedition. 89 min. 5/16.

STRIATEGIC AIR COMMAND Vy-Technicolor, James Ste-
wart, June Allyson, Frank Lovejoy, Producer Samuel J.
Brakel, Director Anthony Mann. Drama. Big battle
ball is replayed to Air Force. Joining Strategic Air
Command is one of crash and historic non-stop flight. 114 min. 5/16.

SEVEN LITTLE FYS VS. Technicolor, Bob Hope, Milly
Vitale, Producer Jack Rose, Director Mel Shavel-
le, Comedies. C. Price. Seven little girls who find
themselves in showbusiness when their wife dies. 93 min.

ULSSYES Technicolor, Kirk Douglas, Silvana Mangano,
Produced by Luc-Fonte DeLaurentis,Director Maria
Carmarni. Adventure, Spectacle. Homeric feats of
Ulisses as taken from the Odysseys.

Coming

DESPERATE HOURS, THE Humphrey Bogart, Fredric
March, Martha Scott, Producer-director William Wyler.
Melodrama. Escaped convicts take refuge in suburban home.

LUCY GALLANT Vy-Technicolor, Jane Wyman, Charlton
Heston, Claire Trevor, Producer George B. Seitz,
Director Robert Parrish. Drama. Woman builds fabulous
department store in booming Texas oil town.

THE ADVENTURE OF A LADY Vy-Technicolor, Grace
Kelly Producer-director Alfred Hitchcock. Drama. Easter egg thief is accused of
big, expensive jewel theft. Catch real thief to
clarify his name.

WE'VE NO ANGELS Vy-Technicolor, Humphrey Bogart,
Joan Bennett, Producer-director Alfred Curtis. Comedy. Nice old
gentleman is suspected of accidentally killing man
while out hunting, but death is complicated by number
of angles including pretty widow.

YOU'RE NEVER TOO YOUNG Vy-Technicolor, Dean
Martin, Jayne Mansfield, Jane Russell, Producer
Paul Jones. Director Norman Taurog. Maskerading as
16-year-old boy Lewis becomes involved with jewel
theft, a school teacher and inmates of girls' school.

FILM BULLETIN—THIS IS YOUR PRODUCT

February
DOCTOR IN THE HOUSE (J. A. Rank) Technicolor, Dirk
Kraas, Mary Astor, Producer Pat Betty, Box. Di-
rector Ralph Thomas. Comedy, drama. Miss-adventures of a medical student during training to
become a doctor. 72 min. 2/21.

TIMBERJACK Trucalo, Vera Ralston, Sterling Hayden,
David Brian, Producer-director Joseph Kane. Outdoor
melodrama. Young engineer fights to recover timber-
land from tycoon who killed his father. 94 min. 3/7.

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UNITED ARTISTS (Continued)

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TOMMEE Phases Boredom in Israel. the

Multi at 81. 3/15.

July

DAIM BUSTERS, the Indian,medical. Richard Todd. Aerial war drama. Scientist believes World II can possibly be shortened by penetrating Ruhr Dams. The R.A.F. undertakes the mission.


DEPENDABLE SERVICE! HIGHWAY EXPRESS LINES, INC. Member National Film Carriers Philadelphia, Pa.: Locust 4-3450 Washington, D.C.: DuPont 7-7200

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BULLETIN—THIS IS YOUR PRODUCT

S U M M A R Y

1945

F I L M

March


SMOKE SIGNAL Technicolor. Dana Andrews, Piper Laurie, Producer Howard Christy. Director Larry Hoo-
poo. Young cowboy is trapped by Indians, but is let to safety by army captain subject to court martial for desertion. 122 min. 1/24.

April

CHIEF CROZY HORSE CinemaScope Technicolor. Victor McEvers, Jimmy Cagney, Ann Blyth, Philmar George, Director George Sherman. Western. When treaty is violated and white man,

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Jack Douglas, Jeanne Crain, Claire Trevor, Producer Aaron Rosen-

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Producer, your Industry. (For 1/31.)

May


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"Yeth, Seth me!"

"Sez you!"

...and says everybody see it!

The PRIVATE WAR of MAJOR BENSON

PRINT BY TECHNICOLO

Happily yours from Universal

*Take your family or your sweetheart to the SPECIAL SCREENING your U-I EXCHANGE is arranging in your Territory!
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- HE COBWEB
- TO REMEMBER
- EVEN YEAR ITCH
- TRIFLIFIC MATADOR
- FAR HORIZONS
- ADVENTURES OF SADIE
- OTHELLO
- PURPLE MASK

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Man Behind the Bold Toll-TV "GRAB"

COMM. EUGENE F. MCDONALD, JR.

MASTER PROPAGANDIST

Viewpoint

DECISION FOR CONGRESS
the nation's greatest best seller!

one of the greatest all star casts ever!

STARRING

OLIVIA de HAVILLAND • ROBERT MITCHELL

BRODERICK CRAWFORD • CHARLES BICKFORD
STANLEY KRAMER Presents

NOT AS A STRANGER

...available for July

Frank Sinatra • Gloria Grahame

with Myron McCormick • Lon Chaney • Jesse White • Written for the Screen by dna and Edward Anhalt • Based on the Novel by Morton Thompson • Music by George Antheil

Produced and Directed by STANLEY KRAMER
WHEN WAS THE LAST TIME YOU SAW ANYTHING LIKE THIS!

7:46 A.M., Sat., June 4

7:23 A.M., OPENING DAY
Fri., June 3, Loew’s State, N.Y.
After "Blackboard Jungle"

ANOTHER BOX-OFFICE

HOTFOOT!

A hitherto forbidden subject, M-G-M has dared to dramatize the revealing best-seller, "THE COBWEB." It will blast the nation just as "Blackboard Jungle" did. The secrets of the psychiatrist's couch are bared in the strange mansion on the hill whose occupants are caught in the Cobweb of human emotions.

M-G-M presents in CINEMASCOPE and COLOR

"THE COBWEB"

And Introducing JOHN KERR and SUSAN STRASBERG

with OSCAR LEVANT • TOMMY RETTIG • Screen Play by JOHN PAXTON

Additional Dialogue by William Gibson • From the Novel by William Gibson

Photographed in EASTMAN COLOR

Directed by VINCENTE MINNELLI • Produced by JOHN HOUSEMAN

Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound.
The Decision Is For Congress

The claims and the promises of subscription television's would-be monopolists are now filed with the FCC. As expected, they have painted themselves as benefactors of mankind, but the gilt shows clearly through the thin coat of white.

Eugene F. McDonald, as Leonard Coulter points out in the first installment of his article in this issue, is one of the shrewdest propagandists industry has ever known. He has enjoyed amazing success in convincing people that toll-TV is "inevitable", that it is "progress", that those who oppose it are "self-seeking".

But, whatever Commander McDonald may think, his victory is far from won. The major phase of the toll-TV battle is only about to begin. What we have witnessed has been merely a strategic skirmish. The big battalions—the mass of American people and their elected representatives in the Congress of the United States—will now be drawn up for the showdown struggle. It rests with them to decide this critical question: Shall anyone be permitted to put their personal cash register on the free airlines?

What is to be the role of the several segments of the motion picture industry in this battle?

There is no point in laboring the crucial issue that faces everyone with an interest in exhibition. Despite the vacuous protestations of the pay-as-you-see proponents, this is the life-or-death struggle for the motion picture theatre. Commander McDonald has made great sport of accusing the theatre owners of being a "special interest" group. That, again, is the propagandist's trick: throw the spotlight on your opposition's motives to conceal your own.

His, truly, is the special interest, and his hunger for a thick slice of the juicy monopoly that toll-TV promises is industrial gluttony at its most avid.

It is our firm belief that the ENTIRE motion picture industry should go all-out in the fight against pay-as-you-see television. Certainly, distribution stands in virtually the same position as exhibition, for the extinction of the movie theatre will mean the end of thousands of jobs in that branch of our industry. As for production, some of the film executives have been sold the bill of goods that a pot of gold is within their grasp. If the toll-TV comes to pass, it will well might turn out to be fool's gold. This great and prosperous industry, we fear, will be destroyed. Movies made for television will not be proress, but retrogression, a back slide into a lilliputian cinematic form far removed from the magnificent scope of today's motion picture on a theatre screen. Production techniques will have to be revolutionized to meet the severe limitations of the TV tube. Gone will be the breadth and magnitude and magnificence of an art that has captured the imagination of the world. The movie will become a dwarf in the entertainment world. And, we predict, if the film producers swallow the toll-TV bait they will find themselves in the toils of the tightest monopoly ever created in any form of show business. When the mirage has disappeared, we doubt that they will be able to turn back to theatre exhibition, for that market will have now been starved into extinction while the grand experiment was in progress.

For all of McDonald's mouthing, pay-as-you-see television is NOT "inevitable". Film BULLETIN calls upon the entire motion picture industry—or, if need be, exhibition alone—and all its allies in this fight, to gird themselves for the big battle that is yet to be waged for public opinion and for the votes of Congress, where the ultimate decision resides. This monstrous "grab" of the airwaves by the cash register gang could be stopped by carrying the truth of the issue to the grass roots of America.

It can be done!

"The Last Time...?"

"When was the last time you saw anything like this!" screams an advertisement in this issue. It is 20th Century-Fox proudly hailting the current boxoffice sensation, "The Seven Year Itch." Spread across two pages are scenes outside Loew's State Theatre in New York showing (Continued on Page 8)
**On The Air**

**NBC's 'New' TV**

At a press reception last week, "Pat" Weaver, NBC-TV president, outlined the new idea in programming that he and his associates have come up with. The program—which Weaver prefers to call it a "formula for programs"—is to be called "Wide Wide World," will be designed as an NBC 90-minute spectacular. Weaver talked about the idea, or "strategy," that is to be the basis of the series—that TV is communication, and that it can capture current, topical events throughout the whole of the North American continent and make shows out of them.

Contents of the first show, Monday, June 27, were disclosed. The program will be built around five central "events"—glimpses of the "Arabian Nights" spectacle at Jones Beach, New York, skiing at Mt. Hood, a bull fight featuring the Mexican comic, Cantinflas, from Tijuana, the opening of a Shakespeare festival in Stratford, Canada, and a jazz concert from a New Orleans night spot. In between, cameras will catch people at points throughout the nation—leaving work, having dinner, going out for the night.

Weaver pointed out that the show might well be a flop, but that this would not mean that the basic idea was at fault.

The fact is that TV is moving in the right direction with this idea—whether it clicks or not; moving closer to the area in which it should operate, and in which it will ultimately have its distinction. Weaver may be beginning to suspect that TV viewers will not forever remain satisfied with the comparatively limited dramatic and musical entertainment that the medium can provide. The simple fact is, from any point of view, that the movies offer this kind of entertainment with infinitely greater variety, without the restrictions of time and place imposed by the TV "set" and "show." TV has been, and will increasingly be, most effective when dealing with "communication," "on-the-spot" coverage, not when it tries to do something that the film medium, by its very nature, can do better (all the exorbitant claims of toll-TV proponents notwithstanding).

**U's Spectacular**

We'll be looking forward to the Universal-NBC spectacular of July 2. This appears to be a happy TV-film marriage, since it will bring a major studio and its product to the fore for a full 90-minutes. Titled "Allen in Movieland," it will set m.c. Steve Allen against the U-I background, and will certainly give a big boost to "The Benny Goodman Story," starring Allen.

—**Dick Bretstein**

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**Viewpoints**

(Continued from Page 7)

crowds lined around the block at the monstrous hour of 7:23 a.m., an hour and a half before opening.

What's the meaning of this? That 20th-Fox has a hit on its hands? Agreed. That Marilyn Monroe is a big drawing card? Undoubtedly. But what is the real significance?

Theatre business has been "soft," as they say in the trade, for the past couple of months. And not without reason. We have experienced one of these palling lulls in the flow of quality product from studios, to theatres that periodically afflict the industry. With each passing week the pall hung heavier. A new depression seemed to have settled on the business, and many a film and theatre executive was carrying his chin between his knees.

Then, like a sharp slap across the face of these doldrums, comes a sure-fire audience appeal picture to snap the industry back to reality. The lines are back, the boxoffice hums, movie excitement runs high. Nothing has changed except the opening of a boxoffice "smash," and there is a lift in the business again. The biopsy proves benign. The patient isn't dying after all.

That, we believe, is the real significance of the opening of "The Seven Year Itch" on Broadway. Showmen's eyes look ahead, not down. And looking ahead, they can see the bright promise of more great audience shows on the summer releasing schedules. We foresee a big, bright boxoffice season.

When was the last time we saw lines like these? The last time a film company gave theatres a sock boxoffice attraction.

**Please!**

If you are an exhibitor, kind reader, we direct your attention to Page 22. You will find there a message aimed at your big heart, an appeal that you join with your fellow showmen in a great cause. If you have not already said, "Yes, I'll do my bit for the wonderful Will Rogers Memorial Hospital in its fight against tuberculosis," please say so now by filling out the blank on Page 22 in this issue.

The whole world will thank you.

**Korda's New Slant**

Sir Alexander Korda has come up with some startling thinking in the wake of the sale of a new feature picture to NBC-TV for a one-shot "spectacular" before releasing it for theatre consumption.

The thesis propounded by Korda's representative, Morris Helprin, is that rather than harming a new picture's theatre boxoffice, the talk aroused by the TV showing will be a powerful exploitation factor. "We believe that eventually the whole pattern of motion picture distribution may be reversed," Mr. Helprin commented. That is to say, instead of free television getting the oldies, the theatres who charge admission will get them. And certainly, there is no arguing that a coast-to-coast TV showing does not make a movie an oldie.

Maybe it's our glasses, but Sir Alexander's viewpoint seems awfully cockeyed from where we sit. Few, if any, theatremen would exhibit a movie that had been shown free to the bulk of their paying audience, or a goodly number thereof — "Davy Crockett" to the contrary notwithstanding. There is, of course, no comparison with the Disney show: it was originally shown on TV in three half-hour segments, never appearing in full feature-length form; it carried a special appeal to the kiddies, who have made the character an American institution.

The TV sale might very well be a good deal for Korda. Not many British pictures pick up a quarter of a million dollars, clear of distribution costs, in American showings, the amount NBC is reportedly paying for the one-shot program.

In predicting that this will set a pattern for motion picture distribution, Sir Alexander seems to have been carried away by this windfall from television — "spectacularly" carried away.
MOVIE STOCKS—A LONG TERM APPRAISAL. The Value Line Investment Survey, whose statistical gradings of leading stocks are well known and often quite valuable, the serious security handicapper, provides some interesting crystal-gazing in its most recent review of the movie category. Under the heading “Recommendation” it states:

“Amusement equities have continued to keep pace with the general market during the past 3 months. This favorable performance derives its impetus from the continuing accumulation of evidence that the industry is recovering from its private 1947-53 depression. Nevertheless our analysis suggests that some of these stocks remain under-priced relative to near-term earnings and dividend prospects. Moreover, the longer term appreciation potentiality for stocks in this group is considerably greater than that visualized for the market as a whole.”

The real impact of the Value Line amusement survey derives not so much from its appraisal of 1955 prospects—though it foresees an abundant upswing through the balance of the year—as from the prediction of price gains over the next 3 to 5 year period. One of V. L.’s most fascinating statistical projections involves its “1958-60 Appreciation Potentiality”, a yardstick designed to estimate relative advances from current prices to those which might be expected a few years from now. In these future years Value Line “hypothesizes an economic environment which is commonly applied to all stocks in estimating 1958-60 earnings and dividends.” This means V. L. anticipates certain economic conditions in these coming years and makes its forecasts on stock potentials accordingly. Naturally wars, revolutions and unforeseen depressions would throw its conjectures all out of whack.

Let’s look at some of Value Line’s estimates of normal average price in the 1958-60 period as compared to recent price quotations for a number of leading movie industry companies:

<table>
<thead>
<tr>
<th>Company</th>
<th>Recent Price (May 9)</th>
<th>Average 1958-60 Price</th>
<th>Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC Paramount Theatres</td>
<td>$27</td>
<td>$37</td>
<td>+37%</td>
</tr>
<tr>
<td>Columbia</td>
<td>$32</td>
<td>$40</td>
<td>+25%</td>
</tr>
<tr>
<td>Loew’s</td>
<td>$21</td>
<td>$25</td>
<td>+19%</td>
</tr>
<tr>
<td>National Theatres</td>
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<td>$17</td>
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<tr>
<td>Paramount</td>
<td>$41</td>
<td>$58</td>
<td>+41%</td>
</tr>
<tr>
<td>Stanley Warner Theatres</td>
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<td>$40</td>
<td>+100%</td>
</tr>
<tr>
<td>Technicolor</td>
<td>$15</td>
<td>$22</td>
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<tr>
<td>Twentieth-Fox</td>
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</tr>
<tr>
<td>Universal</td>
<td>$28</td>
<td>$40</td>
<td>+43%</td>
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<tr>
<td>Warner Bros.</td>
<td>$30</td>
<td>$40</td>
<td>+50%</td>
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</tbody>
</table>

Now note this: Value Line states that the estimated average appreciation potentiality from recent price to 1958-60 of 654 stocks included in its survey is 20%. That figure, of course, represents the market as a whole. Movie stocks, however, are expected to enjoy an appreciation potentiality of 44.2%—or better than twice that of the general market under the same economic conditions. Offsetting this great appreciation potential is the volatile history of cinema stocks. For those viewing the movie industry as a decided-

ly more solidified and stabilized enterprise than in the past, capital gain prospects appear remarkably favorable.

Another interesting Value Line service involves its “Current Classifications” department, in which it determines whether a stock is presently overpriced or under-priced—regardless of its long term prospects. Here is how V. L. grades the 10 cinema stocks cited above: ESPECIALLY UNDERPRICED—Stanley Warner (Note that its long term appreciation potentiality is a thumping 100%); UNDERPRICED—Paramount, Technicolor, Twentieth-Fox, Universal; FAIRLY PRICED—ABC-Paramount Theatres, Loew’s, National Theatres, Warner Bros.; FULLY PRICED—Columbia.

Respecting Columbia, Financial Bulletin must take exception. Columbia of all the important film-makers maintains the lowest price-to-earnings ratio in the industry. Currently priced around 32, this stock sells at only 5 times estimated earnings ($6.00) while the balance of movie shares sell at approximately 10 times earnings. We look for Columbia to catch up.

MARKET ODDS AND ENDS. 20th-Fox, after some months in doldrums, is beginning to generate steam again. Brokers attribute this to renewed longer term interest in the company, together with the prospect of a resurgence in earnings following a downside 1st quarter. Republic is popping up all over the ticker tapes. Some quarters are taking this to mean that Mr. Yates has acquired a new lease on life, but others feel it really means his lease on Republic may soon run out. Take your choice. The shares are zinging either way. Allied Artist is seemingly nailed to the wall at 43 1/4—47 1/2. Nonetheless, look for the market to begin discounting the price potential of this longtime static situation.

ZENITH GETS THE SHAKES. Talk about volatile reactions among movie shares—Zenith’s got them beat 30 ways to 1. Recent example involves performances following General David Sarnoff’s declaration that free television and subscription TV are patiently incompatible. Immediate aftermath: a striking 6-point loss with continuing weakness on succeeding days. This cannot fail but underscore the truly tenuous and speculative nature of Zenith’s toll TV position. The recent surge in Zenith shares from 90 to above 120 probably resulted from heavy buying pressure by speculators hoping to ride the stock to a lofty peak in expectation of a monopoly of the free airwaves for toll purposes.

By Philip R. Ward

FINANCIAL
BULLETIN
JUNE 13, 1955

Film BULLETIN June 13, 1955 Page 9
ELMER C. RHODEN, chairman of the Audience Awards Committee, urged theatre men to give full support to COMPO’s Motion Picture Audience Awards plan. “We of the exhibition phase of this great industry must assume the leadership and expert showmanship in presenting to the American motion picture public the details of the Audience Awards plan... To intelligently do this, we must make a greater effort to see all pictures released, to watch carefully the performances of our artists... We must invite our public to watch more carefully, and to appraise fairly the entertainment values of pictures, and the performances of our artists. All of this promotional work will develop a keener interest on the part of the public to see more motion pictures.” Mr. Roden’s comments were made in connection with the distribution of the Awards brochure prepared by COMPO.

JOSEPH M. SCHENCK resigned as board chairman of Magna Theatre Corp., which owns distribution rights to Todd-AO’s “Oklahoma!” Schenck will retain his position as chairman of the board of United Artists Theatres, holder of an interest in Magna.

ABRAM F. MYERS and Benjamin Berger announced that Allied States’ Emergency Defense Committee will recommend to the board of directors that the deadline for negotiations with the film companies be extended until July 1. Meeting in Chicago last week, the EDC (composed of chairman Berger, Myers, Horace Adams, Irving Dollinger, Jack Kirsch, Ben Marcus, Ruben Shor and Wilbur Snaper) heard a report from its subcommittee on developments since the TOA-Allied meeting in NYC on May 24. If the extension of time is granted, the subcommittee will continue to seek “more liberal selling policies and easier terms” for exhibitors. The Berger-Myers statement declared that upon completion of these meetings a final report will be submitted to the Allied board containing “specific findings as to the attitude of each company toward meeting with exhibitor representatives and its position in regard to each problem discussed where interviews were had.” The EDC recommended that Myers make preparations for Congressional hearings, scheduled for July, in the event “relief cannot be secured by the orderly processes of negotiation and agreement.”

HERMAN ROBBINS has been named Pioneer of the Year by the Motion Picture Pioneers, it was announced by Jack Cohn, founder and president of the organization. In naming the board chairman of National Screen Service Cohn stated, “We of the Motion Picture Pioneers salute the efforts of Herman Robbins as worthy of our highest honor.” Ceremonies will be held in conjunction with the 17th annual MPP dinner in Nov.

BARNEY BALABAN entered the Toll-TV fray with a vengeance, last week, when he reaffirmed Paramount’s faith in its subsidiary, International Telemeter, and lashed out the “dominance by the giant networks” of the “TV market place.” The Paramount president’s remarks came at the annual stockholders meeting in answer to an earlier statement by David Sarnoff, head of RCA and NBC, that a TV boxoffice would enable Hollywood to control video programming. Balaban retorted that now, “A few executives of the networks and a handful of sponsors determine what the public shall see.” He told stockholders that “it now seems clear that irresistible economic forces make some form of pay television inevitable,” adding that “Good and current motion pictures...still cannot be supported on the economic base of sponsor-financed television.” The Paramount chief said that advertising supported TV alone could not widen video horizons, “only pay television can fill the void.” International Telemeter filed details of its Slot-TV system with the FCC on June 9.
When Commander Eugene F. McDonald, Jr., President of Zenith Radio Corporation, was merely tinkering with pay-as-you-see television in 1952, his company’s stock could be bought in the open market for 68. Since then this master industrial evangelist has put a huge propaganda machine into motion to champion Toll-TV. The price of Zenith stock has doubled in price all the while McDonald has been selling a large section of the American public the bill of goods that he will bring a new kind of television “culture” into their homes—at a price.

Whether, however, this price increase has occurred because of, or in spite of, the Toll-TV activities, poses an extremely intriguing problem. It is one which Zenith stockholders, in their own interests, should investigate lest the bubble is doomed to burst. For either their company’s money is being squandered in this bold attempt to put a cash register on the God-given airlanes, or else Commander McDonald will pull off one of the most mercenary “grabs” in the whole history of American enterprise by convincing the Federal Communications Commission and/or the Congress to embrace him as a big-hearted, public-spirited citizen.

‘I Touched Him!’

The best clues to the Commander’s motivations come from his own career. “Fortune” magazine, which certainly cannot be accused of antagonism to Big Business, once remarked of him:

“He undeniably has colossal self-assurance. That is based on his very high opinion of his own judgment—an opinion shared by most people who have met him. His faith in his judgment in turn, seems based on suspicion if not belief that he has powers of perception not yet explained by physical laws . . . His personal appeal is great. ‘I touched him!’ one enraptured girl exclaimed at a plant function.”

(Continued on Page 14)
WATCH IT HIT EVERYWHERE...IN THE BIGGEST!

IT CAME FROM BENEATH THE SEA

starring
KENNETH TOBEY • FAITH DOMERGUE with DONALD CURTIS

Screen Play by GEORGE WORTHING YATES and HAL SMITH • Technical Effects Created by RAY HARRYHAUSEN
Executive Producer SAM KATZMAN • Produced by CHARLES H. SCHNEER • Directed by ROBERT GORDON
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<td>Washington, D.C.</td>
<td>Washington, D.C.</td>
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**Note:** This list includes only the names of cities and may not reflect all theatres within those cities.
TOLL-TV'S PROPAGANDIST

(Continued from Page 11)

The aura of supreme egotism in which McDonald moves is understandable enough. Son of a small shopkeeper, he was born in Syracuse, New York, and is now nearing his 70th birthday. His formal education was sketchy, marked by more than one suspension. As a youngster he worked in the Franklin automobile plant filing aluminum castings. The pay: $6 a week. The day: 11 wearying hours.

After an equally uneventful job with the Imperial Motor Company McDonald, while still in his 'teens, got into the used-car business in Chicago. He made a quick killing, thanks largely to a number of spectacular publicity stunts. On one occasion he paid a policeman $10 to arrest him, having previously taken good care to have a photographer handy to make the pictures. His main activity in those days was selling commercial cars "on time", a field of activity he claims to have pioneered.

In a few years he had made enough to establish the Seneca Securities Corporation. His partner in the venture was another man who had succumbed to the publicity bug, Commander Urbine J. Herrmann. Herrmann was one of the biggest headline-earners in Chicago during that picturesque era when the city was ruled by Mayor "Big Bill" Thompson. It was Mayor Thompson who appointed Herrmann head of the Chicago Library Board, entrusted with authority to remove the name of King George V from the city's library books.

Ange-kok, "Miracle Worker"

McDonald's interest in radio dates from his return from World War I service, in which he earned the rank of lieutenant commander, naval intelligence. He sold his interest in Seneca Securities and in 1921 bought himself a share of a small outfit named Chicago Radio Laboratory, which became Zenith and of which, in short order, McDonald assumed undisputed control.

Publicity, propaganda, stunts—all of them McDonald used to the full. He organized the National Association of Broadcasters and was, of course, elected its first president. He bought the first manufacturing license issued by RCA—and saw that everybody knew it. He got the U.S. Navy to fit its world goodwill tour vessels with Zenith shortwave radio in 1924. He helped talk President Coolidge into getting three Navy planes to fly over the North Pole on an expedition in which he commanded the 160-ft SS "Peary," which he had purchased in the meantime and on which, of course, he carried Zenith radios. They were such a success that the Eskimos called him Ange-kok ("The Miracle Worker").

He paid $375,000 for a 185-ft. yacht and threw a series of fabulous parties at which were served, among other things, cocktails, made of pistachio ice cream and gin. He went hunting for pirate treasure on Cocos Island, became a glider enthusiast, an author, a speed-boat fan and a married man.

The widely publicized report that McDonald accompanied Admiral Byrd to the Antarctic is viewed with a fishy eye by many. Its only basis, we hear, is that a young lieutenant commander named Richard Byrd, later to become famous, was one of McDonald's colleagues on the "Peary's" 1925 MacMillan expedition to the North (no the South) Pole.

One of the Commander's colleagues says that when an idea becomes implanted in his mind nothing in heaven or hell can shift it. He maintains a big staff of research technicians working on his ideas. Because he is deaf in one ear, he insisted that Zenith get into the hearing aid market with a set to retail at far less than established prices. Since then the company has become by far the largest manufacturer of such appliances, and thousands of deaf people undoubtedly are grateful to the Zenith boss.

That "Sixth Sense"

He insists on being called "Commander". Nothing seems to shake his conviction that he possesses a sixth sense. For instance, he claims to be able to win at almost any game of chance. Everything about him is calculated to impart a feeling of drama. Who else would boast the world's finest collection of gangster guns? Who else would have been so convinced of the possibility of thought-transference as to put on a series of radio shows to dramatize it?

The man is an adventurer, a sort of bacolic buccaneer who believes he possesses to the nth degree the gift of conquest. This characteristic is so marked in him that he sometimes seems inclined to ignore the logic of a situation, preferring to play a hunch or to figuratively flip a coin. Ten years ago, some say, his supposed psychic powers told him to keep out of the television field and concentrate on radio, and it has been recorded that he waged a long, bitter and losing campaign to convince American industry that it would be years before TV became economically sound, and was being oversold. Today he apparently has another hunch: that if he can get his publicity horns blaring loudly enough he will be able to grab for Zenith a dominant position in Toll-TV and siphon off some of the vast amounts of money which are flowing into the medium he mistakenly scoffed at for so long.

Carrying The Ball

Eugene McDonald's anxiety to prize open this plump oyster has manifested itself in as foxy a propaganda drive as America has ever seen. It has so far been extremely effective. By sheer force of publicity he has made the Toll-TV issue a national controversy. He has made people talk about it in trains, trolley-cars, factories, offices and in their own homes. He has made them read about it in their newspapers and magazines and, wonder of wonders, has sparked debates on radio. So fabulous have been his meth-
OLL-TV'S PROPAGANDIST

is that millions of Americans are already half-converted at subscription television would perform a socially useful purpose, and that Eugene F. McDonald is the arch apostle of progress.

It will help radio and benefit television, he declares. It will rescue the motion picture industry from ruin. It will solve the public time and money by furnishing better quality entertainment with "no subsidies, no indirect economic vials, no third-party patronage."

This propaganda campaign of panaceas for all has been so farflung and extravagant that the two other companies interested in promoting pay-as-you-see TV—Skiatron and Telemeter—are practically at a publicity standstill. The commander is carrying the ball. He has the Federal Communications Commission on the spot, and many are asking whether the FCC possesses the authority to decide the undamental issue posed: are the air-waves free to all, or can they be sold under license for Toll-TV purposes? Is the public entitled to receive broadcast entertainment free, or should some vested commercial interest, like Zenith, for instance, be permitted to send out signals which could not be received except by those able to pay?

Rough Fighter

In giving all and sundry the "roughhouse treatment", by its publicity bullying of all who oppose him, McDonald has been astonishingly successful in convincing observers that he, the champion of the people, is being pounced on by a pack of profit-hungry wolves. The stronger the opposition becomes, the wilder are the accusations he unleashes. Thus, he is able to divert attention from his own objective—which is to establish a cozy little monopoly of its own.

Instances of this technique are abundant. On April 6 of this year Zenith cancelled its sponsorship of the CBS "Omnibus" program "in view of the latter's refusal to permit use on the program of a commercial announcement relating to Phonevision". In a lengthy telegram announcing its fact, McDonald's publicity chief accused CBS of "arbitrary and unwarranted censorship."

This blast was followed on April 19 by another telegram to Film BULLETIN, reading as follows: "Commander E. F. McDonald, Jr. . . . today sent the following wire to Columbia Broadcasting System in response to its invitation to participate in a televised panel discussion of subscription television May 1. 'Mr. Irving Gillin . . . Regarding your telegram April 15 inviting me to appear on a CBS network program May first for panel discussion of subscription television in line with CBS policy of balance and fairness in exploration of public issues' I have no doubt that this will be the same sort of 'balance and fairness' that characterized the 'Omnibus' program of March 27 when it was insisted that George Storer represent the point of view of broadcasters, and the sort of 'balance and fairness' that led to your refusing our commercial on Phonevision for 'Omnibus' program of April 10, which was immediately followed by a program using commercials lobbying against the public development of our power resources. Nevertheless, we are confident enough that the public has a stake in this subject which cannot be suppressed, that we will participate in the program. While I cannot appear personally we accept your invitation and I have asked W. Theodore Pierson, our Washington counsel, and probably the best informed man in the country on subscription television and the broadcast industry to appear in my stead. . . ."

When the Columbia Broadcasting System, a few weeks later, replied to this high-handed missive in a statement attacking the whole conception of pay-as-you-see TV as inimical to the public interest, McDonald, who has a singularly sarcastic turn of phrase, promptly sent out a press release denying Toll-TV would hijack the American public into paying for home entertainment, which they now obtain free. McDonald added, "What CBS really fears is that the competition of programs which the public will want badly enough to pay for might affect the present situation, where three or four New York network executives enjoy the absolute monopoly of dictating what can or cannot be seen by the public on their thirty-four million television sets. . . ."

If there were ever a case of the pot calling the kettle black this, surely, is it! Nevertheless, this press release served the Commander's purpose, and followed this shrewd strategic policy of the propagandist policy apparent in everything he does: seize the initiative, attack the enemy, arouse him to anger, provoke him to reply—and so confuse the real issue that the FCC might lose sight of what we're after. Then we should be able to sneak in by the back door.

Sarnoff Speaks

One need be no Einstein to realize that if subscription television ever got into the hands of an eager beaver like Eugene McDonald—and even if he shared the field with a couple of cohorts in the field, Skiatron and Telemeter—those companies would likewise enjoy the monopoly of dictating what could or could not be seen by the public on their Slot-TV sets.

Perhaps McDonald's most potent adversary is General David Sarnoff, Chairman of the Board of the Radio Corporation of America. Last week General Sarnoff filed with the FCC a statement outlining NBC's objections to pay-as-you-see-TV, which he characterized as "No fee—No see." Broadcasting would, he said, become "narrow-casting." In self-defence, the existing networks would, if Toll-TV became commercially profitable, have to engage in it themselves, with the obvious danger of evoking a chain-reaction which would kill the present American system of free television. Thus the greatest medium ever devised for the free dissemination of ideas, education and entertainment to all people—irrespective of their financial means—would come to an end.

(Continued on Page 16)
TOLL-TV’S PROPAGANDIST

(Continued from Page 15)

McDonald's argument that television today isn't free, since the public, in the end, pays for programs in increased prices for the sponsors' products, was utterly demolished by Sarnoff, who pointed out that it was "as absurd as contending that purchases of automobile and clothing subsidize the press and that, were there no press, automobiles and clothing would cost the consumer less."

Another body-blow from Sarnoff was his disclosure that since the Toll-TV stations would necessarily depend commercially on the highest revenue they could extort from subscribers, they would seek to put their programs on the air at the peak viewing periods. But as a TV receiver can only get one program at a time, "the audiences available for free television during those hours would be diminished by many millions... No broadcast station is now able to transmit free television programs at the same time it transmits pay television programs." This means that millions of people in areas covered today by only one acceptable TV channel would be cut off from television altogether during the so-called "choice periods"—unless they were willing (or could afford) to pay tribute to McDonald, Skiatron or Telemeter.

Whither Hollywood?

One of the great imponderables in Eugene McDonald's future is the Hollywood motion picture industry. On the one hand, if the major producers were to embrace Toll-TV, their support would be a godsend at this moment to the scrappy Commander, who sorely needs worthy allies. On the other hand, Hollywood's entry into subscription television would undoubtedly be in competition, not in conjunction, with Phonevision. It could smash McDonald to smithereens. This is what Winston Churchill would call Phonevision's "soft underbelly."

McDonald, however, apparently believes that time is on his side, and hopes that he can beat Hollywood to the punch. Without courting financial disaster the film producing industry could not at this time consign exhibitors to the scrap heap or relegate them to some secondary role. They would need, moreover, a whole army of lawyers and lobbyists to untangle themselves from the meshes of the anti-trust laws. This latter complication was ventilated in General Sarnoff's statement last week to the FCC. He observed: "Pay-television makes strange bedfellows and the recent alliance between the powerful motion picture interests and the pay-television promoters is highly significant. For years the large motion picture companies have refused to make their pictures available to television. This refusal applied to the old pictures in their vaults as well as to their new products. Paramount Pictures, promoters of Telemeter pay-television, and other motion picture producers, have been legally divorced by the courts from several thousand theatre boxoffices to which they were so long wedded, are now pining for marriage to cash boxes that can be attached to 35,000,000 television receivers now in American homes. We believe it would be fatal to the continued dynamic growth of television to enable Hollywood to dominate and control television programming."

By the same token, General Sarnoff might well have added, it would be fatal to the continued growth of television in the home to enable a mere handful of Toll-TV promoters to control, without the severest restrictions, the organization, the installation, the programming and the pricing of subscription television.

Now Balaban

Smarting under the reference to Paramount and Telemeter, Paramount's President, Barney Balaban, was stung to reply, charging Sarnoff with making "pious declarations" and declaring that "irresistible economic forces" made some system of Toll-TV "inevitable." Then, having set the blaze, Eugene McDonald threw on a can of gasoline by publicly asserting that Sarnoff was embittered because RCA had bid for, and failed to buy, the Zenith Corporation's Toll-TV system. Snapped Sarnoff, "Mr. McDonald's irresponsible statement is so lacking in truth that he... deserves severe criticism for his attempts to mislead the public, the industry and the Government."

Some day—no matter whether it succeeds or whether it fails—Commander Eugene F. McDonald's propaganda campaign for pay-as-you-see television will be quoted as a classic of its kind, for it has inflamed both public and private opinion to an unbelievable degree. While his opponents rant back at him, he is moving with the speed of an atomic-powered bulldozer towards his goal—of holding the unsuspecting American people to ransom.

A Sham

Perhaps the biggest stroke of luck the cocky Commander has had to date is the fact that active opposition to Toll-TV until recently was spearheaded by motion picture exhibitors seeking to protect their own interests and investments. This enabled McDonald to stigmatize them as opponents of progress—for their own selfish ends. The defense fund they have raised he calls a "war chest" ignoring the apparent fact that his own publicity and propaganda expenditure has been prodigious in comparison.

Now, however, the real struggle is at hand. The theatre men have been joined in their opposition to Toll-TV by the nation's two big radio and television networks and by certain labor groups.

Nearly two years ago when Film BULLETIN first drew attention to the menace of Slot-TV in a series of articles (issues of October 19, 1953, November 2, and November 16) the contention of the proponents of pay-as-you-see television—that it would free the air of domination by sponsors and advertisers—was exposed as a sham. Everything that has happened since then confirms that early view. But a more serious aspect which must now be considered is that, because the Federal Communications Commission seems likely to dump this problem into the lap of Congress as being beyond its own jurisdiction, Eugene F. McDonald is carrying his loaded propaganda to the public's elected representatives.

Thus, the Toll-TV issue has moved out of the sphere of intra-industry economics into that of national policy. It is from that point of view that Film BULLETIN proposes, in its next issue, to examine closely and analytically the grave issues which have now arisen.
“The Cobweb”

Business Rating 0 0 0

Serious, intelligent, brilliantly acted drama about psychiatric problems, will be helped by controversy. Provocative theme will stimulate grosses in general market.

Metro has come up with what might be described as a high-class “Blackboard Jungle” in “The Cobweb”. It may be a surprise grosser. Concerned with the problems of a small psychiatric institution and the effects of the physicians’ personal affairs on their patients, it will be highly controversial (according to reports it already is) and undoubtedly will stimulate public interest. This is a serious, mature, complex, and subtle investigation of some very important problems. As to the honesty of the investigation, this reviewer can’t judge, but it is very effective dramatically. A splendid all-star cast has been assembled, and it is difficult to single out performances for praise—Richard Widmark, Lauren Bacall, Lillian Gish and John Kerr are particularly good. Vincente Minnelli’s direction sustains tension throughout, never letting up, and builds to some very moving scenes. CinemaScope-Eastman Color photography contributes to the dramatic effect. Widmark is appointed director of a psychiatric clinic in the mid-west His wife, Gloria Grahame, begins to resent the time he is spending away from home. Very subtly, everybody’s problems come to a head over the question of window drapes for a room in the clinic—Grahame wants to choose them. Widmark approves of nurse Bacall’s suggestion that the patients design them. Grahame runs to Charles Boyer, a doctor whose authority has been superseded by Widmark’s appointment, for support of her plan. When Boyer supports Grahame, patient John Kerr, feeling personally rejected, tries to kill himself. Out of the confusion, Kerr is saved, Boyer resigns, and Widmark, who has turned to Bacall, goes back to his wife.


“A Day to Remember”

Business Rating 0 0

Mild British comedy fare. Fair for the art-house market. Can serve as supporting dulver in better-class houses.

This J. Arthur Rank presentation, being released by Republic, follows the pattern of several recent British comedies have established. Well acted, routinely photographed, it is brief, mildly pleasant and diverting. Scenes with Englishman Donald Sinden and French girl Odile Versois are charming, and the episode in which said James Hayter goes pub-hopping with reckless abandon is amusing. Plot tells of the brief adventures of a British dart team on an annual outing—a day in Boulogne. Sinden and fiancee Joan Rice have been quarreling in England. In France, Sinden falls in love with Odile Versois, while back in England Rice meets an American soldier and strikes up a romance. Everything is thus settled for them. Others have various experiences. At the end of the day, they all return—their lives enriched.

Republic. 72 minutes. Joan Rice, Donald Sinden, Odile Versois, Stanley Hollaway. Directed by Ralph Thomas. Produced by Betty E. Box.

“The Seven Year Itch”

Business Rating 0 0 0

One of the year’s top grossers. A brilliantly produced version of the hit play, checkful of laughs and with the Monroe name insuring rousing returns in all situations.

There’s not much doubt about the success of this ballyhooed comedy hit. Based on the long-run stage play by George Axelrod, the film version is loaded with laughs and sizzle, and is topped off by two brilliant comic portrayals—Marilyn Monroe, as the alluring and understanding girl “upstairs”, and Tom Ewell, as the harassed husband. Ewell tours in a tour de force—he is superb throughout—and Marilyn is a delight. Everything about the film glitters: the supporting cast is extraordinarily fine, CinemaScope and De Luxe Color light up everything most agreeably (particularly M. M.), and Billy Wilder’s direction is, as usual, sharp and deft. Ewell’s frequent fantasies—the highlight of the film—are perfectly handled, full of variety and imagination. Grosses will be tops in all situations for this bright and clever comedy. The “seven year itch,” of course, is the presumed desire that “every” happily married man gets, after seven years of marriage, to seek new pleasures. Ewell sends wife Marilyn to the coast, and scotches his desire to leave for the summer months. That very night he meets Marilyn, who has rented the apartment above for the summer, and the fun begins. The Ewell-Monroe relationship is altogether innocent but the film describes, very wittily, the projection of Ewell’s desires and guilt feelings. By the end, Ewell has enjoyed many vicarious thrills and has so magnified things, he is sure that everyone “knows”, and he expects his wife to begin divorce action. Reassured by Monroe, he rushes off to the country to join the spouse and kidde.

“The Magnificent Matador”

Business Rating 0 0

Pictorially attractive, but leisurely drama about bull-fighter. Exploitation will draw action fans. Fair-plus generally.

The CinemaScope cameras give a striking pictorial lift to this Edward L. Alperson production, capturing the exhilarating thrill of the Mexican bull ring, its picturesque crowds and heroic matadors. The major emphasis of the film, however, is on matador Anthony Quinn’s personal problems, and it is only in the concluding sequence that real action develops. Once it does, the excitement engendered is powerful and tense. The story unfolds leisurely, sometimes absorbingly, sometimes too slowly. On the whole, it is a competent job, dramatic values are good, with the CinemaScope and Eastman Color doing wonders for the Mexican scene. Quinn gives his usual fine performance as the matador. Wealthy Maureen O’Hara is fascinated by matador Quinn, and when Quinn runs away from his Sunday match (he is afraid that his young protege, Manuel Rojas, will be killed) she follows him. Quinn finally reveals that Rojas is his illegitimate son. Drawing faith from her love, she exposes his identity to Rojas, and father and son fight brilliantly in the final scene.


[More REVIEWS on Page 20]
THE CURTAIN'S RISING ON

Paramount's Biggest Promotion

BOB HOPE NATIONWIDE TOUR— in-person appearances to meet the press and public... and to skyrocket interest in the picture everywhere! Bob's itinerary includes strategically selected cities from coast to coast—all of them important population hubs from which saturation publicity will reach to all local areas.

TIE-UPS GALORE— get all the details in the Paramount pressbook. Country-blanketing TV plugs from Bulova Watches—11,000 drug and candy store displays and Saturday Evening Post page ads from Page & Shaw—point of sales displays from Sonic Capri Radio-Phonographs are typical of this great merchandising!

Color by Technicolor

BOB HOPE

starring

Eddie Foy
"..The Seven Little Foys"

FULL COLOR NATIONAL ADS AND TERRIFIC TV-RADIO COVERAGE—Life, Saturday Evening Post, Woman's Home Companion, American Weekly color pages—plus page ads in Seventeen and 11 fan magazines to grand total of 125 million readers. Top air shows to millions more via rating-leaders like Ed Sullivan's Toast of the Town, Edward R. Murrow's "Person to Person," Lux Video Theatre, General Foods NBC program, Arthur Godfrey, Dave Garroway, "Home" and many, many more.

—ALL ADDING UP TO AN ALL-OUT UPROAR OF PRESELLING THAT STARTS NOW, REACHES A PEAK IN JULY AND CONTINUES ALL SUMMER LONG...

Co-starring

MILLY VITALE

with

GEORGE TOBIAS • ANGELA CLARKE

Produced by

JACK ROSE • MELVILLE SHAVELSON

Directed by

MELVILLE SHAVELSON

Written for the Screen by

MELVILLE SHAVELSON and JACK ROSE
“The Far Horizons”  
**Business Rating ⭐⭐**

Poorly paced version of Lewis and Clark expedition. Thin story, length, listless direction are debit factors. Outdoor scenery plus-factor. Will realize only fair returns generally.

Based on the story of Lewis and Clark, and their Indian guide, Sacajawea, this outdoor drama is scenically effective, but very thin dramatically. The action, consisting of occasional Indian skirmishes, is sporadic and brief. The bulk of the plot turns on the journey and on conflict between the two explorers over the girl back home (Barbara Hale) and the girl up front (Donna Reed). The film is simply too long to carry the weight of the script; it would profit by having some twenty minutes of footage edited. The acting and direction are listless. In VistaVision and Technicolor, the camera explores the Louisiana Purchase rewardingly and there are some fine sights to be seen. Charlton Heston (Clark) and Fred MacMurray (Lewis) set out to explore the recently purchased Louisiana Territory. Heston has become engaged to Hale, the girl whom MacMurray also loves. They come upon an Indian village and request a guide to lead them the rest of the way. Donna Reed, who has been captured by the tribe, escapes and joins and guides them. When she and Heston fall in love, MacMurray, still burning about Heston’s engagement to Hale, flares up. Back in Washington, Heston plans to marry Donna, but realizing that the social life of Washington is not for her, she runs off.


“The Adventures of Sadie”  
**Business Rating ⭐⭐**

Fair British comedy too talky for U. S. audiences. Exploitables give it dual bill status in general. OK for art spots.

This British comedy, getting a 20th Century-Fox release is only sporadically amusing. The whole film is bright, with Eastman Color vividly illuminating the desert island in the Pacific, the sea and the blue skies. But the plot, concerned with the adventures of one woman and three men marooned on an island, is not so bright. After a promising beginning, there are surprisingly few laughs. The gimmick is overworked and talky, without either much originality or much humor. The exploitation angles give it fair rating for art-houses and twin-billing in general market. Plot has a small cargo-passerger steamer rammed by a freighted. Three passengers—wealthy Joan Collins, journalist George Cole, and elderly professor Robertson Hare—and the ship’s stoker, Kenneth More, drift toward an uninhabited island. As the days go by, the men, increasingly attracted by the lone female, make a pact to remain “perfect gentlemen.” The promises are soon broken. After many months they are rescued, and aboard ship Joan insists that More marry her. He refuses, but after another accident in which the ship goes down, everyone is back on the island where More can’t get away.


“The Purple Mask”  
**Business Rating ⭐⭐⭐**

Swashbuckling CinemaScope adventure in the Doug Fairbanks tradition. Should delight action fans and youngsters.

Universal has come up with a period adventure melodrama strongly reminiscent of the old Douglas Fairbanks vehicles. With Tony Curtis playing the masked hero, the plot is laid in the post-French Revolution period, where Napoleon was executing Royalists. Curtis out-fences and out-dueled the Emperor’s henchmen, rescues condemned noble ladies and deftly escapes. The action is crisp, neat, an tongue-in-cheek, with the romantic element worked in unobtrusively. A strong assist goes to CinemaScope and Technicolor which bring the period costuming, the outdoor scenes, and the rich interiors to life. Curtis’ legion of teenage fans will enjoy the derring-do and the kiddies will howl. Plot revolves about the efforts of royalists to circumvent the violent excesses of the “reign of terror.” Napoleon (Robert Cornthwaite) brings Dan O’Herlihy to Paris for the purpose of capturing Curtis, who has successfully been kidnapping government officials in return for ransom money. Learning of O’Herlihy’s mission, the royalist group, among whom are Colleen Miller and Angela Lansbury, plan to sacrifice an impostor “Purple Mask,” diverting the chase from the real one. Curtis, whose identity as the bonafide is unknown, is selected. Eventually he is captured, but at the execution site, the royalist supporters take over. Curtis out-duels O’Herlihy, and bar- gains with Napoleon for the freedom of his group.

Universal. 82 minutes. Tony Curtis, Colleen Miller, Gene Barry, Dan O’Herlihy, Angela Lansbury. Produced by Howard Christie. Directed by Bruce Humberston.

“Othello”  
**Business Rating ⭐⭐⭐**

Highly interesting, imaginative version of Shakespeare’s play, directed and played by Orson Welles. Rating is for art-houses and selected class situations.

Orson Welles’ production of “Othello”, filmed on location in Italy, is immeasurably better than his earlier, ill-fated “Macbeth,” which didn’t see national release. But like most of Welles’ work, the film is strikingly uneven— in turn, brilliant and probing, bizarre and sloppy. The high point of interest throughout is the photography, wonderfully imaginative and generally successful but, characteristically, having moments when the effect intended simply eludes the viewer’s grasp. The chief defect in the production is the breathtaking pace at which Welles plays the story; while the speed adds to the excitement, it will render important passages and, perhaps, whole scenes unintelligible to anyone not thoroughly familiar with the play’s text. Chiefly on this ground, the picture’s boxoffice success is dubious. It would seem to have little potential outside of the art-house range, and selected class-house situations. Welles’ portrayal of the brooding Moorish general is intense and effective. He is particularly effective at the height of his jealous torment, when he kills the wife he has been led to believe is unfaithful. Suzanne Cloutier is perfect as the innocent Desdemona, and Michael MacLiammoir properly sinister as Iago. Supporting cast is excellent.

UA release. 92 minutes. Orson Welles, Michael MacLiammoir, Suzanne Cloutier, Produced and Directed by Orson Welles.
WE'RE DOING THINGS HERE AT WARNER BROS.
Here's my Pledge, Mr. Fabian!

DATE ______________________

Mr. Si Fabian, Nat'l Chairman,
Will Rogers Special 1-Day Collection,
c/o Stanley-Warner Corp.,
1585 Broadway, New York 36, N.Y.

You may depend upon my cooperation in showing the Will Rogers Hospital appeal trailer and taking up audience collections for at least one day during the week of August 15, 1955.

YOUR NAME—PLEASE PRINT PLAINLY

THEATRE

CITY _______ STATE _______

CAPACITY _______

YOU CAN HELP SCORE THE FINAL KNOCKOUT

The Will Rogers Memorial Hospital at Saranac Lake, N.Y., is a free tuberculosis institution serving any member of our amusement industry in need of treatment.

Despite the generous donations from within our industry to the annual Christmas Salute, more funds are needed to raise the percentage of cures from 94% to 100%. We must seek help from outside our business, through a special one-day theatre audience collection campaign in mid-August.

Won't you please pledge your theatre to show the appeal trailer and make the collections?

ONE DAY AUDIENCE COLLECTION DRIVE
BENEFIT OF
WILL ROGERS MEMORIAL HOSPITAL
and RESEARCH LABORATORIES
SARANAC LAKE, N.Y.
AUDIENCE POLL GETS BIG COMPO SENDOFF

The opening salvo in the movie industry's greatest all-industry publicity drive, the COMPO National Audience Awards Poll, exploded early this month with a high-powered brochure and the first of three "primary" ballot forms for exhibitors. Simultaneously, a special brochure aimed at enlisting the full support of producers was broad-sided by COMPO.

A vote of between 50 and 60 million next November 17-27 was forecast by Elmer C.

Viewpoints

Personal Touch Needed

The New York Times on June 2 carried a prominently featured news story on the Audience Awards poll. That this eminent newspaper carried the item was not the result of an alert reporter, but, rather, it was prompted by a personal call by Charles E. McCarthy, COMPO Information Director, to the motion picture editor stressing the importance of the poll to the movie industry.

This is the type of effort that will make the difference in this all-important campaign. This and subsequent COMPO releases are interesting, factual and readable, but they can easily escape the editor's attention unless they are followed up with personal calls by the local theatreman.

Give this campaign that kind of personal touch. It demands and merits your effort.

Rhoden, national chairman of the poll. The choices will be made from nominations by exhibitors in five categories—Best Picture, Best Performance (male & female) and Most Promising Young Personalities (male & female). The initial ballot, covering releases from Oct. 1, 1954 to March 31, 1955, carried 72 pictures, 184 stars and 57 new personalities. Subsequent ballots for theatremen's nominations will go out later for pictures released between April 1 and Sept. 30, 1955.

Calling upon exhibitors to "assume the leadership and expert showmanship" in presenting the plan to the public, Rhoden stressed the importance of the theatreman's role in selecting the pictures intelligently. "We must invite our public to watch more carefully, and to appraise fairly the entertain-ment values of pictures, and the performances of our artists. All of this promotional work will develop a keener interest on the part of the public to see more pictures."

He announced regional meetings to be held this summer in all exchange cities where exhibitors and film exchange takers will receive in detail all information concerning the successful exploitation of the program.

The special brochure pointing out the benefits to producers spotlighted the "enormous added value that will accrue to pictures that come out on top in the election... This new value to the top pictures will be quickly realized when these picture are re-released during the pre-Christmas holiday season, when new pictures are usually scarce."

The attention the election campaign will focus on new personalities was named as another big benefit to production. "By building these young people in the public mind, the Audience Awards election will create new boxoffice values, thus making it infinite-lerry easier for studios to cast future pictures."

Similar sentiments recently voiced by Leonard Goldenson also are quoted in the brochure. Citing an increase of 44 percent in the 10-24 age group, the Paramount Theatres head noted that "within this age group lies our greatest opportunity for developing a new motion picture audience. In order to attract these young people into our theatres we must develop new young stars with whom they may grow up."
UA SHORT BOOSTS 'NOT AS STRANGER'

United Artists is offering a unique film short to sell "Not As A Stranger." The single reel boasts a cast comprised of producer-director Stanley Kramer and all the stars of the film—Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame, Broderick Crawford and Charles Bickford. A cross-plugging campaign was inaugurated with the showing of the short in all Loew's Theatres throughout metropolitan New York, New Jersey and Connecticut last week.

LIMBERICK FEATURES 'SEA CHASE' NY BOW

A pair of come-ons for the N. Y. Paramount opening of Warners' "The Sea Chase" stirred high interest. One was a limerick contest, with a $50 bond and 25 pairs of tickets as prizes for the best last line to:

"The Sea Chase" is loaded they say,
With thrills and suspense all the way.
"Though it isn't as 'flighty,'
As 'The High and the Mighty'...

The other stunt had Lt. Col. Andrew Geer, Marine Corps war hero and author, presenting autographed copies of "The Sea Chase" to patrons the morning of the Broadway premiere, Friday, June 10.

Getting select distribution of a program at a fraction of printing cost and free delivery is a good trick, if you can do it, and Commonwealth Theatres showman Walter Flest shows how it can be done.

The theatreman makes up his one-week in advance program on one side of a semi-card, 3½" x 7½", sells the other side to, say, a laundry or baker for his message, thus taking care of most of the cost. Each card is numbered, carrying copy in fine print urging receiver to keep the program and possibly receive a guest ticket. Each week, program lists winning numbers from previous week's card, advises customer to keep the card for next week's winning numbers.

The seven year itch

Directed by Billy Wilder

Starring

Marilyn Monroe
Tom Ewell

CINEMASCOPE

with accompanying sound

Cocch of 1948

**SPECIAL**

- Marilyn Monroe - Tony Curtis - Robert Strauss
- Oscar Heuman - Warisgite Enawha
- Robert Rose - Phyllis - Sonny Bono

BILLY WILDER and GEORGE AXEVO

Based on the story by "The Seven Year Itch" by George Axelrod

Produced by Billy Wilder

Released by 20th Century-Fox

Loew's STATE
1955

Page 24 Film BULLETIN June 13, 1955

Full page ad in recent N. Y. Sunday Times showed shrewd use of white space to set off eye-popping Monroe art on "The Seven Year Itch." At left, star and friend at "sneak" preview drew thousands to klieg-lighted Loew's State Wednesday before opening, received full coverage on TV, newspapers and wire services.
What the Showmen Are Doing!

U-I TV ‘SPECTACULAR’
SET JULY 2 WITH NBC

David A. Lipton, vice-president and advertising head of Universal-International, announced that his company has contracted with the National Broadcasting Company to present the first one hour and a-half TV “Spectacular” ever to use the facilities and top star personnel of a major studio. Format of the show will be designed to sell U-I’s Summer product to the public and will feature such name stars as Jeff Chandler, Tony Curtis, Piper Laurie, Audie Murphy. The telecast is scheduled for July 2 and is to be m.c.’d by Steve Allen, NBC star soon to make his film debut in the title role of U-I’s “The Benny Goodman Story.” Entitled “Allen In Movieland,” the black-and-white spectacular will be beamed to audiences of more than 128 TV stations in the U. S. and Canada, Bob Raun, head of Universal radio and TV promotion, will coordinate the TV-Hollywood tie-up with NBC, which is being represented by Jack Rayel, producer of some of the network’s major specticals.

Not Just Bobbysoxers

It wasn’t just the bobby-sock set that flocked when Frankie Laine appeared at theatres in conjunction with showing of Warner Bros. “Strange Lady in Town.” Here Laine hands out autographed copies of his record of title tune to thrilled ladies in lobby of New York Victoria Theatre.

 MASS DATING, BALLY FOR COLUMBIA DUO

Sock ‘em, shock ‘em, and show ‘em is the theme of Columbia’s mass territorial dating drive for its horror double-bill ‘It Came from Beneath the Sea’ and ‘The Creature With the Atom Brain.’

Working area by area, Columbia will pour quarter of a million dollars into newspaper, TV and radio advertising, covering 27 exchange territories and involving more than 200 theatres in the multiple openings. Bookings have been scheduled so that all situations not playing day and date with the key titles will follow so closely that they will reap the benefits of the radiating ad-promotion campaigns while they are still hot.

The company’s exploitation department, headed by Ray Murray, is sending out a 30-man field force to work with theatremen. Special promotion kits, loaded with stunts, will form the basis for the field bally.

Initial group of branch areas which will get a whirlwind three-week campaign beginning June 22, include Oklahoma City, Detroit, Denver, Salt Lake City, Pittsburgh, Philadelphia, San Francisco and Los Angeles. Over 350 prints and campaign will then be shifted in the same pattern to cover 19 other sections of the country.

Kickoff newspaper ads, many of them full page, aimed at covering entire territories, will list every playdate in the circulation area. Follow-up will come thru Columbia’s most extensive TV and radio spot campaign.

‘Boy & Bull’ Budget Upped

An increase in TV promotion and trade paper advertising has upped RKO’s national advertising budget on King Brothers’ “The Boy and the Bull” to $500,000. Now in its final editing stages, film will be released in August.
ALLIED ARTISTS

Balance of Year Slates
Major Films, Three in C'Scope

There are indications on the Allied Artists lot that the long-awaited big-budget production surge may begin rolling during the second half of 1955. Executive producer Walter Mirisch has drawn up an ambitious blueprint, which includes three CinemaScopics among the biggies, although exact shooting schedules are still up in the air. Scanning proposed rosters, it is obvious that the studio will be busily searching for cast talent during coming weeks.

The mid-August starting date for William Wyler's "Friendly Persuasion" (Gary Cooper) should materialize as planned. Cooper reported June 2 for makeup and wardrobe tests for the film.

The three CinemaScopics slated for filming between now and year's end are: "The First Texan" (Joe McCrea), Walter Mirsch producers, (no director yet). Starting date is "late in the year." "Legionnaire," Richard Heereman producer (no cast or director set); scheduled for filming in October. "The Lady From Helltown," Scott R. Dunlap producer (no cast or director list); to be launched this summer.

Also tagged for summer filming are "Mother-Sir", Walter Wanger production to be shot in Japan, and "The Come On" (Barry Sullivan), Lindsay Parsons-John H. Burrows producing.

Billy Wilder's first production for AA, "Ariane", is now in the scripting stage.

Currently filming are: "Operation Uranium" (Bowery Boys) Ben Schwalm producer, and "Thunderstorm" (Carlos Thompson, Linda Christian), Max Setton-Victor Fabien producers, John Guillermin director. Latter is on location in Spain.

Returning from a three-week trip to England and France, Alfred Crown and Mirisch announced that three production agreements have been set abroad. Two are with Associated British Pictures Corp. "Loser Takes All", in CinemaScope and color (Alec Guinness, Richard Todd, Maggie McNamara), is scheduled for summer filming, and "The Quest" (Olivia de Havilland), starts in the fall. The third feature, "Jeanie", is to be turned out by British producer Marcel Hellman, going before CinemaScope cameras in February.

COLUMBIA

Gilt-Edged Prospects
In Studio's Film Stockpile

With four films before cameras, six in the final pre-production stages, and 18 features in the can, Columbia is sitting on top of a product gold mine. Nine of these 28 films are in CinemaScope and 15 are in Technicolor. As if this booming production period isn't enough to keep him occupied, executive producer Jerry Wald has also been kept busy denying rumors that he will exit the studio when his contract ends in October.


Also slated to roll this month is "Inside Detroit" (Dennis O'Keefe, Pat O'Brien)—Sam Katzman producer, Fred Sears director.

The July roster two CinemaScopics for filming: "The Eddie Duchin Story" (Tyrone Power)—Jonie Taps producer, George Sidney director, and "Jubal Troop" (Glenn Ford, Ernest Borgnine)—William J. Fadiman producer, Delmer Daves director.

Also in final pre-production stages are: "It Happened One Night" in Technicolor and CinemaScope (June Allyson, Jack Lemmon)—Dick Powell producer-director. "The Harder They Fall" (Humphrey Bogart)—Philip York producer, Martin Robson director. "The Brothers Rico" in Technicolor and CinemaScope (no cast yet)—William Goetz producer, Robert Parrish director. "The Way We Are" (Joan Crawford)—William Goetz produces, Robert Aldrich directs.

METRO-COLDWYN-MAYER
Production Upswing to Zoom
Metro to Highest Peak in Year

The Culver City plant is the busiest lot in town, and studio chief Dore Schary will be opening the throttle even wider during the next seven weeks to zoom the studio to five-year production high. And Schary has even better news for product-starved exhibitors with this announcement: "The current production upswing is a forecast of MGM plans for the remainder of 1955. We expect this accelerated schedule, with its accompanying vast increase in employment, will continue without interruption through the remainder of the year."

An extensive construction program has been launched to meet the demands for the product boom, with the facilities of man departments being re-engaged to double present capacities.

Seven important features are now before cameras—six in CinemaScope and color—and eight more are scheduled to start before the end of July. Two of the studio's biggest location junkets are now underway for "Tribute to a Bad Man" (Spencer Tracy—Irene Papas)—SAM Zilimalist producer Robert Wise director, and "The Last Hunt" (Robert Taylor, Stewart Granger, Lloy Nolan)—Richard Brooks director. "Tribute is being shot in the Colorado Rockies "Hunt" in the buffalo country of South Dakota.

Currently filming here are "Kismet" (Howard Keel—Ann Blyth)—Arthur Freed producer, Vincente Minnelli director; "Diane" (Lana Turner, Pedro Armendariz)—Edith H. Knopf producer, David Miller director "Forbidden Planet" (Walter Pidgeon, Ann Francis)—Nicholas Nayfack producer, Fred Wilcox director; "The Tender Trap" (Frank Sinatra, Debbie Reynolds, David Wayne)—Lawrence Weingarten producer, Charlie Walters director, and the lone black-and-white entry, "I'll Cry Tomorrow" (Susan Hayward, Richard Conte)—best-selling auto bio of Lillian Roth—Lawrence Weingarten producer, Daniel Mann director.

In production abroad: "Bhovani Junction" (Ava Gardner, Stewart Granger) now shooting at Metro's British studios after...
**Studio Size-ups**

RKO

Two Inde Productions Roll

As Hughes Plan Limps Along

A fragment of the dust that has settled on this little-used studio was lifted last week when producer Nat Holt got "Texas Lady" SuperScope & Technicolor (Claudette Colbert, Barry Sullivan), underway and departed for location work at Sonora, California. Tim Whelan is directing.

Producer-director David Butler, after many postponements, finally has the cameras turning on "Glory," which brings Margaret O'Brien, one-time MGM kidlet star, back to the screen. He's also using Technicolor and SuperScope.

Although Howard Hughes promised "Jet Pilot" (John Wayne) for a July release, he hasn't as yet given the official word. However, Wayne's Cinemascope, "The Conqueror," will probably be released in late August or early September.

**20TH CENTURY-FOX**

Monroe Rumored Ready to Come Home for 'Bus Stop' Role

Headman Darryl F. Zanuck still hasn't settled the contract tiff with his biggest box-office star, Marilyn Monroe, but insiders believe she'll come quietly back to the studio for "Bus Stop". Marilyn's "Seven Year Itch" is a terrific hit and she should realize now that it is a lot easier to let 23rd Century-Fox do her production thinking for her.

Zanuck wasn't able to coax Gregory Peck into "The View From Pompey's Head", so he switched to a lesser cast for the best-seller. Company, headed by Richard Egan, Dana Wynter (a bright newcomer), Cameron Mitchell and Sidney Blackmer are now shooting the Cinemascope in Georgia. Philip Dunn is producing and directing.

"The Girl in the Red Velvet Swing" (the Evelyn Nesbitt story) finally got under way

(Continued on Page 30)

**PARAMOUNT**

**eMille's Commandments'**

Brushes Shadows Par. Activity

With Cecil B. DeMille's massive film, "The Ten Commandments", spread across several studios, the other productions have been virtually strangled—at least for the month of June. The only other feature working is "Baroness Elsa von Stockhausen", under the direction of Sidney Rouse, but the negative is still in the hands of Dore Schary.

Another TV personality, George Gobel, is slated to start "That Lady Eve" early in July with Norman Taurog directing.

**REPUBLIC**

Package Deal Shooting Two Schedules for July

Herbert Yates' big production plans are apparently still on the drafting boards. Only the Stearns-Cochran-Harrison Reader package deal is filming: "Come Next Spring" Trucolor (Cochran, Anne Sheridan, Walter Brennan)—R. G. Springsteen director. Feature is being lensed on location at Lone, Cal.

Two productions are scheduled for early July, although casts have not yet been announced. Associate producer Rudy Ralston is due to put "No Man's Woman" before cameras on July 3 with Franklin Adreon directing and "Jesus James Was My Neighbor" is slated to begin July 6, with Sidney Picker as associate producer, William Witney directing.

**BLUE CHIP Production**

"ALEXANDER THE GREAT"

(United Artists)

Cinemascope & Technicolor

"Alexander the Great", proceeding today in Madrid, Spain, is the result of three years of patient and assiduous research. Robert Rossen, who wrote and is producing and directing, is highlighting many of the spectacular moments in Alexander's life, although story primarily deals with Alexander's dramatic relations with his environment, with his stormy and passionate mother, with his able and forceful father, and with the bond of young men who accompanied him through life. Thus, Alexander will be presented a very human figure.

Filming is being done at the Seville Studios in Madrid and will eventually move to locations in different parts of Spain and, perhaps, elsewhere. The immense spectacle has been in production almost four months, and filming will continue until late June or early July.


Above: Richard Burton, as Alexander, gazes upon lovely Barse (Claire Bloom), only woman the ancient hero ever loved. Below, left: Paulette (Peter Wyngarde) delivers the death blow with his dagger to King Philip of Macedonia (Fredric March); right: Robert Rossen, author, producer, director, directs a battle scene involving hundreds of extras, and horses.

Film BULLETIN June 13, 1955 Page 27
EXPLOITATION PICTURE

BEAUTIES, HAREM HI-JINKS
TO BALLY 'SON OF SINBAD'

Boasting a host of natural exploitation assets, backed by a top-drawer ballyhoo campaign, Howard Hughes' "Son of Sinbad" should fire the showmanship instincts of any theatreman. The Arabian Nights setting has provided the famous Hughes talent for displaying feminine beauty with a scintillating showcase. The Superscope Technicolor production dothes on lush harems, sinuous dances, and pulchritude. Even the Forty Thieves turn out to be the 40 gorgeous daughters of the original. The extravagant hi-jinks include plenty of derring-do, but always with tongue-in-cheek. The target is pure escapist entertainment and that's how the entire campaign is being conducted.

RKO's pre-selling effort actually began over two years ago with a Girls Wanted fan magazine contest. Some 18,000 photos flooded in, from which eight winners were awarded roles as harem beauties, resulting in continuing publicity throughout the country. During production, the bevy of beauties drew press and feature photographers continually, with huge turnouts for Lili St. Cyr's famed bath scene, the harem scenes and those with the 40 Thieves.

The advance selling is continuing with full-color ads in top-circulation magazines, like Life, Look, Colliers, and Sunday supplements. It's being pre-sold with 28-sheets in 32 markets, and on TV and radio with special events. Currently a tour of harem beauties in a "flying carpet" plane is making publicity hay.

A substantial portion of the ad budget has been earmarked to assist local campaigns, with "no ceiling on this cooperative budget," according to the RKO pressbook. "All you need is a good plan, a plan that looks like money in the bank for you and money in the bank for us, based on the terms of our deal."

A topflight series of lithos, including free 24-sheets, as well as deluxe color stills and a full line of color accessories are provided as additional point-of-sale tools.

STUNTS

SEDAN CHAIR. Curtained sedan chair, carried by two stripped-to-waist huskies. Sign reads: "Nerissa, Queen of the Harem. See her dance in 'Son of Sinbad' at the Blank Theatre."

BARBER SHOP BEAUTIES. Arrange with leading barber shops to place film's girl art on ceiling directly over the chairs. Stunt could catch newspaper space.

BEAUTY CONTESTS. Stressing the scores of beautiful girls in picture, tie up with local Shrine Temple to find local "Miss Sinbad" to be officially "unveiled" on theatre stage.

S. O. S. TEASERS. Title initials can be used for teaser snipes, sidewalk stencils, ads for classified sections.

HAREM CARPET. Place small "Harem Carpet" in lobby, with small hole in center. Have a rail 3 or 4 feet away with sign offering free pass to anyone tossing penny into the hole. Pennies go to charity.

BOYS—HOLD ON TO YOUR TURBANS!

No less than three famed shedders of the exotic night club circuit have featured role in "Son of Sinbad." Most prominent is the blond, long-legged Lili St. Cyr, who does variation of her bathtub act, as well as gyrating dance. Also in individual torso-tossing numbers are Nejla Ates and Kalantai. A fourth sinuity is handled by Sally Forrest in the top featured role. Blowups of these beauties make for eye-catching display.

Fashioned strictly for entertainment, "Son of Sinbad" plucks an Arabian Nights chapter around which to festoon adventure, fun and luscious beauties. Picking up where his famous father left off, young Sinbad (Dale Robertson) gets himself into a Bagdadian jam because of his persistent crushing of the Sultan's harem. Along with his poetic pal, Omar the Tentmaker (Vincen Price), Sinbad is tossed into the Caliph's dungeon, with the price of freedom gaining the secret of the devastat ing Greek Fire, atomic weapon of its day. The redoubtable hero uses his wiles, muscles and Omar's influence with the daughter of the inventor to get the dope, then enlists the aid of the daughters of the 40 Thieves to overwhelm the besiegers of Bagdad.

Robertson is paired romantically with Sally Forrest, handmaiden to Harem Queen Lili St. Cyr, who also has her eye on the handsome Sinbad. A second romance teams Price with Mari Blanchard. Torso-tossing Nejla Ates and Kalantai are featured in dances, along with Miss Forrest and the voluptuous Lili.
Studio Size-ups

Lanza Reports for Rehearsals

There's a lot of piano playing going on at Warner', and the one and only Liberace is making with the fancy gestures on the keys in WarnerColor for 'Sincerely Yours'. Joanna Oro, Doretta Malone and William Demarest have been added to the cast. Gordon Douglas is directing for producer Henry Blanke.

George Stevens, who is producing (with Henry Ginsberg) and directing Edna Ferber's 'Giant' in Marfa, Texas, refused to use CinemaScope, or VistaVision, claiming that wide-screen was the proper medium for this story of Texas. He is, however, using WarnerColor.

"Miracle in the Rain" (Jane Wyman, Van Johnson) company has returned from New York, where location scenes were made, and has resumed shooting in Hollywood. Rudy Mate is directing, Frank P. Rosenberg producing.

It's a surprise to all of Hollywood, but Mario Lanza has been showing up at the Warner Burbank lot for story conferences and musical rehearsals. With Anthony Mann signed to direct, the studio expects "Serenade" to get under way within two weeks. But there are those who insist that Lanza will go into his usual panic and fail to show up—even after promises and advance salary payments.

EXHIBITORS FORUM
Opinions Culled from Organization Bulletins

NEWSPAPER NOTES

ITOF Ohio

The late Will Rogers used to say, "All I know is what I read in the newspaper". Having spent many hours last week poring over theatre pages from every newspaper in the state, we can report some interesting findings.

Dishes are being given away in drive-ins. This was a common practice in indoor theatres some years ago. It seems to be a pre-summer idea in drive-ins.

There is some evidence of careless or misleading advertising which is to be regretted. It puts our entire industry in a bad light when a theatre which does not have stereophonic sound, uses the ads which were designed for those that have. The stereophonic sound copy is easily cut out of the mats and if a theatre does not have this sound, it should not advertise that it does. We still maintain the position that except in the largest theatres, stereophonic sound is not important, so that any advertisement claims that one has it when it doesn't. Another misleading line which we observed in two places is about reissues. One does not necessarily have to advertise an old picture as a reissue but to advertise it as "first run" is definitely misleading.

And our final conclusion from reading the newspapers is that they are grossly unfair to our business. Beer ads, patent medicines, night clubs and all kinds of other enterprises are grouped with theatres. Sometimes the theatres are thrown on the classified page. Theatre slugs are printed upside down. Some of them are practically illegible (not always the newspaper's fault). Publicity is practically nil.

MORE ON TOLL-TV

ATO of Indiana

We had assumed that the result of Toll TV from a programming standpoint, would be the addition of shows that were now beyond the reach of advertising sponsors because of their great cost. However, ATO member Al Raymer (Manta & Rose) forwarded us a letter to the editor of the Chicago Tribune that points out a logical result of Toll TV that we had not yet heard expressed. This writer says, "If only one million families (and there are actually many times that many viewing families) were to pay only 10 cents per program, it would mean a kitty of $100,000 arranged against the advertising sponsor. For a fee of 25 cents per program it would mean $250,000.

It would mean whenever a 'free' program attained popularity, it would be auctioned off to the 'pay to see' interests, with only the low rating programs remaining free. Of course, eventually this would choke off the development of better programs by free TV."

Here is a matter of outcome on what the public has to lose by Toll TV—their favorite programs will be appropriated by subscription television just as soon as they become popular.

FACING THE FUTURE

AI TO of Ia., Neb., S. Dak. & Mid-Central

The last 12 months have been rough and unprofitable for exhibitors. The continued drop in theatre attendance, shortage of quality pictures and prints, steal of the tax relief money and prohibitive, unmerciful upping of film rentals, and having to buy costly equipment to have enough to run, placed an intolerable burden upon us which has closed many theatres and, if continued, will surely force many more of us out, to become the "Forgotten Men" of this industry.

The few bright spots—tax relief, elimination of the stereo-sound "must" with CinemaScope, the break in prices of lenses and equipment, and the E.D.C. which slowed skyrocketing film rentals, were all due to organized exhibitor determination, effort and fight—and to nothing else!

With the addition of the very real and very threatening P-A-Y-S (Toll TV) and the 16mm Suit, what the next 12 months have in store for us is anyone's guess, but from the experience of the last year we do know that anything good for us will come only from our own efforts—and nobody else! Not one, a dozen, or a hundred, but all of us who are left.

EXHIB UNITY GROWS

ITOF of Arkansas

Resolved that the members of ITOF of Arkansas, Inc., go on record endorsing the action of the officers of TOA in opposing the excessive and prohibitive film rentals and unfair terms that have been imposed upon exhibitors of this immediate territory.

And that this Association take such further action as the officers feel necessary to inform presidents of the various distributing corporations of the attitude of this Association and to encourage them to join in an all industry conference to discuss and reach a favorable solution at an early date.

Be it further resolved, that the members of said Association do hereby endorse and support the officers of TOA and its membership in the proposed formation of EFFG as being a proper means or method to combat prohibitive film rentals, and that the membership of ITOF is hereby urged to subscribe to the common capital stock of the EFFG. The officers and directors of ITOF are hereby authorized, empowered and directed to take any and all necessary action to carry out and effectuate the purposes of said resolution.

CALL TO COOPERATE

Pat McGee to New Mexico T. O. Convention

Our own worst enemies are ourselves. We are just too short-sighted. It is time for exhibition and production to quit railing at each other and, instead, work together to create better conditions. A toll is the logical way to modernize our theatres, we can compete with the living room armchair and the small television screen, whether on a free or subscription basis.
February

BIG COMBO, THE, The Cornell Wilde, Jean Wallace, Brian Donlevy, Robert Ivers, Bette Davis, Aigars Males, Lewis, Crime melodrama. Factious psychiatric ward boss wages war on woman who endeavours to leave police, 89 min.

MURDERS IS MY BEAT, Barbara Peyton, Paul Langton, Robert Ivers, Ralph Morgan, Robert Lowery, supporting cast. Director Frank McDonald. Melodrama. Realizing he was responsible for convicting innocent woman, detective sacrifices career to clear her name, 70 min.

PHENIX CITY Richard Kleay, Kathryn Grant, Producer, William F. Brody, Director Frank McDonald. Melodrama. Newspaperman becomes involved in crooked town, and attempted murder, 73 min.


COLUMBIA

February


PIRATES OF TROPILOU, The, Louis Hayward, Patti Farkas, Patricia Medina, Producer Sam Katzman. Director Felix Fould. Costume adventure, maroon princess enlists aid of private leader to help drive savage hordes from her land, 70 min.


WOMEN'S PRISON Ida Lupino, Jeanette Nolan, Claire Optical, Producer Robert Salmok. Director Lewis Lasalle. Melodrama. Story of misinterprited prison which contains both men and women, 80 min, 2/7.

March

DETECTIVE, THE, Alec Guinness, Jean Greenwood, Director Edgar G. Ulmer. Producer Walter Mirisch. Director Don Siegel. Drama, Brothers who graduated from prison, attempt to make a living, 90 min.

HIGH SOCIETY Leo Gorcey, Huntz Hall, Amanda Blake, Producer Ben Schwall, Director William Beaudine. Comedy, A dance, a 火 - teamwork keep all to low and break up plans of gambling syndicate, 77 min.

May

FINGER MAN Frank Lovejoy, Peggie Castle, Forrest Tucker, Producer Lindley Parsons, Director Harold Schuster. Action drama. Hijacker joins side of law to trap public enemy, 82 min.


July

CASE OF THE RED MONKEY Richard Conte, Roma Anderson, Producer Alec Snowden. Director Ken Hughes. Melodrama. Sent to London to escort atomic scientist to U.S., special investigator is involved in murder attempt on nuclear expert, 73 min.


GUN POINT CinemaScope, Technicolor. Fred MacMurray, Mae Clarke, John Breckinridge, producer, director, Robert Salmok. Producer, director Frank McDonald. Western. Young man who has been convicted of murder escapes and robs train, 79 min.

HIGHEST FREIGHT Forrest Tucker, Barbara Britton, Keith Larson, Thomas Gomez, Producer Ace Herman. Director Jean Yarbrough. Drama. A short line "piggyback" railroad carrying loaded trucks on flatcars is sabotage victim of rival truck line owner, 80 min.

PHOENIX CITY Richard Kleay, Kathryn Grant, Producer, William F. Brody, Director Frank McDonald. Melodrama. Returning serviceman finds his town living up to reputation as "Sin City, USA" and seeks in cleanup fight, 69 min.


IT CAME FROM BENEATH THE SEA, Donald Curtis, Fausto Zampedri. Director Sam Katzman. Based on the record Raymond Quaye. Science fiction. Hydrogen bomb propels an atomic mutant sea monster which threatens the Pacific Coast, 80 min.

April


GUN THAT WON THE WEST, The, Technicolor. Alex D'Arcy, Paula Raymond. Producer, Sam Katzman. Director William Castle. Western. Tall of how Springfield rifle was instrumental in advancing civilization thru heartland Indian country, 78 min.

KILLER APE Johnny Weissmuller, Carole Theoartun. Producer Sam Katzman. Director, Robert G. Bennett. Adventure drama. The story of a giant half-human, half-manimal who is on a killing rampage until destroyed by jungle folk, 67 min.

May


June

MADONNADE GIOSTRETTI, Enzi, subtitles. Silvana Pampanini, Film Constellation Production. Director Luigi Zampa. Melodrama. The story of a beautiful woman who escapes her captors and her experiences with the law, 78 min.

July

GREEN MAGIC English narration, Fernandok, documentary. Televised, by the Westing Group in Expedition in A from Rio to Lima travelling 7800 miles. 85 min. 5/6.

LOVE IN THE CITY, The, English edition and narration. At star cast. Faro Film production, Omnodn. Portrayal of a variety of women. Directed with a cheerful, light touch, the story of several women presented is "March of Time" style, 90 min.

OUTLAW, The, Robert Mitchum, Richard Widmark, Mamie Van Doren, Amedeo Nazzari, Producer Dino De Laurentis and Ross Hunter. Western. Mexican bandit seeks revenge against man he wrongly blamed for his wife's death, 90 min.

September

FILM BULLETIN—THIS IS YOUR PRODUCT

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CITY STANDS TRIAL, The, The English Language. Amadei Nazarri, Silvana Pampanini, Film Constellation Production. Director Luigi Zampa. Melodrama. A double staving and death of a young man add to gose prosa determination that justice shall previal, 65 min.


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JUNE SUMMARY

The total of 31 features scheduled for release in June, high of recent months, still prevails. United Artists and Republic top the list with five each. 20th-Fox and Universal each offer three. The July program, not complete at this writing, will approximate 30 features, another better-than-average month volumewise. And next month shows promise of an improvement in quality, too, with some big ones on top.

The June releases fall into the following categories:

9 Dramos
3 Comedies
5 Melodramos
2 Science Fiction
5 Adventures
2 Musicals
5 Westerns

FIELD-GOLDWIN-MAYER

March
RASHOUT [Filmmakers] Williams Bendix, Arthur Ken-
dy, Delmar Watson. Melodrama. Six convicts escape from prison leaving all of violence with only two surviving to reach safety in Texas. 61 min.

PARIS WITH LOVE [Filmmakers] George C. Scott, June


JUNE

AVIAD AT THE WORLD [Filmmakers] Frank Lovejoy, Keefe Weissman, with Young, the young manado. 12 min.

MARCH


HEREDITARY [Filmmakers] Lewis Milestone. Crime. A young man is an undercover man who continues to make prison life bearable for himself. 60 min.

April

BLACKEARTH JUNGLE [Filmmakers] Anne Francis, Pro- ducers Richard Brooks, Melodrama. Problems of our army with the war in Japan. 97 min.

April

HIT THE DECK [Cinematography] EastmanColor, Jane Powell, Debbie Reynolds. Tony Martin. Producer- Director, Roy Rowland. Returns to a love story from a not-so-romantic Pacific cruise three sailors sail out to untangle romance. Drama. 112 min. 3/21

April

BEDEEVED [Filmmakers] EastmanColor, Anne Baxter, pro-ducer Harry Mann. Director, Mitchell Leisen. Melodrama. A 20th-Fox presentation of the romance of a steel- ness woman who is involved in Paris underworld and murder. 94 min. 5/2.

GLASS SLIPPER, THE Cinematography, Leslie Caron, pro-ducer John H. Sturges. Director, Charles Walters. Musical fantasy. Retels the story of Cinderella. 14 min. 5/1

May


May


VEAPOT [Filmmakers] EastmanColor, producer Hal Walker, director Hal Walker. Drama. An unwilling murder involving a woman. It is a class comedy, and the wife is recovered after a child finds a loaded gun in her umbrella.

LIPPERT

March

SILVER STAR, THE [Filmmakers] E Keyboard, Maria Windsor on Chester. Producer, Earle Lyon. Director Richard Bartlett. Western. This is the first of a series young manado is at first quixy, but eventually cleans up pioneer town in a showdown gun duel. 73 min.

May

GLASS TOMB, THE [Filmmakers] John Ireland. Producer Anthony finds. Director, Montgomery Tully. Melodrama. Side- show Barker is a key figure in the making of a young girl. With numerous carnival characters among the suspects, the mystery is solved and a young girl is found in the city.

April


May


July


PARAMOUNT

February


March


April


May

MAMBO Silvana Mangano, Michael Rennie, Vittorio Gassman, Michael Pate, producer, F-M. De Laurentiis, director, Robert Rosten. Drama. Beautiful young girl steals away from her father and begins a love life until finally trapped by woman as proficient in the woods is he. 96 min. 5/2

June

IT'S THE LAW [Filmmakers] James Cagney, Nina Foch. Producer, Richard Brooks. Director, John H. Sturges. Western. The result is the escape of a wanton. 74 min. 6/2

July


Coming


GIRL RUSH, THE [Filmmakers] Rosalind Russell. Producer, Donald Crain. Director, John H. Sturges. Western. The story of a young man who is cast out of his home and is forced to live free. 105 min. 4/4

LUCY GALLANT [Filmmakers] Jane Wyman, Charlton Heston, producer, director, John H. Sturges. Drama. The story of a young woman who is forced to take her father's place in the army and to become a man. 101 min.

TROUBLE WITH MARRY, THE [Cinematography] John Forsythe, Shirley Melean, Edmund Gwenn. Drama. A young and fearless man who is suspected of accidentally killing man white his hunting, but death is complicated by number of angles including pretentious widow. 103 min.


REPUBLIC

February

DOCTOR IN THE HOUSE [J. A. Rank] Technicolor, Dirk Bogarde, Morley. Producer, Dolly Box. Director, Ralph Thomas. Drama. A 20th-Fox production of the romance of a young man who is trapped in an old man's house. 92 min. 2/21

TIMBERJACK Trucor, Yara Ralston, Sterling Hayden, David Brian, producer-director Joseph Kane. Outdoor melodrama. Young engineer fights to recover timberland from tycoon who killed his father. 94 min. 3/7.
UNIVERSAL-INTL

FILM BULLETIN—THIS IS YOUR PRODUCT

WALTER BROTHERS

February


March

BATTLE CRY CinemaScope, WarnerColor. Van Hefflin, Alan Ladd, Joan Leslie. Background is World Story of World II Marines and the girls they left behind. 96 min. 3/8.


April


May


June


TALL MAN RIDING, WarnerColor. Randolph Scott, Priscilla Lane, James Cagney, June Lang. Director Desley Seefanger. Western. Revenge-seeking Montenem is the ruthless outlaws who sought to right a wrong inflicted on him. 83 min. 5/16.

July

DAM BUSTERS, THE, Michael Redgrave, Richard Todd. Aerial war drama. Scientist believes World II can possibly be shortened by penetrating Ruhr Dam. 59 min. 6/15.


August


YOUR SERVICE—OUR RESPONSIBILITY

NEW JERSEY MESSENGER SERVICE

Member National Film Carriers

Office: 225 N. 13th Street
Philadelphia, PA 19107
LCOs: 823-8022
New Terminal: 2139 West Washington Street
Philadelphia 21, Pa. PO/pei S-9400

DEFENDABLE SERVICE!
HIGHWAY EXPRESS, INC.

Member National Film Carriers

Philadelphia, Pa.: LC0S 4-3450
Washington, D.C.: 7-7200
Yes, exhibitors all over the country who exploit the selling potentialities of their screens are reaping profits from this gilt-edged advertising medium!

Get in step today by contacting your local N.S.S. office and learn about the many profitable promotions, the money-making ideas, the new techniques for selling your special events and holidays, putting over merchant tie-ups and many other ideas that alert exhibitors have been turning into extra dollars with the help of trailers!

NATIONAL Screen SERVICE
PRICE BABY OF THE INDUSTRY
McDonald-Master Propagandist

Installment 2

DOLLARS — Not Culture — TOLL-TV AIM!

Exclusive Film BULLETIN Feature

FUTURE PROXY FIGHTS
Read FINANCIAL BULLETIN
CLARK GABLE to star in “THE LAST MAN IN WAGON MOUNT”

A ROARING WESTERN ACTION-SPECTACLE...WITH A TWIST! TAILOR-MADE FOR HE-MAN GABLE!

IN COLOR • IN WIDESCREEN • A RUSSELL-FIELD CORPORATION PRODUCTION
Rays of Sunshine

It is highly encouraging to see the improvement in the intra-industry atmosphere these days. Unless that ray of sunshine deceives us, there appears to be a break in the ominous clouds that hung over distributor-exhibitor relations since the breakdown of the proposed meetings between the joint Allied-TOA Committee and the film company presidents. The statements issued in recent weeks by several top distribution executives in the wake of sessions with the Joint Committee of the two national exhibitor organizations, provide substantial evidence that headway is being made.

Mr. Abe Montague’s concordant reactions set a proper pattern for clearing the air of emotional tactics and served notice that a rapprochement can be accomplished in sound, factual discussion. Especially gratifying was the enlarged scope of the field in which both sides stated they were in accord.

Mr. Montague’s expressions, on Columbia’s behalf, of “complete agreement” on such important topics as national sales policies, continuity of product, equitable flat rentals for small theatres, and the development of new personalities; his eagerness to meet the exhibitors’ thinking on the print problem and the gratification he voiced with regard to “the forthright approach and sincerity each one of the men brought to our meeting”—all these are in the best tradition of industrial statesmanship, and surely a far cry from the take-it-or-leave-it attitude which has continually crippled exhibitor-distributor negotiations in the past.

We believe it is significant that despite Mr. Montague’s refusal to participate in arbitration of film rentals—the sole stated point on which he took issue with the Committee—

the joint statement by Allied’s Rube Shor and TOA’s E. D. Martin held forth hope that “this all-out effort by exhibition to seek solutions will ultimately bring about peace and harmony to our industry.” Considering the fact that the Committee statement was issued after the meeting with Columbia, there is certainly every indication that the film rental arbitration stumbling block to a harmonious resolution of the differences may soon be swept away.

Paramount’s George Weltner also expressed consideration, promising to take under “extremely friendly advisement” the Committee’s presentation. He begged off specific comment until his return from a business trip abroad in July, but pledged his efforts toward “exploring possible solutions in the same earnest and sincere manner in which they were presented.”

There is no question but that everyone concerned is straining eagerly toward a solution of trade problems within the framework of the industry. The exhibitor representatives are bending backwards to give the film companies every opportunity to work with them towards a harmonious status. If the same honest hand of friendship proffered by Mr. Montague is extended by the other distributors, harmony based on equity may at last be reality for our industry. And movie business will come of age.

Metro’s Wise Move Into TV

Metro-Goldwyn-Mayer’s move into the television field, exhibitors will be happy to note, was made as a sound, prudent step toward exploiting TV’s strong potential for furthering movie-going.

The theatre is first and foremost in president Nicholas M. Schenck’s announcement of the deal with the American Broadcasting Company for a weekly half-hour show next fall: “Here at M-G-M we have made a study of television and have in mind the point-of-view of motion picture exhibitors.” While the program will serve up popular entertainment, its fundamental purpose, in Mr. Schenck’s words, will be to “serve the mutual interests of our customers and ourselves.”

We extend congratulations to Mr. Schenck and M-G-M for their wisdom in keeping exhibition’s interests paramount. The nation’s theatremen, we are sure, will be grateful.

Local Autonomy

The renewed plea for local autonomy in film selling, made by Jack Kirsch, comes at a timely moment. While it has been echoed by other exhibitor leaders from time to time, the spotlight placed on it by the Illinois Allied head emphasizes its importance in the current discussions of grievances between exhibitors and distributors.

As Mr. Kirsch points out, granting wider power to local branch managers to make decisions on deals would undoubtedly be conducive to smoother exhibitor-distributor relations. The man in charge of the local office enjoys a familiarity with his own situations that certainly places him in the best position to

(Continued on Page 6)
A RARE OPPORTUNITY!

When a picture of the rare calibre of "INTERRUPTED MELODY" is preceded by enthusiastic penetration, it is indeed a rich opportunity for live-wire showmanship. Here is just part of the acclaim:

"Best Picture"—(LIFE, REDBOOK, COSMOPOLITAN) • Nationwide TV presentation on "THIS IS YOUR LIFE" • Nationally syndicated columnists: "One of the screen's great movies"—Louella Parsous • "A wonderful love story"—Hedda Hopper • "A great motion picture"—Sheilah Graham • Advertised and promoted in a giant M-G-M campaign.

Until you see this enthralling picture for yourself you cannot know the entertainment thrill that awaits your patrons.

With "Blackboard Jungle" continuing its meteoric box-office career, with "Love Me Or Leave Me" packing theatres everywhere, M-G-M is indeed happy to add another outstanding entertainment to the screens of America.

M-G-M Presents In CinemaScope • "INTERRUPTED MELODY" starring GLENN FORD, ELEANOR PARKER • With Roger Moore, Cecil Kellaway • Written by William Ludwig and Sonya Levien • Based On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cummings

Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound

Have you mailed your Audience Awards Nominations?
How Easy Rest the Crowns? Corporate rebels is by no means Hollywood's personal cross. Stockholder insurrections are known to rage over the whole frontier of big business, and will on occasion rear its ugly head within the most solid and sacrosant of institutions: Montgomery Ward, for instance. Nonetheless, it is difficult to imagine an industry of comparable size in which the threat and reality of control fights so frequently occur as in the movie business.

The reason for this is rooted in factors recent and historic. Hollywood has existed over the years as one of the most speculative undertakings on the economic scene—ranks mainly to the enormous uncertainties of boxoffice. Because it manufactures a commodity far more subject to whim, emotion and fancy than to basic need, the sale of it commodity is fraught with abnormal risk-taking and intemperate imponderables. Heightening management tension is the peculiarity of its manufacturing system whereby each picture represents a brand new production and sales venture, a problem not encountered by makers of fixed, undarized products. It is truer in movies than elsewhere at yesterday's success means absolutely nothing today. Within such an unstable climate, stockholder dissatisfaction is therefore natural, challenge of management inviting, and where administrations appear weak or uncertain, battles for control are inevitable.

In recent times the spectre of corporate dog-fights have been given added impetus by virtue of the severe attendance depression. Since 1952, attempts have been made to upset the management of three film companies, while in fourth the company head beat stockholders to the punch by getting rid of them before they could do the same unto him. This, out of a total of only 10 major studios, and at last three of these are almost closed corporations owning heavy family or management ownership of stock. Actually, then, there are but six or seven companies that are vulnerable to realistic attack. In what other industry do disaffected run so rampant?

With this background in mind let us take a look ahead and consider the peace with which Hollywood's corporate princes may expect to wear their crowns. At this very moment there is a prevalent rumor abroad that Louis Wolfson, acknowledged king of present-day proxy belliggers, is eying one company as the next trophy to add to his string of captured corporations. If and when a control conflict erupts (Financial Bulletin has learned that the Wolfson rumor is definitely one of substance), how well will management fare?

Much will depend on Mr. Wolfson's tactics. It is possible that Mr. Wolfson may wrest control without a struggle by means of a deal with present management, together with a concerted campaign of open buying of the company stock. In this case it becomes a straight business transaction. However it is more likely that management will resist. In this case, the issue will narrow to Mr. Wolfson's resources and talents vs. the record and standing of the company plus the influence of its governing officials.

In an open proxy contest, incumbent management can take aid and comfort from a number of recommendations recently laid down by the Security and Exchange Commission relating to such battles. These suggestions deal mainly with "full disclosure" requirements respecting the identity and interests of groups, persons and their backers seeking to oust administrations in proxy battles. New York's Senator Lehman stated that the new proposals do not go far enough and should treat abuses by "controlled corporations," such as Louis Wolfson's Devoe & Raynolds, a paint company whose funds Mr. Wolfson used to buy stock in Montgomery Ward. It represents a tactic likely to be employed if a film company struggle develops.

Among the new proxy fight rules likely to help management: (1) Broadening of the term "associate" to include any person who solicits or finances solicitation of proxies, lends his name to such activities, or joins in any arrangement with a person to buy, hold or make a profit, or prevent a loss in connection with a proxy contest. (2) Require opposition groups to submit to the S.E.C. a statement by each member and associate concerning his stock ownership, how stock acquisition was financed, his corporate connections and "criminal record," if any, over the past 10 years. (3) Restrictions on the type of literature used in proxy contests. (4) Where charges and accusations are made dealing with improper or illegal acts, factual data supporting the assertions must be filed with the S.E.C. (5) Require disclosure of costs and methods of solicitation of proxies and the name of all firms and employees retained or used to assist in solicitation. (6) Require specific disclosures in proxy literature as to identity, interest, ownership of stock and other pertinent data dealing with the solicitor or solicitors.

In the final analysis, the chances of a successful defense by management will depend most upon present and near-future business conditions together with an honest appraisal of the company's earning potential. Sensible stockholders will prove reluctant to upset an apple-cart laden with ripe dollar profits, no matter how ambitious the anti-management group or eloquent their words. This proved out two years ago in the Charlie Green-Skouras battle when skidding profits failed to unseat management because of general shareholder confidence and the glittering profit prospects foreseen in then untested CinemaScope. Thus it is well for management to plan far ahead, to fashion some kind of reserve for the future on which to hang its case.
Viewpoints

(Continued from Page 3)

rule on deals, allocations, adjustments and the other immediate day-to-day problems that must be settled between distributor and customers. And unhhammered by rigid home office controls, he can function faster and more effectively, while gaining his company inestimable good will by giving proper recognition to local economic conditions and adjusting his bargaining to them. The frustration in both buyer and seller inherent in the struggling “sorry, but that’s what they want, my hands are tied” formula is a constant thorn in the hide of good relations.

In first-runs, the film companies can argue with justice that there is too much at stake for the local branch head to make the absolute decision, one which may affect the terms not only for subsequent runs in the area, but may have repercussions nationally. But local autonomy for subsequent-run accounts seems a sound business policy for every distributor to adopt. It is here that it would have its most telling benefits. Central pricing control for those theatres is neither feasible nor desirable, and it is a source of constant friction that disturbs exhibitor-distributor relations. Too frequently, some remote contract executive in New York throws sand into the works. The man on the spot has his finger on the pulse of the theatres in his territory, and his ability to effectuate his judgment with prompt action can go a long way toward keeping the industry machinery well oiled.

In the words of Mr. Kirsch, “Each film company has a great monetary investment in its branch managers, but do not back up this investment with the kind of authority they should have if they are to meet up to their actual and real responsibilities. Granting local autonomy would place the branch manager in a position of greater trust and responsibility. If he isn’t worthy of this authority, then he isn’t worthy of the position he holds.”

No man ever did his best job with his hands tied.

To the Editor:

A big bouquet and my personal thanks for publishing Leonard Coulter’s article on Eugene F. McDonald, Jr. entitled “Master Propagandist.” It is an able portrait of an extraordinary man and I wish that it might have wide circulation as it explains better than anything else I have read what is behind this Toll-TV struggle; Great expectations and wind.

It has been my good fortune to attend most sessions of the Joint Committee on Toll-TV and to observe the Committee’s work at close range. I cannot agree that it was lucky for McDonald that “active opposition . . . until recently was spearheaded by motion picture exhibitors.” Certainly the exhibitors were vulnerable, but Old McDonald’s bad luck dates from the formation of that committee.

Certainly the networks are carrying the ball handsomely, and they are not without a stake in the game, but the first organized opposition was offered by the exhibitors. The Joint Committee was the Paul Revere that aroused a great many people and groups who had swallowed the line that Toll-TV is inevitable.

Someday I hope the exhibitors will recognize the great debt they owe to Trueman Rembusch and his associates, not only for their own efforts, but for welding together the magnificent team of Cohn, Smythe and Hogan.

ABRAM F. MYERS
Allied States Association of Motion Picture Exhibitors

I have read with great interest the articles about high priced films—all of them are excellent—especially Mr. O’Donnell’s and Mr. Cole’s. I have been in the movie business since 1913—never anything else —and I can’t see too much difference in conditions now—and way back 40 years ago. It all boils down to one word—NO (but you must have enough fortitude to stick to it).

The exhibitor has only himself to blame—even if he has competition—if he gets stuck with 50 to 70 per cent deals.

Mr. Sudekum used to tell me—“Let the film people break your competitor.” Another one of his sayings was: “It’s not what your competitor does to you—it’s what you do to yourself that breaks you.”

I have no sympathy whatever for the damn fool who pays more than he knows a film is worth. He deserves to go broke.

COWAN OLDHAM
Cumberland Amusement Co.
McMinnville, Tenn.

On the Air

Sullivan & “Roberts”

While Ed Sullivan’s “Toast of the Town” devoted its full time, a few months back, to the achievements of a major film studio in its tribute to Columbia Pictures, its salute to a single “property” was something rather special in network programming. The Sullivan show of June 19th was concerned with nothing else but “Mr. Roberts”—as stage hit and as film. And it was indeed a promotional coup for Warner Bros. to have their new hit previewed in such a grand manner. Jack Gould, TV critic of the N. Y. Times, commented on the program with what seemed like a mixture of indignation and awe: “Give Hollywood a little longer and it will be turning television into a coast-to-coast trailer. Last night, the Warner bros. hit the jackpot . . . with a sixty-minute advertisement.”

But the trick, of course, was to make the “advertisement” into first-rate TV entertainment, and this was done rather neatly. The three top stars of the film were on hand—Fonda, Cagney and Lemmon—in addition to two luminaries of the Broadway stage—David Wayne (who played Ensign Pulver in the original) and the “scotch-ch-asking” scene from the film was clipped, to the obvious delight of the studio audience, while the climactic scene between Roberts and the Captain was acted live on the stage. Fonda was his usual impressive self in this sequence, but Cagney seemed to have a case of theitters. In between the “Roberts” re-creations, producer Leland Hayward and director Mervyn LeRoy were brought on to the stage, and the whole show wound up with Sullivan, himself, receiving the “order of the plam-tree,” a classic moment in “Roberts”. The award was particularly fitting from the movie industry point of view. His repeated championing of the film cause, and his remarks about the superiority of the film medium in projecting this story deserved our industry’s gratitude.

The Warner Bros. film is so good that it may not need this “salute,” in publicity terms. But the show will, more than likely, result in added revenue for it. An academy award is generally thought to bring the winning film an added million dollars; with a probable TV audience of 20-30 million watching this show, one might put the “gravy” figure for “Roberts” in this neighborhood. But most significantly, if any further proof of the way Hollywood can use TV for its own purposes (and still provide satisfactory entertainment) were needed, “Mr. Roberts” certainly supplied it.

—Dick Bretstein

Page 6 Film BULLETIN June 27, 1955
the sweet 16

from 20th FOR THE NEXT SIX MONTHS!

please turn...
From coast to coast
the nation's happiness hit!

A Man Called Peter
COLOR by DE LUXE
CINEMASCOPE®

starring RICHARD TODD • JEAN PETERS
Produced by SAMUEL G. ENGEL • HENRY KOSTER • ELEANORE GRIFFIN
Directed by 
Screen Play by From the book by CATHERINE MARSHALL

“Suspenseful! Convincing!”
—Showmen's Trade Review

Angela

starring DENNIS O'KEEFE • MARA LANE
co-starring ROSSANO BRAZZI

Produced by STEVEN PALLOS Directed by DENNIS O'KEEFE
Screen play by JONATHAN RIX and EDOARDO ANTON
A Patria Pictures Corporation Presentation

20th deliver
"The best thing of its kind
Hollywood has offered in 1955!"
—Time Magazine

**VIOLENT SATURDAY**
COLOR by DE LUXE

**CINEMASCOPE**
starring VICTOR MATURE • RICHARD EGAN
STEPHEN MCNALLY
ERNEST ("Marty") BORGnine

Produced by BUDDY ADLER • RICHARD FLEISCHER • SYDNEY BOEHM
Directed by
Screen Play by

**SOMETHING’S Gotta GIVE**
Musical!

**BUDDY LONG LEGS**
COLOR by DE LUXE

**CINEMASCOPE**
starring ASTAIRE • LESLIE CARON

co-starring MCMORE • THELMA RITTER • FRED CLARK

with RAY ANTHONY and his Orchestra

MUEL G. ENGEL Directed JEAN NEGULESCO

by PHOEBE and HENRY EPHRON

Product when you need it most!
The top best-seller filmed on the hot-spot in Hong Kong!

**CLARK GABLE**
**SUSAN HAYWORTH**

**SOLDIER of FORTUNE**
From the Novel by Ernest K. Gann

COLOR by DELUXE
doing starring
MICHAEL RENNE • GENE BARRY
with ALEX D'ARCY • TOM TULLY
ANNA STEN • RUSSELL COLLINS
Produced by BUDDY ADLER
Directed by EDWARD DMYTRYK
Screen Play by ERNEST K. GANN

The picture that shocked a nation!

**OLIVIA de HAVILLAND • ROLAND**

**THAT LADY**
Print by TECHNICOLOR

COLOR by DELUXE
also starring
MICHAEL RENNE • GENE BARRY
with ALEX D'ARCY • TOM TULLY
ANNA STEN • RUSSELL COLLINS
Produced by BUDDY ADLER
Directed by EDWARD DMYTRYK
Screen Play by ERNEST K. GANN

From 20th—the company that does business
The picture that wowed 'em at the Normandie, New York's House of Hits!

"The Adventures of Sadie"

A Desert Island Comedy in Color starring

KENNETH MORE • JOAN COLLINS
Comedy hit of "Genevieve" and "Doctor in the House"!
Keep your eye on this great new star!

GEORGE COLE • ROBERTSON HARE
Guest Star HERMIONE GINGOLD
Adapted for the Screen and Directed by NOEL LANGLEY
A LANGLEY-MINTER PRODUCTION

Keep your eye on SHEREE NORTH!
WOW!

From the Producer of "Marry a Millionaire"!

SHEREE ROBERT LE • NORTH • CUMMINGS
CHARLES TOMMY COBURN • NOONAN

"W to Be Very, Very Popular"
COLOR by DELUXE

CINEMASCOPE
Produced, Directed and Screen Play by NUNNALLY JOHNSON

way you like to do business!
The 3 year Broadway sensation is now on the screen!

CHARLES K. FELDMAN
Group Productions presents

the seven year itch
COLOR by DE LUXE
CInemaScope
Directed by BILLY WILDER starring
Marilyn Monroe • Tom Ewell
Screen Play by BILLY WILDER and GEORGE AXELROD
Based upon an original Play "The Seven Year Itch" by George Axelrod
As presented on the Stage by Courtney Burr and Elliott Nugent

When the American MPCI used a Kimono Girl to crack down on the Tokyo underworld!

house of bamboo
COLOR by DE LUXE
CInemaScope
starring
ROBERT RYAN • ROBERT STACK
SHIRLEY YAMAGUCHI
CAMERON MITCHELL
Produced by BUDDY ADLER • Written by HARRY KLEINER
Directed and Additional Dialogue by SAMUEL FULLER

From 20th – the company that gives you the best!
Sensation at the long-run Astor, N. Y.!

EDWARD L. ALPERSON presents

THE Magnificent Matador
COLOR by PATHE
CINeMARcOPE

starring
MAUREEN O’HARA • ANTHONY QUINN

Directed by BUDD BOETTICHER
Story by BUDD BOETTICHER
Screen play by CHARLES LANG
Co-producer CARROLL CASE

The daring best seller becomes 1955’s most challenging drama!

HUMPHREY BOGART
GENE TIERNEY
in THE LEFT HAND OF GOD

COLOR by DE LUXE
CINeMARcOPE

also starring LEE J. COBB

Produced by BUDDY ADLER • EDWARD DMYTRYK
Directed by EDWARD DMYTRYK
Screen Play by ALFRED HAYES

the longest playing time...all the time!
The best-selling love story of the year with the cast of the

WILLIAM HOLDEN • JENNIFER

in

Love is a Ma Splendore Thing

COLOR by DE LUXE

CINemaScop

Produced by Directed by Screen
BUDDY ADLER • HENRY KING • JOHN

She was the Virgin Queen of a lusty Age!
He was the greatest adventurer of any age!

BETTE • RICHARD • JOAN

DAVIS • TODD • COLLINS

The Virgin Queen
COLOR by DE LUXE

CINemaScopE

co-starring JAY ROBINSON
HERBERT MARSHALL • DAN O'HERLIHY

Produced by Directed by
CHARLES BRACKETT • HENRY KOSTER
Written by
HARRY BROWN and MINDRET LORD

From 20th
Exploitation natural!
“A sleeper!”—M. P. Daily

PANORAMIC PRODUCTIONS presents

A LIFE IN THE BALANCE

starring RICARDO MONTALBAN
co-starring Anne Bancroft - Lee Marvin
Produced by LEONARD GOLDSTEIN - HARRY HORNIER
Directed by ROBERT PRESNELL, Jr. and LEO TOWNSEND

CLARK GABLE
JANE RUSSELL
ROBERT RYAN
IN
THE TALL MEN
co-starring Cameron Mitchell
COLOR by DE LUXE
CINEMASCOPE
Produced by M. A. BACHER and WILLIAM B. HAWKS
Directed by RAOUl WALSH
Screenplay by DYNEY BOEHM and FRANK NUGENT

company that backs you all the time!
... and the next sweet 16 coming up!

selected from the most imposing roster of best-selling properties ever assembled by any single company!

FLASH! ... and here are 6 just purchased to start still another Sweet 16!

"ISLAND IN THE SUN" • "DO RE MI"
"THE REVOLT OF MAMIE STOVER" • "SOLO"
"BOY ON A DOLPHIN" • "YOUR DAUGHTER IRIS"
McDonald—Master Propagandist

DOLLARS—Not Culture

By LEONARD COULTER
Installment 2

In the opening rounds of his bid to establish himself as the Mr. Big of subscription television, Commander Eugene F. McDonald, Jr., found himself opposed only by a group of motion picture exhibitors. This gave him a prime opportunity to attack them as being interested only in protecting their own investments, whereas he professed to be concerned with the public welfare!

As was revealed in the prior installment (June 13 Film BULLETIN), the “master propagandist” of Toll-TV is a redoubtable, shrewd and flexible foe. When other parties—including the major television networks and certain labor unions—having realized the dangers inherent in pay-to-see television voiced their opposition, the commander of Zenith simply shifted his stance and started to throw haymakers from another direction. Watch how he operates.

General David Sarnoff, board chairman of RCA and NBC, filed a statement with the FCC that Toll-TV would demolish the American system of free broadcasting. Said Sarnoff: “The pay-TV promoters’ philosophy of cash-on-the-barrelhead television is not in the public interest. Their standard of public interest is ‘No Fee—No See’!”

How did Commander McDonald react to this formidable opposition? Did he argue the case of pay-to-see TV on merit? No. He turned his propaganda machine loose to smear Sarnoff with the charge that his hostility to the pay-to-see system was inspired by RCA’s failure to buy out Zenith’s Phoenevision patents. When Sarnoff promptly denied the allegation as “utterly false and untrue”, McDonald hit a new low in his propaganda tactics. In a wire to Film BULLETIN on June 9, he declared that Sarnoff had improperly claimed credit for RCA having invented magnetic tape video recording and atomic batteries. Then, in his fury against General Sarnoff, who needs no defense here as an outstanding American, McDonald delivered this

(Continued on Page 18)
TOLL-TV'S PROPAGANDIST

(Continued from Page 17)

contemptible slur: "It is an old Russian (sic) custom to claim credit for the work of others."

Perhaps a psychiatrist could explain the violence of Commander McDonald's reactions to General Sarnoff. Perhaps introspection on a doctor's couch by the boss of Zenith Radio Corporation might reveal the basis for his antipathy to the very successful head of RCA, one of the fathers of the present free television system. Perhaps the real reason why McDonald hungers so to put his cash register on the airwaves is made manifest in this revelation by Sarnoff:

"From the very first, Mr. McDonald opposed the introduction of black-and-white television and took the position that free television was economically unsound and could never succeed. In fact, in 1937, he called free television, as a new service to the American people, 'a pig in a poke!'."

Whatever a psychiatrist might say about McDonald's subconscious motivations, the fact is that he is plunging hell-bent for realization of his dream of making television repay him dearly for those years when he stood aside and watched free TV develop into a big, big business. But, today, he can no longer fire his barbs only at theatremen. The opposition against Toll-TV has grown steadily. The public, as it became aware of the true meaning of the system in recent weeks, poured a heavy volume of "nos" into the mailbox of the FCC. And Commander McDonald knows that the big question which needs to be answered is whether Toll-TV, in the hands of the Zenith Radio Corporation—or any other commercial concern which aims to use it for financial gain—would be in the interests of the American people.

Impractical, Says Sarnoff

General Sarnoff has some definite views. He has said:

"I sincerely believe Pay-to-see TV will prove a snare and a delusion. I have no faith personally in the practicability of the establishment of that kind of service on a national basis."

And: "The free television system which we are defending has given the American people the best television service in the world. It has provided millions of American families with a wealth of entertainment, information, religious and cultural programs without charge . . .

"It would be tragic for the Government to authorize pay-television to cripple the great democratic medium of television for the free dissemination of ideas, education and entertainment to all the people of America."

Now, of course, it must be recognized that General Sarnoff himself represents a vested interest. He views Eugene McDonald as a potential competitor, but objective analysis of the available facts yields plenty to substantiate his opinions. Most important, perhaps, from a national standpoint, is that Commander McDonald is attempting to change the structure of broadcasting in the United States because of a profit motive. He and his cohorts would be the main financial beneficiaries. They have taken intricate precautions to ensure that. The evidence comes direct from Zenith itself. In a speech before the New York Society of Security Analysts on April 19 last year, Dr. Millard C. Faught, Economic Consultant to the company, said:

"Once you have both video and audio adequately scrambled, then your system must be able to distribute the coded signal in a strictly controlled way, so that non-paying customers cannot peek under your tent; nor can bootleggers devise ways of selling bargain gimmicks to break your code. It is also essential that customers not be able to trade code information among themselves . . .

"As for scrambling up the signal—the Zenith systems can make an unholy mess of it. What is more, they can change the nature of the mess on an instant's notice—and, indeed, that is just what happens. Phonevision is not only coded, but its code is coded, and the whole business is what you might call 'randomized'. In the language of a cryptographer, Phonevision has about 5000 different electronic symbols for any given letter of the alphabet. Altogether

(Continued on Page 32)
A. MONTAGUE & GEORGE WELTNER, Columbia sales v.p. and Paramount worldwide sales chief, respectively, made the headlines as a result of meetings with the joint TOA-Allied committee on trade practices. After the meeting Montague said: "On certain topics, such as national sales policies, continuity of product, the selling to small theatres on an equitable flat rental basis ... I was in complete agreement with the committee. I was able to assure then that Columbia Pictures would lend every possible effort to further these policies in complete cooperation with their respective groups." Montague said he would not participate in arbitration of film rentals and urged Allied to reconsider its position. Weltner announced that he would take under "extremely friendly advisement" the committee's presentation of exhibition's problems, "particularly theatres grossing $1,000 or less per week. When pressed for specific policy changes, Weltner said possible solutions will have to await his return from Europe in July. The committee also met with Loew's and RKO, without results being announced at press time. Similar confabs are being sought with Warners and U-J within the next week.

NICHOLAS M. SCHENCK announced that MGM has signed with the American Broadcasting Company for the presentation of a weekly half-hour TV program, entitled "The MGM Parade," to begin in the fall. The Loew's president stated that, "Here at MGM we have made a study of television and have in mind the point-of-view of motion picture exhibitors. We are now evolving a type of program which will be good popular entertainment and will serve the mutual interests of our customers and ourselves." Schenck said that a portion of the program will be devoted to the promotion of the studio's product which will be played "exclusively" in theatres. In welcoming Metro's TV bow, AB-PT president Leonard H. Goldenson commented: "By devoting a portion of each program to exciting behind-the-scenes stories on forthcoming MGM pictures, the public's interest will be stimulated to see these pictures in theatres."

L. DOUGLAS NETTER, JR., becomes vice president of Todd-AO, theatre equipment division on July 1, resigning as sales manager of Altec Service Corp. Announcement was made by Todd-AO president Henry S. Woodbridge.

[More NEWS on Page 20]
THEY MADE THE NEWS

(Continued from Page 19)

JACK KIRSCH, backed up by the Allied Theatres of Illinois board, proposed that distribution grant "broad and complete local autonomy" to branch managers in dealing with threathen. Saying that this policy would help eliminate exhibition-distribution tensions, the Allied of Illinois president commented: "The branch manager, being more familiar with the accounts he deals with than the home office sales departments, is in better position to determine the kind of film terms to be asked of his local customers . . . It is my opinion that each film company has a great monetary investment in its branch managers, but does not back up this investment commensurate with the kind of authority which they should have if they are to meet up to their actual and real responsibilities."

ALFRED W. SCHWALBERG, has formed Artists-Producers Associates, Inc., a company which will act as producers representative for selected independent features. First two productions to be handled by the former president of Paramount Distribution Corp. are Lopert's "Summertime" and Gregory-Laughton's "Night of the Hunter", both being released through United Artists.

THE BALABAN BROTHERS found themselves at opposite poles of the Toll-TV controversy. John Balaban, president of the Balaban & Katz circuit, disagreed with brother Barney, Paramount Pictures president, who had declared that some form of Slot-TV was "inevitable." Said the B & K chief: "I feel subscription television is not in the public interest. It will force the public to pay for many of the programs they are now getting free." The Paramount president had told the stockholders recently: "There can no longer be any doubt that sponsor dollars alone cannot widen the horizons of television . . . Only pay television can fill the void . . . and give the public the kind of quality entertainment and cultural attractions that the medium can provide."

Incidentally...

TOA has whipped together a special package of public domain music which will provide its membership with intermission recordings free of royalty and performance payments. Package consists of 10 records (20 selections), which will save theatremen many dollars in ASCAP or BMI fees. * * *

W. C. GEHRING & HARRY G. BAL-LANCE, 20th-Fox executive assistant sales manager southern division sales chief, respectively, announced a realignment and promotions in the southern territory. Eight southern branches, including the new Houston office, will be divided into two sections, southeast and southwest, with four offices in each district. Assistant S-Div-Mgr PAUL S. WILSON will head the new S-E division with headquarters in Atlanta, with Charlotte, Jacksonville and New Orleans also under his jurisdiction. MARK M. SHER-IDAN, JR., becomes chief of the S-W division, moving up from Dallas branch manager. Headquartering in Dallas, he will also supervise Houston, Oklahoma City and Memphis. HENRY F. HARRELL, present assistant to Balance, will head the Houston branch. WILLIAM B. WILLIAMS becomes Dallas mgr.

MONROE R. GOODMAN has left Paramount to become a v.p. in A. W. SCHWALBERG'S Artists-Producers Associates, Inc. . . JOHN HORTON, U-I Washington, D. C. rep., moves to the coast (July 25) as a production aide to studio chief EDWARD MUHL and exec mgr. JAMES PRATT . . . MARTIN S. DAVIS gets Allied Artist's new post of eastern ad-nub mgr. . . . JOHN C. FLINN, national ad-pub director. Davis held the same post for Samuel Goldwyn Productions . . . M. A. SILVER, Stanley Warner Pittsburgh zone chief announced four promotions in his bailiwick. Ad director HENRY BURGER becomes district mgr. for the 16 city houses: PHIL KATZ moves into the ad-pub chief slot; JULES CURLEY will assist Katz, and BYRON F. MORRIS takes over S W houses in Washington, Ambridge and Donora . . . RICHARD COLBERT becomes Universal's branch mgr. in Portland, Ore., succeeding ERNEST J. PIRO, resigned . . . CARL H. WINT- TON joins Columbia as publicity mgr. under HORTENSE SHORE, it was announced by ad-pub-exploitation director HOWARD R. LESEUR . . . PAUL QUINN has been elected assistant secy. of RKO Radio Pictures, Inc.

DARRYL F. ZANUCK is back in Hollywood after attending the sales meeting and a quick trip to London to check on 20th-Fox's CinemaScope pictures produced in England . . . UA distribution v.p. WILLIAM J. HEINEMAN returned to the home office following a two-month tour of all major company exchanges in Europe . . . JACK COHN is in Europe for a series of Columbia International conventions. The executive v.p. is expected to be abroad for several weeks . . . HARRY M. KALMINE, v.p. and general mgr. of Stanley Warner's being returned from a month's survey of Cinerama operations in Europe.

SAM ROSEN announced that more than 1043 theatres have signed Will Rogers Memorial Hospital drive pledges in the one-day audity collections campaign to be held during the week of August 15. Rosen, pinch-hitting for S. H. Fabian, who is ill, said that some theatres plan to extend collections for more than the one day designated.
Destined to be the most talked about Motion Picture of the Year!

José Ferrer · June Allyson

The Shrike

Every shocking emotion of the Great Pulitzer Prize play!

With Joy Page · Kendall Clark · Isabel Bonner

Directed by José Ferrer · Screenplay by Ketti Frings · Based on the play by Joseph Kramm · Produced by Aaron Rosenberg
GREAT TALENT MAKES GREAT PICTURE

Hollywood goes to New York, locale of the classic Ben Hecht story, for scenes of "Miracle in the Rain." At left Jane Wyman and Van Johnson enact roles of lovers at sailboat lagoon in famed Central Park. And New York comes to Hollywood in shapely person of Barbara Nichols, Manhattan showgirl, who is shown here rehearsing dance she does in picture as an innocent stripteaser.

As Jack Webb beams approval, Orchestra Leader Ray Anthony launches first band recording of title song of "Pete Kelly's Blues." Picture, introducing three new songs and a dozen favorite tunes of the 1920's, is Webb's first with music, a sweetheart and CinemaScope. (WarnerColor.)

Gary Cooper stands inspection for Director Otto Preminger and Producer Milton Sperling in World War I uniform he'll wear as aviation hero in production "The Court-Martial of Billy Mitchell." Shooting starts next week in Washington, D.C. In another World War I uniform, "Sergeant York," Cooper won the Academy Award. (In Cinemascope and WarnerColor.)

Elizabeth Taylor and Rock Hudson in early love scene for George Stevens' production of Edna Ferber's great novel, "Giant." Stately Virginia manor house near Charlottesville provides background for romantic mood. Locationing "Giant" company then moved from Virginia to Marfa, Texas, for ranch sequences. (In WarnerColor.)

WE'RE DOING THINGS HERE AT WARNER BROS.
What About Movie Advertising?

AD EXECUTIVES IN REBUTTAL

MAX E. YOUNGSTEIN
Vice-President, United Artists

I have read Bob Wilby's statement in the May 30th issue on movie advertising. As a person who has worked in many industries outside of the motion picture industry, I will state that in my opinion, motion picture advertising, publicity and exploitation is equal to, or better than the advertising, publicity and exploitation of any other industry.

That does not mean that the men who are the responsibility for the effectiveness of motion picture advertising have even been satisfied with it. They are constantly changing it, in matters of approach, technique, etc. It is the people who do not have the responsibility of selling tickets who glibly stand off to the kibitzer's position and make the non-littering generalities attacking our industry's promotional activities. No, I don't think we have to defend our position. The advertising, publicity and exploitation men in our industry contribute as much or more than any other group to its success. When the boys in television and radio want really top-notch manpower, they call me for men with motion picture experience. The same goes for people in some of the biggest agencies in the country.

Let's stop kidding ourselves. We have as good manpower as any other industry. We have to examine the factors other than the manpower, namely, the pictures themselves, the attitude of the producers, the home office executives, and very importantly, that of the exhibitors. Mr. Exhibitor ought to subject himself to some honest self-examination, not based on his conversation about selling pictures, but as to what he actually spends and does to sell a ticket.

YOUNGSTEIN

EDITOR'S NOTE

Movie advertising has been subjected to criticism from two sources recently. The May 16 issue of the BULLETIN reprinted an article by Hal Stebbins, prominent Los Angeles advertising man, in which motion picture advertising was described as "loaded to the gunwales with pat phrases" ... "full of bromides" ... "cut from the same dusty mould" ... etc., etc. In the May 30 issue we published a letter from Robert B. Wilby, president of the Wilby-Kincey theatre circuit, supporting Mr. Stebbins' findings: "Most of the theatre advertising has been O. K., which does not mean box office..."

Expressing our own viewpoint in the May 16 issue, we said: "Mr. Stebbins fails to do justice either to the many contributions made by the movie practitioners to the great art of selling by word and picture, or to the overwhelming demands of their particular field."

Now, starting on this page, several of the industry's leading advertising executives take up the cudgels to defend movie advertising.

PAUL N. LAZARUS, Jr.
Vice-President, Columbia Pictures

My first reaction to Hal Stebbins' deft dissection of motion picture advertising was to leap in anguished protest to my typewriter. However, the imperative need to work on some new (and non-Stebbins) campaigns kept me from doing so.

Then Mr. Bob Wilby entered the lists. While I frankly am unable to understand a considerable portion of his letter, the very weight of his presence makes it important for some practitioner of motion picture advertising to present the other side of the coin.

There is always the temptation, under attack, to go on the defensive. That is not my intention. Rather, in the hope of being offensive in at least some quarters, let me state unequivocally that the great bulk of our advertising does not need to be defended. Sure, there are occasional lapses from impeccable taste. Sure, there are a certain number of tried, true and trite campaigns. Sure, the "bouillabaisse" type of advertising exists.

But, by and large, motion picture advertising is ingenious, imaginative, aggressive merchandising created by as hard-working and talented a group of experts as there is in any industry. Proof of this lies in the continual use of our methods and manpower by retailers, distributors and manufacturers of "big business".

The fact that motion pictures are not a continuing product does not, despite Mr. Wilby, make films easier to sell. We have no logotype to establish, no brand-name to trade on. Each picture is the launching of a new product—and we have no more than a week in each locality to do it. This week, "The Man From Laramie," next week "East Lynne." Twenty, thirty, forty times a year, each of the motion picture advertising departments must face up to and solve this problem.

We're using the newspaper as a billboard and the ad as a poster, says Mr. Wilby. We don't trust the public to read anything, he complains. Does he realize that motion picture advertising, throughout the country and the world, appears on the same page as and in juxtaposition to its competition? Did he ever wonder, as I did, what the Chesterfield account executive would say if some newspaper ran his ad on the same page as a Lucky Strike ad? Over-enthusiastic? Brother, we've got about two seconds to catch and hold the reader's eye before it goes on to the ad placed by the theatre two blocks away—in the adjoining column.

I would like nothing better than to limit my advertising activity to the creation of the kind of ads Mr. Stebbins likes. I like them, too. I'm afraid, however, that I couldn't keep my employers—or Columbia's exhibitor-customers—happy very long. There are certain pictures which don't lend themselves to distinctive campaigns, which cry for the "bouillabaisse" ads. And Mr. Wilby's managers would scream like mad if they didn't get them.

In the SPG Journal, Mr. Stebbins selected two Columbia ads for high praise. Curiously, one was for a very successful picture, the other was not. The fact that the second

(Continued On Page 26)

LAZARUS
“Land of the Pharaohs”  
**Business Rating 3 3 3**

One of the best film spectacles. Lacks names, but loaded with exploitations. Very impressively photographed, well plotted, well acted. Grosses will be far above average.

This is a giant among film spectacles, one of the best from every point of view. Dealing with the construction of the great pyramid of Egypt, it is pictorially splendid, awesome in its bigness. Thousands of extras are employed in scenes in which the building is depicted, and the dramatic effect is altogether convincing, abetted no little by CinemaScope and WarnerColor, which give the spectacle immense scope and scenic grandeur. The script, written by famous novelist William Faulkner, Harry Kurnitz, and H. J. Bloom, is well-plotted and holds up all the way, although some of the dialogue and character portraits tending towards the routine. Audience interest will be held throughout. Howard Hawks’ direction is sure, performances are fine. All these plus credits will carry the film to uniformly good returns. Aggressive showmanship should overcome the absence of marquee names in the cast. Jack Hawkins, the great Pharaoh, dreams of having an immense edifice built to house his tomb. A captured architect is employed to lay out the construction plans. Fifteen years go by, with the colossal undertaking still uncompleted. The Pharaoh takes Joan Collins, princess of a neighboring province, for a “second wife,” and she begins to plot to appropriate his wealth. She has the pharaoh’s wife killed, and ultimately murders the ruler, too. As his burial takes place, high priest Alexis Minotis frees the architect and his son, Dewey Martin, and prepares to be buried with the pharaoh. Collins, not knowing the pyramid will be sealed, is entombed with her victim.

_Warner Bros., 104 minutes. Jack Hawkins, Joan Collins, Dewey Martin, Alexis Minotis. Produced and directed by Howard Hawks._

“Creature With the Atom Brain”  
**Business Rating 0 0 0**

Minor horror entry for action market. Shock yarn has exploitations. Fair dualler.

This terror-fantasy brings the old Frankenstein format up-to-date and should generate enough thrills to keep the less discriminating action fans interested. Obvious low-budgeter all the way, entertainment values are built on shock angle of revitalizing corpses with atomic rays, revenge killings, and frantic police efforts to track down mad scientist and vengeance-crazed gangster. Provides bally houses with ample material for effective exploitation campaigns. Exported for his underworld activities, Michael Granger secretly returns and plots to murder those responsible for his deportation. Meeting up with scientist Gregory Gay, who discovered a method for turning corpses into zombies with atomic rays, Granger uses these ambulant cadavers to prey on his victims. Detectives Richard Denning and Sol Lerner set out to solve murders. Lerner falls victim to the zombie treatment, but Denning closes in on Granger. The frantic gangster turns his ghoul loose on the city, but Denning eventually kills Granger in time to save the populace.


“Foxfire”  
**Business Rating 0 0 0**

Jane Russell-Jeff Chandler names will carry this to above-average grosses in early runs. Word-of-mouth will log it down in subs. Plot routinely handled.

This romantic melodrama starts out to be concerned with a serious problem—the marriage of a white girl to a half-breed Indian—but it is never clearly developed in Ketti Frings’ routine script. Fortunately, it has an appealing starring team in Jane Russell and Jeff Chandler, and these names will carry it through in many situations. Technicolor photography is very effective in its shots of an Arizona copper mine at night, with the glow of “foxfire” emanating from a deserted shaft. Dan Duryea steals acting honors from the two stars with a witty performance as a dipo doctor. The film comes to life when he is on the screen. The pace is steady, if not fast. Chandler’s rendition of the film’s title song is interesting, and a good exploitation gimmick. Socialite Russell, vacationing in Arizona meets Chandler, half-breed mining engineer. After a whirlwind courtship they get married, but Russell never feels close to Chandler. When he begins work on an abandoned mine, thinking it contains gold, they drift further apart. Russell turns to Duryea, the mine’s doctor, for companionship. Chandler does not know she is to have a baby until the night she has a miscarriage. Jane decides to leave him. In a mine explosion, a vein of gold is uncovered but Chandler is injured, and Jane, realizing that his coldness is the result of his Indian “bringer-up”), returns to him.

_Universal, 92 minutes. Jane Russell, Jeff Chandler, Dan Duryea, Marc Conroy. Produced by Aaron Rosenberg. Directed by Joseph Penna._

“You’re Never Too Young”  
**Business Rating 0 0 0**

One of the funnier Martin-Lewis comedies. Should draw good grosses wherever this team clicks.

Dean Martin and Jerry Lewis have one of their better comic frolicks in “You’re Never Too Young”. The show is carried by Lewis, who performs some tour de force routines with great versatility. Scenes in which he imitate Bogart, holds a pantomime phone conversation to Nino Foch’s voice, and eludes a criminal in a chase of classic proportions, are highlights. Martin is given much less to do in the development of the story and is not very effective, when he does appear. His delivery of the song-and-so music score by Arthur Schwartz and Sammy Cahn lacks zest, although one of the songs, “Sympatico”, may become a hit. Photography, in VistaVision and Technicolor, is bright. Credit director Norman Taurog with drawing the maxi mum of chuckles from the material. But it’s primarily Lewis’ sparkling contribution that will help this Para mount offering to solid grosses in all comedy situations. Lewis, a would-be Barker, inadvertently comes into possession of a stolen diamond, and dresses up as a young boy to escape his pursuer, Chief Raymond Burr. Complication arise when Diana Lynn, taken in by Lewis’ disguise, decides to “take care” of him. Lynn is Martin’s girl, and both are teachers in a girl’s school. When Lewis is introduce into the school environment, hilarity ensues.

_Paramount, 102 minutes. Dean Martin, Jerry Lewis, Diana Lynn, Nino Foch. Produced by Paul Jones. Directed by Norman Taurog._
"Not as a Stranger"

**Business Rating**: 3 3 3 3

A deceptive exploitation campaign, fame of the novel, strong cast will carry this to big grosses. Film fails to achieve expected neatness, but has plenty appeal.

This will be one of the top money films of the year. Noted Artists have given the adaptation of Morton Thompson's best-seller an enormous build-up exploitation-wise, and this is bound to pay off in big grosses. And Stanley Kramer's production is good enough to insure satisfied aesthetes and successful sub-runs. But this is not a great film, as it might have been, although an interesting and energetically stimulating one throughout. The script, by Edna and Edward Anhalt, is superior: terse, witty, affecting. It never falters, and shapes up as the most satisfying aspect of the production. The all-star cast employed performs admirably, with special praise due Olivia de Havilland, as the doctor's long-suffering wife, and Frank Sinatra, as his best friend. Robert Mitchum, playing the hero, Dr. Lucas Harsh, is effective in some scenes, but disappointing in more—although this is his best performance to date. Bowers as a director, Kramer has done an interesting, often exciting, job. He has given the medical scenes a ring of professional authenticity. The characteristic of his direction is the extraordinarily swift pace at which the story is played. Details are disposed in montage-like effects, scenes succeed each other with no visible transition. What is aimed is exciting, pointed narrative, but subtlety is lost. His photographic effects are first-rate, intensifying the narrative at every point. The story is concerned with the medical profession in general and with one doctor in particular. Mitchum, an ambitious, heartless medical student, is in financial straits. He marries nurse de Havilland largely to secure the money for his studies. His pride and idealism get him into trouble with fellow-student and friend Sinatra, and with his teachers, including down-to-earth Broderick Crawford. After internship, Mitchum takes up practice in a small town, under the eye of old and kindly doctor Charles Bickford. He works brilliantly, but his marriage becomes increasingly unsatisfactory, and he turns to Gloria Grahame, an attractive widow. Olivia finally tells him she is pregnant and he repents, but she says it is too late. When Bickford is struck with a heart attack, Mitchum operates, makes his first mistake, and the patient dies. Full of remorse, he goes to his wife, begging for her help, and she takes him back.

Columbia, 80 minutes, Kenneth Tobey, Faith Domergue, Produced by Charles H. Schneer. Directed by Robert Gordon.

"Summertime"

**Business Rating**: 3 3 3

Fine adult fare, superbly photographed and beautifully played. Will find solid support from mature moviegoers in urban, class situations. Calls for strong selling.

"Summertime" is one of the most touching and beautiful films to appear in quite a while, affecting, unforgettable. Adapted from the Brodway success "Time of the Cuckoo", by Arthur Laurents, the picture was filmed entirely in Venice, in Eastman Color, and its location photography of that city is nothing less than breathtaking—of award-winning quality. The canals, the piazza of San Marco, an evening's fireworks display, are the scenic highlights of a film in which photography is a superb dramatic asset. The screenplay by David Lean and H. E. Bates (Lean also directed) is lovely, and the picture's stars—Katharine Hepburn and Rossano Brazzi—acquit themselves admirably. Hepburn, as the American secretary who comes to Venice and discovers life, is, as usual, highly mannered, but gives a wonderful performance, poetic in its portrayal of the woman's fears and loneliness. Brazzi, who appeared in "Three Coins" and "Barefoot Contessa", is charming. The chief commercial problem facing the film is the question of its "morality". In a sense, it countenances adultery—and so it shapes up as a peculiarly urban attraction. Word-of-mouth appreciation of its beauty should make it solid b.o. in class situations. This is film fare specifically intended for "adult" audiences, and it should find strong reception in that quarter. Story has middle-aged Hepburn going to Venice for a summer vacation. Lonely—responsive to life but afraid to live—she meets shop-owner Brazzi, and the two fall in love. When she discovers that he is married, she wants to break off, but he convinces her to hold on to the moment they are sharing together. Eventually realizing the impossibility of the situation, Hepburn decides to leave, despite Brazzi's protests—and she does so, with no regrets, her life enriched.

Columbia, 110 minutes, Robert Mitchum, Produced by Charles H. Schneer. Directed by Robert Gordon.

"It Came from Beneath the Sea"

**Business Rating**: 3 3 3

Rates higher where given the exploitation "works". Another monster born of radioactivity rises to terrorize the West Coast. Well-stocked with excitement. Best for action spots. OK dualler elsewhere.

Columbia has put together a neat piece of radioactive monster terror in this fantasy. It concerns the sudden appearance of a huge sea monster which destroys ships at sea and threatens our West Coast. It moves along at a good pace and has a fair share of thrills, which should delight action audiences. The mixture of adventure and pseudo scientific fact is interesting and makes the film's subject matter seem almost plausible. Climactic scenes in which the monster attacks San Francisco are most exciting. The romantic element, concerning Faith Domergue and Kenneth Tobey, is of mild interest, and, fortunately, slows down the narrative very little. Tobey, commanding a submarine, runs into some strange "thing" at the bottom of the sea, and narrowly escapes. Investigated by naval intelligence, which has employed scientists Faith Domergue and Donald Curtis, it is thought to be a large octopus. Made radioactive from H-Bomb tests, it warns off its prey and now roams the ocean in search of food. As ships are reported missing, the task of locating and destroying the monster is undertaken. In a smashing climax the monster tears down the Golden Gate Bridge and threatens the safety of San Francisco but it is finally destroyed by an explosive harpoon.

**Columbia**, 80 minutes, Kenneth Tobey, Faith Domergue, Produced by Charles H. Schneer. Directed by Robert Gordon.
Ad Executives' Rebuttal

(Continued from Page 23)

campaign was as attention-compelling as any other "properly" advertised picture apparently neither helped nor hurt particularly. May be a less worthy campaign might have done even less business. And maybe not. How many angels CAN dance on a pin?

My distinguished colleague at Columbia, Nate Spingold, has long been recognized as one of the soundest, most discriminating, and most talented practitioners of motion picture advertising in the industry's history. Recently, he wrote:

"No one starts out deliberately to do a bad campaign. I know from long experience here that the approach to advertising a top bracket picture is very carefully studied. I know that the result is a series of good campaigns and bad campaigns as measured against box-office. I do not subscribe to the theory that a good campaign makes a picture successful. At most, it gets an opening—and from then on, word-of-mouth makes or breaks it at the box-office. Occasionally, some sensational 'gimmick' will carry business beyond the opening. It does not happen often. And there are instances where, with what looked like bad advertising, the sheer merit of the picture has carried it into popular acceptance.

"It has always been my personal belief that the primary responsibility of motion picture advertising has been to let the maximum number of people know that a particular picture will open in a particular place at a specified time, whether it is New York City, Los Angeles, or Boise, Idaho. The advertisement becomes a news event and naturally, the more compelling the advertisement is, the more attention it will attract. Advertisements are constructed solely and wholly to that end."

The offense rests. . . .

SILAS F. SEADLER
Director of Advertising, M-G-M

"There to my Excavation Points."

As a long-time culprit in the Stebbins School of Movie Delinquents, I can only say that if the picture was good we did great business in spite of the ads. Nobody should resent Hal Stebbins' well intentioned piece. It gives us all opportunity for reappraisal and, heaven knows, that's good for the soul. I can't see that he's offered us anything of particular help on the constructive side. Some of his 'things not to do' are well defined. I'll watch my exclamation points and white space a little more carefully. But when the chips are down and there's a campaign to do, I wonder what Mr. Stebbins would come up with, of a magical nature, that would be much different from what we are doing or that would affect the grosses much. There have been some damned good campaigns in past weeks, most recently "Blackboard Jungle" and "Seven Year Itch", for instance.

Given an opportunity, I still think the advertising talents are pretty good within our own ranks, such talents for instance as Dietz, Einfeld, Blumenstock, Pickman, Youngstein, Lazarus, Jr. and others.

Salutes to Hal Stebbins for doing a piece that at least, has inspired some constructive thinking among all of us. . . .

ROGER H. LEWIS
Advertising Mgr., United Artists

Over the last ten years or so I've read countless articles, editorials, speeches and indictments of movie advertising as separate and apart from advertising in general.

As it happens I've worked both sides of the street and you can believe there's damned little difference. The product varies, the restrictions are more or less but the process and the result is invariably the same. Movie ads are no better and no worse than the run of advertising in other fields.

Recently someone handed me a copy of the Screen Producers Guild Bulletin wherein a very systematic gentleman, complete with exhibits A, B and C, launched another philippic on the same old theme.

He, and just about everything I can remember reading on the subject, missed the same point—not because they couldn't see it but, probably, because the idea frightened them.

It's simple. Advertising is an art, in most cases practiced by, run by and ruled by, mechanics. It's true. Honest.

Like a script or a painting or a book, like anything, that is the product of the human mind and has as its purpose the reaching and influencing of other human minds it must be the work of a creative effort and cannot be dictated or made to order.

Not if it's going to be any good—anymore than a good book can be set-up according to a publisher's formula.

Sure, the researcher, the production man, even the client can help, but when all that is done, a writer and/or an artist have to decide and be free to execute that decision.

And how often does that happen?

Until it does, advertising like too many things about us, will be trite, profane and largely ineffective.

Like I said. It's simple.

Maybe that's the trouble.

* * *

ANONYMOUS

I prefer to be anonymous.

Although I know the subject makes interesting reading, I believe there already has been far too much Monday morning quarterbacking on the subject.

Everyone from producer to theatre usher has his own ideas on proper film advertising, particularly after the creative work has been completed. But, you'd be surprised to see how seldom a campaign from any distributor is altered or changed once it reaches the exhibitors' hands.

In the final analysis, the advertising is in the hands of the theatre operator who places it. He should know his local situation and is in a position to make any changes he deems necessary.
Exploitation vice-president page.

The vital role of the drumbeater in today’s film distribution picture was underscored in 20th-Century-Fox’s recent sales meeting, as vice-president Charles Einfeld and his aides in the advertising-publicity-exploitation department held sway at the concluding session.

How the company plans to pre-sell its summer and fall releases through all avenues of contact with the public was graphically presented by Einfeld, exploitation manager Rodney Bush, publicity head Edward E. Sullivan, ad chief Abe Goodman and TV-radio director Martin Michel. There will be particular emphasis on television selling, concentrated on point-of-playdate along with radio and newspapers. Specialized handling of pictures, Einfeld declared, combined with showmanship flexibility, is the key to better merchandising practices.

Cited specifically was the campaign for “How To Be Very, Very Popular,” receiving impetus via a build-up for Sheere North, who co-stars with Betty Grable. Already a life cover girl, the new star will get special lay-outs in Cosmopolitan and Redbook. A strong music campaign featuring the title song is in the works, highlighted by Teresa Brewer’s Coral records version.

An unusual teaser trailer for “House of Bamboo” is due for special audience penetration in programming during “The Seven Year Itch” playdates, and is also set for a big-scale magazine campaign.

Introducing a showmanship point right at the meeting, a group of fashion models in dresses inspired by “Love Is A Many Splendored Thing”, paraded for the assembled sales force. The film’s title song is set for recordings by a number of top disc artists. The magazine ad-promotional campaign will include a condensation of the book in the September issue of Woman’s Home Companion.

Great Movie’ Page One News

A Mississippi editor, Norman Shavin of the Jackson State Times, explained the newspaper’s carrying a movie review on the front page “on the simple theory that a truly ‘great movie’ is page one news.” In a letter to COMPO, which became the basis of a recent ad in Editor & Publisher, Shavin says: “We give movies the full treatment—something which is not done anywhere else in this state. We feel people are devoted to their theatres and interested in the folk that occupy stages, screens and managers offices.”

The newspaper, Shavin goes on, carries an abundance of art and copy about movies and “we play our criticisms straight: If a movie merits praise, we give it willingly (it’s pleasant to write a favorable review); if a movie merits criticism, we deliver the punch.”

“We think newspaper readers want it that way. Don’t you?”

Mister Roberts’ Smash Bally On Sullivan Show

Probably the biggest television promotion coup for a single movie yet engineered was pulled off Sunday evening, June 19, when Ed Sullivan devoted his entire “Toast of the Town” hour to Warners “Mister Roberts”. The result: Sullivan netted one of the most entertaining shows of his career and the picture swelled its already eagerly awaiting audience by countless millions.

The show was tops in quality and presentation. Three of the four stars, Henry Fonda, James Cagney and Jack Lemmon, appeared in person, along with producer Leoland Hayward and co-director Mervyn LeRoy. The fourth star, William Powell, was seen in a hilarious sequence from the film—the manufacture of a bottle of scotch from ingredients in the ship’s dispensary. The rest of the scenes were performed live by the film’s stars and two alumni of the famed stage play, David Wayne and John Forsythe. Just enough was shown—and what there was was superb—to whet the appetites of the huge TV audience for the film.

Recognition of Sullivan’s continued contribution to the success of movies via plugs on the “Toast” show was bestowed by Hay-ward in the form of a replica of the medal Mister Roberts receives for service “above and beyond the call of duty.”

Loew’s Theatres Launch Festival

Paying tribute to New York’s Summer Festival, Loew’s Theatres inaugurated its own Summer Movie Festival for all of its theatres in the big city’s five boroughs. The colorful demonstration was launched June 22 on Times Square, in front of Loew’s State, with a caravan of gaily decorated floats, models, music and assorted fanfare. The caravan toured Loew’s neighborhood theatres throughout Greater New York.
School's End Signals Flurry Of Kid Attendance Promotions

With the kids out of school, showmen are stepping up efforts to attract small fry. The Commonwealth Circuit passes on an idea from one of its theatre managers, Doyle Branscum, who had great success with this kiddie show: Taking advantage of the local bank's "Hopalong Cassidy Savings Club," Branscum sold the bank on the idea of having theatre parties to gain club members. Bank furnished door prizes, paid for all advertising. Kids were admitted free and the bank paid a flat charge for the show. Needless to say, the concessions stand did a flourishing business. The bank was happy, reporting to the manager that every party increases their savings club by about 300.

The Schine Chain reports great success with its Kiddle Safety Clubs. Heralded by newspaper stories announcing the clubs, co-sponsored by the theatre and a merchant, it garners an immediate response as a splendid public relations project, warming up schools, civic organizations and police officials. The merchant gives out the membership cards, the club meets once a week at the theatre where safety subjects are discussed by members of the town's Safety Council, special films are shown and prizes distributed, contributed by the merchant. At the Hippodrome, Groversville, manager Jim Beebe had top civic officials photographed making arrangements for the show, received a fat story with the photo in the local newspaper.

When In Doubt, Ask Patron

When in doubt, go to your patrons, Ray Powell, manager of the Warner Theatre, West Chester, Pa., believes. Since West Chester is a fair distance from nearby Philadelphia, Powell felt that he could safely discontinue advertising in the big city papers and concentrate on local promotion. Worried whether he had done the right thing, Powell took a personal two-week lobby poll, speaking to some 3000 patrons on the subject. Not only was his judgment confirmed, but the personal contact was an excellent public relations gesture, making the moviegoers feel their importance to the theatre.

Gregory Feted in 'Hunter' Bow

World premiere of United Artists' "The Night of the Hunter" in Des Moines, July 26, will be highlighted by the city's tribute to producer Paul Gregory, a native son. Marking his debut as a movie producer, the film premiere will climax a day-long series of festivities, including banquet in Gregory's honor to be attended by 1500 guests.

Pageant Makes Gina 'Monument'

The July issue of "Pageant" magazine carries a four-page spread on "Italy's newest and best preserved national monument," Gina Lollobrigida. The story covers a recent "paint-athon" held in a Milan hotel where 27 of Italy's top artists gathered around La Lollo to put their impressions of the famed beauty on canvas. Pageant shows nine of the paintings, gives mention of her current films.

'Giant' Kick-Off


ANTA & The Season Salute 'Summertime' At Premiere

An international aspect colored the gala premiere of United Artists' "Summertime" at the Astor Theatre on June 21, which also happened to be the first day of Summer. The debut of the Ilya Lopert production was sponsored by the American National Theatre and Academy as part of its "Salute to France" program to further Franco-American culture.

Groundwork for the debut was laid by a distinguished committee and garnered important newspaper space. C. Douglas Dillon, U. S. Ambassador to France, is honorary chairman, and Mrs. William C. T. Gaynor and Robert W. Dowling are chairman and vice-chairman respectively of the Premiere Committee, which includes Mrs. Nicholas Schenck, Mr. and Mrs. A. W. Schwalberg, Bernard F. Gimbel, Max Gordon, Paula Stone and Hope Hampton.
What the Showmen Are Doing!

A Tie-Up Hails New York Visitors 'Not As A Stranger'

An ingenious tie-up focused the attention of every visitor to New York on United Artists' "Not As A Stranger" and its Capitol theatre opening on the night of June 28.

In a campaign launched jointly by the New York City Summer Festival, the Capitol and UA, visitors to New York are being welcomed "Not As A Stranger". All 23 points of entry to the Big City—bridges, tunnels, roads, airports, railroad and bus terminals—were covered with posters proclaiming: "Welcome to New York Summer Festival, Not As A Stranger But As A Friend!" A huge banner stretched across the roadway at 51st Street offered a similar greeting. Confirming the sincerity of the welcome periodic gifts of a pair of tickets to see the film at the Capitol will be awarded each day to the millions of visitors who enter the metropolis.

Meanwhile, the biggest promotional assist of all magazines ever to go to a UA movie is lined up. Among them: Life is sending exhibitors "doctor kits" with reprints of its cover on the film. Look is mailing out surgical masks with brochures of ads and its review. The Saturday Evening Post is sending stethoscopes and a promotional letter. Collier's contributes a brochure with its outstanding article on the film. Woman's Home Companion is mailing first-aid kits and ad reprints. Photoplay is using truck banners.

Fox Cited For Expert P.R.

20th Century-Fox was named in a select group of firms for "expert" public relations by the Foundation for Management Research. The film company's "public relations practitioners" were cited for "expertness in publicizing products and in publicizing ideas." Radio Corp. of America was also selected in the group of industries named by the Foundation, the result of a two-year study.

'Cobweb' Bow Socks Pittsburgh

M-G-M's world premiere of "The Cobweb" at the Harris Theatre, Pittsburgh, gained a double assist, combining the debut activities with the Golden Anniversary of the Nickelodeon and the Variety Club Benefit for the Catherine Charity Fund.

Metro brought star Jarma Lewis to Pittsburgh especially for the triple event. Special trailers were run in all of the Harris Circuit theatres and a whole parade of TV and radio programs eagerly horned in on the activities, with every air outlet in the city covering the two-day celebration.

Good stunt for the premiere was the distribution of 5,000 booklets on psychiatry by a "doctor" in white starched coat and a model in nurse's uniform. Critics, columnists and radio-TV people received the booklets with special notes beginning, "So you think you're a critic!"

Shapely winner of U.I.'s contest in New York to find "the most beautiful girl on This Island Earth", Miss Janet Wilde, was used by Victoria Theatre manager Jack Cusack to distribute trick balloons in front of theatre on opening day.

Audience Awards Pressbook Plots Full-Scale Campaign

Hot off the press is COMPO's Audience Awards pressbook, a 12-page exhibitor's manual that gives showmen a full-scale campaign for the important publicity drive that will culminate in next November's public vote for the movies 'bests'. National Screen Service will handle distribution of the pressbook to 16,000 participating theatres.

Manual has a detailed summary of the Audience Awards plan, formats of the official patron's ballot and official theatre report of votes cast, two full pages of press releases, two pages of promotion and exploitation suggestions and an excellent assortment of ads preparatory to audience balloting with the theme: "This Time You Are the Star!"

Other accessories include two trailers, advance and current, two 40x60 posters, a composite mat and ballot box stickers.

Charles E. McCarthy, COMPO information director, supervised the pressbook compilation.

Initial exhibitor and exchange manager meetings have been organized to whip up enthusiasm for the project. First to go was Denver, on June 22. Robert W. Coyne, COMPO special counsel, who is coordinating the campaign under national chairman Elmer C. Rhoden, announced that meetings would be held before June 30 in New York City, Boston, New Haven, Chicago, Los Angeles, San Francisco and Dallas.

Gun-slingin' molls were back in Chicago—by courtesy of United Artists and the Chicago Theatre. Trio of bally balles spotting leg holsters are shown at theatre front after patrolling Loop for opening of "Kiss Me Deadly". The flashy front display was adapted from stills and poster art.
EXPLOITATION PICTURE

PYRAMIDING SHOWMANSHIP

Howard Hawks' production for Warner Bros. of Pulitzer Prize winner William Faulkner's "Land of the Pharaohs" is really spectacular, big and awesome. To capture the full flavor of this historic tale, Hawks filmed it in Egypt, and the production details alone are fascinating material for a wealth of exploitation angles.

The showman can tell, for instance, about the removal of 50 centuries of accumulated limestone and dirt from one side of the Great Pyramid to make it photogenic for the CinemaScope cameras. He has an exotic angle in the introduction of a sultry newcomer to the screen, busty, slow-eyed Joan Collins; she'll make a terrific splash in the whistletop pool and is a prime selling point for the male trade. Nor will the shrewd showman overlook the value of the Faulkner name, a powerful stimulant for the class clientele. Another significant name is Dimitri Tiomkin, multi-Oscar winning composer, whose score for this one has already had four top recording companies waxing platters for the title tune.

Opportunities for stunts abound in the setting and theme. It's all presented with force and finesse in the Warner pressbook. The ads are clothed in dignity, yet full of spectacular excitement. Cleverly set apart as a choice tidbit for the eye is glamorous Miss Collins. "Land of the Pharaohs" is pyramided showmanship.

Joan Collins

The allure and exciting possibilities in new screen beauty Joan Collins as Princess Nellifer is one of the important sales angles. An advance campaign could include a "Princess for a Day" contest, designed to find the "most exotic" girl in town. Contestants should be judged in Egyptian costume by selected panel of leading merchants. The winning beauty would be crowned "Princess Nellifer," awarded a clay on the town (with merchants donating prizes).

Complete set of cheesecake photos of the star, both in Princess costume and modern day whistle photos is excellent for blowup displays. Also available is a four-on-one 8x10 still for fan giveaways.

Contest involving prizes of art supplies or public exhibition should interest local art students in painting or sculpturing the star as Princess Nellifer. Results should make bang-up display.

Stunts

An excellent variety of topflight low-cost stunts, is offered in the pressbook.

A good display shocker is a collection of snakes (harmless) in a covered glass tank. Beside this display is a standing figure of Miss Collins from the posters, with copy: "See Princess Nellifer destroy the royal family with venomous cobras in 'Land of the Pharaohs.'"

Stage a "Pharaohs Ball" at a leading hotel under sponsorship of local women's society. Guests would attend decked in ancient Egypt garb, with prize for most novel costume.

Build a pyramid of items lent by merchant who would donate prizes to those who guess the correct number in the pyramid. If any buildings are going up nearby, arrange to set up a pyramid of bricks, invite "sidewalk superintendents" to guess how many for free passes.

Treasure Chest Businessmen CO-OP Promotion

Tested for its merit and always proved popular is the Treasure Chest, especially apt for this film. Big prop is a large trunk for your lobby, decorated to simulate an ancient Egyptian treasure chest, or perhaps a sarcophagus. Inside are numbered gifts donated by cooperating merchants. Scene stills and posters surround the spotlight chest to complete the display. Stunt is publicized with newspaper ads, radio and TV announcements, also on a co-op basis), announcing that the tie-in stores will distribute keys to customers. Limited number of these are Lucky Keys, the only ones that can open the lock on the chest. Persons receiving the keys appear at theatre to try them out. Consecutive winners receive numbered prizes from chest. Keys and lock (plus two master keys) are available from Economy Novelty Co., 225 West 39th Street, New York City.
Above: treachery is uncovered in his midst by the Pharaoh (Jack Hawkins, center). Below: Princess Nellifer (Joan Collins), who "tore the Pharaoh down kiss by kiss," works her wiles on the wanton ruler.

'Land of
The Pharaohs'

Almost as monumental as the real hero of this film—the Great Pyramid of Cheops—was Howard Hawks' task of capturing the grand scope of William Faulkner's famous novel. The epic tale, told in CinemaScope and WarnerColor, goes back 50 centuries to the great Pharaoh (played by Jack Hawkins), who, in his desire for immortality, pressed thousands of slaves into building his wondrous tomb. The work halted by lack of stone, he takes over Cyprus and its beautiful Princess (Joan Collins). The crafty captive soon disposes of his family, hires an assassin to eliminate the monarch, and when he fails, does the job herself. When she, now Queen, must lower the body into the tomb, giant stones tumble down, sealing her in.
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it has some 20,000 codes, and since each customer literally has his own code, the odds against two neighbors swapping useful information could be one chance in 10, followed by 40 zeros . . ."

If it were not so tragic, the foregoing would be laughable. Commander McDonald loves posing as the architect of progress, the friend of the masses, the genius who is going to make television so much better. Yet the man he appointed as his company's economic adviser discloses the fact that Zenith regards the public as so dishonest and untrustworthy that a whole army of highly-trained scientists and research experts has been employed to "prevent two neighbors swapping useful information."

For just about a quarter of a century now Zenith's engineers have been hard at work on this job of tangling up and tying up the television signal. The "scrambling" is a major part of the scheme for achieving this "grab" of the free airlines, and Zenith frankly admits it has been at the job since 1931. In one of its publicity notices there is this revelation of how foolproof the company hopes to make its grip on the TV set owner: "The information necessary to operate one viewer's set will not work for his next door neighbor, nor will it work for the next program in the series." No mention is made, we hasten to add, of what methods Zenith will adopt to make it illegal for two neighbors to sit down in one room to watch a precious subscription program!!

No 'Sneaking'

But, already the public is being conditioned to understand that anyone stealing a look without paying Commander McDonald will be ostracized, a social outcast, perhaps a criminal, at least a "sneak". This is the wording of that same Zenith publicity story:

"Asked what chance there would be for a subscriber to dream up his own set of numbers and thus sneak into a subscription TV showing for free, one (Zenith) engineer commented that "There are more combinations of decoding information than there are in a combination lock. Some expert code cracker might be able to figure out one set of numbers, but he would have to turn right around and do it all over again for the next program.""

But even these elaborate Iron Curtain-type precautions are not enough. Dr. Faught reveals the pattern of potential monopoly of which Commander McDonald must dream. In the same speech Zenith's economist added "And, speaking of patents, Zenith now has 30 patents of its various systems and on certain basic subscription television operations. It also has 50 more patents in the works. And every one of its American patents is duplicated in all foreign countries where such patent coverage is desirable."

Why all these safeguards? Because, again in Dr Faught's words, Toll-TV is a potential new industry which "will develop quickly to a level of generating annual business volume running well into the billions of dollars."

Profit Is the Theme

All the Toll-TV proponents have made much of the boon the system would be to, for instance, baseball clubs, foot ball clubs, boxing promoters and others staging sporting events. The Skiatron organization which has also developed a pay-as-you-see device, puts forward this argument:

"Television has brought about serious worries to many of the leaders of the sports world, professional and amateur, because gate receipts are declining . . . National and regional hook-ups of Subscriber-vision, of course, would be a long step toward the solution of the major financial headaches now faced by nearly all branches of the sports industry."

Skiatron talks about special subscription plans which would bring major league baseball to viewers on a season or monthly arrangement, adding, however: "If the public demand so justified and it were profitable to do so."

There is the rub of this whole matter. It is a question of profit—profit to a privileged few Toll-TV patent-holders who are asking the United States Government to give them the right of withholding programs from those who cannot afford to pay or do not wish to pay.

What Toll-TV would do, of course, is build up revenues for the Toll-TV companies and those who cooperate with them at public expense. The International Telemeter Corporation, for instance, has published a so-called "Bulletin" which blows the gaff by reporting: "If the public wishes to continue to see the tops in sports over their TV receivers they will have to find some way to pay for it other than expecting the advertiser to foot the entire bill."

Pay, pay PAY. That is the eternal theme song of the clique that is trying to grab control of metered television.

McDonald and his aides speak loftily of all the wonderful things Toll-TV could do in the way of providing cultural and educational programs which, they allege, is unprofitable for advertisers to sponsor under existing conditions. The reason they are unprofitable, of course, is simply that they appeal only to the minority—to the highbrows among us. Clearly they would be equally unprofitable on Toll-TV, whose financial success—the driving force behind the whole blazing campaign to win FCC approval—must in the ultimate depend on the number of subscribers who will, or can, pay.

If only a few highbrows subscribe to, say, an opera or a course in the Afghan language, is it reasonable to suppose that the Pay-TV stations will continue to put such programs out? Of course not. Their propaganda about the need for better, more cultural fare for the public has but one objective: to snare FCC and Congressional approval.
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When critics of Toll-TV say that the proposed new system would deprive the public of entertainment they are now receiving for nothing, they are promptly answered by the argument that Toll-TV would enter the field as a healthy competitor, not a monopolistic dragon. Yet Jack O'Brien, radio and television editor of the New York "Journal-American", who has gone on record as endorsing the pay-if-you-can-and-to-blazes-with-you-if-you-can't school, admits: "Telemeter, Skiatron, Phonevision and other cash-for-TV systems...will lure away the biggest events..." They will lure them away, if they can, because it would mean money in the pockets of the Toll-TV companies. Says O'Brien: "If some 15,000,000 TV sets are tuned in to 'I Love Lucy' now, and under pay-as-you-peek TV, or tollvision, or whatever it will be called, only 10,000,000 were to pay their dime, it would mean a gross gate of some $1,000,000." Did Mr. O'Brien really say "dime"? Doesn't he understand that the policy of Toll-TV would be to charge all the traffic will bear? There will be no philanthropists in the McDonald camp.

It is because TV is free that it has made such tremendous strides. In 1947 the service was confined to eight major city areas. The number of sets in service was then around 60,000. Today more than 35 million sets are in daily use and the total sum invested in this giant industry runs into billions of dollars. Is this evidence that the public is "fed-up" with free television, or so tired of it that it now wants to pay for its home-screen entertainment?

"But", say the Toll-TV publicists, "It's the advertiser who calls the tune. You have to take what he throws at you. Wouldn't you like to be in the driver's seat?" James M. Landis, former Dean of Harvard Law School, now connected with Skiatron, unblushingly told a Philadelphia audience in October, 1953:

"Pay-as-you-see television will make the American people themselves the boss of television programming by their power of selection." How can a distinguished lawyer like Dean Landis make such a statement about a system whose whole plan of operations is based on the theory, "Pay—or Else..." And could it be that Landis fails to comprehend that free-TV is highly sensitive to public response and reactions? When a show's rating goes down the sponsor drops it, that's all.

Toll-TV, especially of the Eugene McDonald variety, could introduce into American life a degree of control—virtual dictatorship—the like of which has never been seen before. A demonstration of the Commander's high-handed tactics was seen in April of this year when he decided to advertise Toll-TV on the Columbia Broadcasting System.

CBS rejected McDonald's commercial, apparently feeling that it had contributed to fair and frank discussion via debate of the Toll-TV subject on a prior "Omnibus" program. McDonald hastily rushed into print with lengthy telegrams to all publications (this one included) blasting CBS for "arbitrary and unwarranted censorship" and announcing cancellation of Zenith's sponsorship of "Omnibus". Always the master propagandist, his telegram gave the text of his proposed commercial for Toll-TV, hoping the press would give him free space for his advertising.

Attack! Attack! Attack!

It is typical of the McDonald technique to attack, attack, attack. When CBS subsequently—in line with its policy of "balance and fairness in exploration of public issues"—invited him to take part in a network panel discussion of subscription television May 1st, the Zenith boss sneeringly impuned CBS' motives, rejected the offer and put forward his Washington counsel as a substitute.

The fact is, of course, that the Columbia Broadcasting System, after much debate and consideration, had decided, long before the "Omnibus" incident, to oppose pay-as-you-see-TV. Its reasons for opposing the system were explained by Dr. Stanton as follows:

"Because the pay-TV scheme would impose an unnecessary burden of billions of dollars on the American public;

"Because it would charge the public for the popular programs it now enjoys free;

"Because it would become a discriminatory service available in large part to only those who could afford to pay;

"Because it would endanger the scope and quality of nationwide news and public service programming.

"We shall oppose it before the FCC."

Toll-TV would, in Dr. Stanton's view, "hijack the American public into paying for the privilege of looking at its own TV sets.

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"This," he adds, "is a betrayal of the 34 million families who have already spent $13,500,000,000 for their sets in the expectation that they would be able to use them as much as they wanted without paying for the prerogative of watching.

"Pay-TV promoters say they would be satisfied if they got $100 a year from the average family. On this basis, today's TV audience would pay some $4.5 billions a year—more than it pays for shoes or doctors or electricity—for viewing far fewer programs than it now watches without charge.

"This is three times the amount now being paid by the public for all spectator admissions."

Wide Selection on Free TV

Dean Landis can rant as long as he likes about the public wanting more control over television programming, but the plain and simple truth is that television, as set up today, with its numerous channels, and supplemented by radio, gives everyone a far wider selection of material at the touch of a dial (and without having to pay a nickel) than could possibly be provided by Toll-TV. And if anyone prefers to go out-of-doors for entertainment there is always the neighborhood movie theatre ready and anxious to please—the very theatre which, if Toll-TV were allowed to take over, might be compelled to shut up shop, thus actually limiting the patron's freedom of choice.

Commander Eugene McDonald has been raving about the "thirty million fight fans who didn't get to see the championship bout between Marciano and Cockell because motion picture theatres again outbid commercial sponsors for the event and blacked it out of home television." This angle exposes beyond any doubt McDonald's willingness to employ any propaganda technique if, and when, it suits his purpose. For there can be no dispute whatsoever that, if Toll-TV were approved, the companies controlling it would themselves bid for the rights of these great sports events and, if successful, would black them out of free home television—the very "crime" for which McDonald now abuses film exhibitors.

Claims Theatre 'Monopoly'

Expounding his views in a telegram to Film BULLETIN, McDonald adds: "This [the Marciano-Cockell fight] is another example of how the movie exhibitors who have recently proclaimed themselves as saviors of home TV are trying to monopolize top TV features and restrict them for theatre use only. This is the fourth straight heavyweight championship fight to disappear from the home TV screen and into the theatre. If this nation had subscription television the fans would be able to watch these programs in the comfort of their own homes and at only a small fraction of what they have to pay to see them in the theatre. This would not only break the monopoly the theatres hold on heavyweight championship fights. It would also bring to home television many events such as first run film features that are blacked out because commercial sponsors cannot afford them."

This remarkable document is worth close and analytical study, for in the course of it Mr. McDonald refers to the fact that the exhibitors who screened the big bout, after having bid for the rights on the open market in the course of ordinary commercial competition were guilty, in his judgment, of "monopoly" because the fight was blacked out of other media. If, indeed, this is "monopoly", then McDonald and Zenith stand self-accused of endeavoring to high-pressure the FCC into permitting them to set one up; for, as pointed out earlier in this article, Zenith has gone to incredible lengths and enormous expense to invent its system of electronic "scrambling" and coding to prevent anyone seeing Phonevision programs except those with the means to pay Zenith for the privilege.

What else but the glittering vision of huge profits drawn from the pockets of America's millions of TV viewers would impel a shrewd industrialist like Eugene McDonald to spend a quarter of a century tinkering with devices to scramble the airwaves?

Speaks Language of Dollars

Throughout the veritable tidal wave of Toll-TV propaganda that has roared over the land one finds floating here and there smatterings of truth about what McDonald envisions from the subscription system. You see, the canny Commander has been required to hawk his wares in several markets at the same time. So, all the while he soothingly tells the public at large what wondrous benefits he will bring to it, and sings his hymn of a new-born culture to the FCC, he must be speaking the hard, cold language of the dollar to those he seeks to lure into his financial camp. To widen the eyes of the movie makers, the sports promoters, the Broadway play producers, he talks of the millions of dollars they will share with him—if his dream comes true.

For instance:

The recent performance on NBC of Mary Martin in "Peter Pan" was watched without charge by many millions of people, and other such programs are now in the mapping stage. What would have happened if, for example, Miss Martin had gone to Zenith instead of to NBC? This glowing picture is painted by Ted Leitzell, McDonald's public relations director, in a letter sent to television station operators on March 25, 1955:

"On March 7, 65,000,000 people watched 'Peter Pan' and the reaction from every segment of the industry and the public was overwhelmingly favorable ... According to figures quoted to us, it cost something more than $600,000 to put 'Peter Pan' on the air ... It is exactly the kind of entertainment which subscription television could bring to the home viewer, and to your station as a regular weekly event. While the sum of $600,000 for a single program is staggering to a sponsor, it represents less than 1 cent per viewer for the 'Peter Pan' audience. On subscription television and with the same audience paying only 25 cents per set, to watch the attraction at home, the box-office would have amounted to $5,000,000 for division among producers, distributors and broadcasters."

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Such is the squeeze-the-public policy advocated by Toll-TV proponents. Such is the benefaction which McDonald planning to bestow upon the people. In face of such a submission it is sheer humbug for McDonald to prattle, he does, of making more "cultural commodities" available.

Zenith's Millions Spent

In another one of his speeches (April 19, 1954) Dr. Mil- ard Faught, Zenith's Economic Consultant, talked about snap judgments" in the field of subscription television losing the snap-judgers' shirts." Dr. Faught may have been more prophetic than he realized, for when the federal Communications Commission and the Congress recognize this "grab" for what it is, the Zenith Corpora- tion's stockholders may well begin asking about the mil- lions of dollars their publicity-conscious President has been pouring into his pet project. Millard Faught has publicly admitted that the 1951 test of Phonevision in Chicago cost 970,000. He has said, "The Zenith Radio Corporation, and in particular its President, Commander E. F. Mc- Donald, Jr., set out as long ago as 1931 to devise an effective subscription TV service... As of today Zenith has spent many millions of dollars on its subscription TV re- search..."

There is the responsibility, pinned right where it be-ongs: on the Commander.

Put in its simplest terms the demand Eugene McDonald is making on the FCC is that it should scrap the whole concept of U.S. broadcasting. This concept is based on the belief that the air is "free" to the people. Those who use it, under FCC regulation, to provide free programs, are classed as "common carriers". Under the Communications Act, therefore, the FCC is prohibited from regulating the rates charged by a radio or TV station. But if the air- waves were used for a system of Toll-TV which would not be supplied to all, free of cost, would it be "broadcasting" within the meaning of the Act, would the station be a "common carrier" and would it, therefore, be virtually "above the law"?

FCC Moving Cautiously

These are, of course, such fundamental questions that the Federal Communications Commission is almost certain to require the guidance of Congress. It has been foisting off Eugene McDonald's attempts to secure FCC authority to proceed with the commercial establishment of Phone- vision. Last November Zenith petitioned for immediate authorization without a hearing, or for a quick "paper" hearing. But the FCC, rightly cautious, declines to commit suicide. It invited comment from interested parties on a series of extremely pertinent questions, such comments to be submitted by May 9, with replies scheduled for June 9, when it would decide whether further proceedings were necessary.

For instance, the FCC wants to know what effect Toll- TV would have on the broadcasting of news and views, and what safeguards are necessary to ensure that such in- formation would be available to the public without fee; what guarantee would there be of well-balanced program- ming; what safeguards are necessary to "prevent the pos- sible monopolistic control of subscription television oper- ations", and what should be done to see that Toll-TV would be available to all stations "on a non-discriminatory basis".

The fact that the FCC is divided on the Toll-TV issue is an open secret. Thus it becomes highly desirable that Con- gress take this matter under its wing. On May 23 of this year Commander McDonald issued a statement that there will be no commercials on subscription television." Yet, as Jay Nelson Tuck wrote recently in the "New York Post", "What's to prevent them, once they've got a large enough potential audience, from both charging you for a program and selling advertising time on it? Nothing would pre- vent it, unless there is a legal prohibition against it."

Similarly with program charges. "It seems likely", wrote Mr. Tuck, "that charges would be as Iow as the companies could make them at first, in order to induce the greatest possible number of people to install decoders. But what then?"

Or suppose 20,000,000 people are willing to pay 50 cents each to see "Toast of the Town" and 15,000,000 would pay $1? Which price would be charged, and what would happen to the other 5,000,000 who couldn't afford or resisted the extra 50 cents?

Would Bar TV Networks

Commander McDonald is so confident of his ability to make the public pay that he will not share the potential loot with any of the present TV networks. He stated pub- licly on May 24: "Zenith is asking the FCC to adopt a policy that will prevent subscription TV being used by existing networks, or for regular network programs."

All the skill Congress can muster, and all its courage, will be needed if this great controversy is to be decided in the public interest. A higher level of television entertain- ment is a laudable aim. A greater variety of cultural and educational programs should be attempted. Subscription television may be the best means of providing it under present circumstances. If, in its wisdom, Congress decides that it is, most people would welcome its introduction pro- vided (a) it does not deprive the viewing public of its present "free" entertainment; (b) it is subject to the most stringent regulation; (c) it does not become the plaything of a few commercial profiteers.

By dint of the publicity he has purchased for Toll-TV on the grounds that it would raise the cultural level of the United States, Commander Eugene McDonald has received enthusiastic support from a number of distinguished literary figures, like Robert E. Sherwood and Carl Sandburg. Apparently, these idealistic gentlemen are convinced that culture, rather than dollars, will govern the programming under a system of subscription television. Perhaps they, and others like them, should be charged with the responsi- bility of operating Toll-TV as a non-profit institution dedi- cated to public enlightenment and education. Toll-TV, on that basis, might indeed prove itself a godsend.
COLUMBIA
March


WYOMING RENEGADES Technicolor. Phil Carey, Gene Evans. Director Frank MacDonald. Fred S. Sears. Western. Former outlaw leader is reawakened from the dead to go on a crime spree. 73 min.

JUGLE MOON Mooney Johnny Weissmuller, Jean Byron. Director Charles S. Gould. Adventure. The story of a young woman who is lone survivor of ancient civilization. 70 min.


CELL 2455, DEATH ROW William & Robert Campbell. Wallace MacDonald. Donald Sear. Recounts life of criminal confined six years in death house. 76 min. 5/2.


SEMINOLE UPLISING Technicolor. George Montgomery, Karin Booth. Producer Sam Katzman. Director Earl Bellamy. Western. Young army officer is assigned to supervise the Seminoles. 89 min.


BOY SIXty, 600,000 Feet. Dave McClure, Dana Wynter. Producer Walter Wanger. Director Der. Science Fiction. Warden plant life drains humans of all emotion. 73 min. 5/18.


APACHE AMUSEMENT Bill Williams, Richard J. Acevedo. Western. MacDonald. Fred S. Sears. Western. After Civil War northern shear shortage leads to perilous drive through country. 79 min.
**JULY SUMMARY**

First fully of July releases shows a total of 26 scheduled for distribution, five less than June. A number of features on the release rosters show up as promising products for the boxoffice. Leading supplier will be Republic with four features, Astor Pictures and Allied & Warners will each offer three. A record number of anamorphic will be available: nine CinemaScopics, one in SuperScope and one in VistaVision. Fifteen of July’s features are in color.

Scheduled for release are:

- **6 Comedies**
- **2 Musicals**
- **5 Melodramas**
- **2 Science Fiction**
- **5 Adventures**
- **4 Dramas**
- **1 Feature Cartoon**

**MAY**

**HELL’S ISLAND** V.T., Technicolor, John Wayne, Mary Murphy, Producers, Fine-Thomas. Director Phil Karlson. Wayne plays Denver Endsly, a freighter crew member. Involved in murder and intrigue. 84 min./5/16.

**SING A SONG** V.T., Technicolor, Fred MacMurray, Virginia Mayo, William Tabbert, Director Robert Siodmak. Story of a man involved in a race scandal. 78 min./5/16.

**STRATEGIC AIR COMMAND** V.T., Technicolor, James Stewart, Jeffrey Lynn, Allans Franklyn, Producer Samuel J. Bronston, Director Anthony Mann. War drama. Big league ball player is recalled to Air Force. Joining Strategic Air Command, he learns to fly the B-52 in crash and historic non-stop flight. 114 min./5/17.

**SEVEN LITTLE FOYS** V.T., Technicolor, Bob Hope, Milly Vitale, Producer Jack Rose. Director Mel Shavelson. Comedy-drama. Story of Eddie Hoy who takes his children into showbusiness when his wife dies. 93 min./6/1.

**DESPERATE HOURS** V.T., Technicolor, Fred MacMurray, Virginia Mayo, William Tabbert, Director Robert Siodmak. Story of a man involved in a race scandal. 78 min./5/16.

**SNAP THE CLIP** V.T., Technicolor, Kay Grant, Geno Diplas, Producer Joseph L. M Newman. Crime comedy. Jeweled thief is suspected of resuming his profession and seeks to catch real thief to clear his name.

**TROUBLE WITH HARRY** V.T., Technicolor, John Wayne, Mildred Douglass, Edmund Gwenn. Producer-director Alfred Hitchcock. Comedy-drama. Nice old gentleman is suspected of accidentally killing man while out hunting, but death is complicated by number of angles including pretty widow.


March
DAY TO REMEMBER, A Stanley Holloway, Joan Rice, Odile Versolot, Donald Sinden, Producer Betty E. Box. Direction by Elliott Comerthch. Light comedy on a one-day outing to France. 72 min. 6/13.
YEARS OF GLORY, A Tony Randall, Donald Woods, Producer Frank Tashlin. Direction by Terry- leigh, Berry Kroeger, Producer Harlow G. Frederick. Direction by the trial of the British deserters from the battlefield, only to face death in the Everglades. 83 min. 7/11.

May
SANTA FE PASSAGE, Trucolor, John Payne, Faith Daniels, Producer-director William Castle. Direction by William Castle. Western. Wilderness guide protects the lives of minions in hostile Indian country. finds myself with half-breed girl. 90 min.
CITY OF SHADOWS, Victor McLaglen, John Beal, Katharine Lee Bruce, Producer William J. O'Sullivan. Direction by Cary Grant. Crime melodrama. A young lawyer masterminds a racketeer's rise to power, but is himself the victim of his own racket. 84 mins. 5/11.
DOUBLE JERSEY, Roddy Mallory, Gene Robbins, Allson Whitehead, Producer-director Gregory G. Springerstein. Melodrama. Success and happiness of a bisexual couple are threatened by a police racket that he murdered a blackmailing ex-convict. 70 mins. 5/26.

June
LAY THAT RIFLE DOWN, Judy Canova, Robert Lowery, Jib Jarman, Com. Direction by the late Max Terhune. Crime melodrama. 90 mins. 6/22.

20TH CENTURY-FOX

February

March
UCINA FilmColor, Color by Deluxe, Tyrone Power, Susan Hayward, Producer Bert Freedboid, Director Henry King. Adventure drama. Story of Boerolanisation of freedom. 55 mins. 3/22.

April

May

6/13

July


Coming
ANGELA, Denis O'Keefe, Mara Lane, Rossano Brazzi, Producer-director Dennis O'Keefe. Pro- duced by Patricia Pictures Corp. Melodrama. Youn
dy secretary murders her boss (and lover) and implicates an American car salesman who falls in love with her. 70 mins. 6/26.


RALEIGH and THE VIRGIN QUEEN, CinemaScope, De
type Color, Batte Davis, Richard Todd. Produced by Charles Brackett. Director Henry Koster. Historical drama. In an attempt to secure ships to sail to the new world Raleigh encounters love and war with Queen Elizabeth. 90 mins. 7/26.


JANUARY CROSSROADS, Richard Basehart, Phyllis Kirk, Producer William Joyce. Director Al Werker. Drama. A young communist, a college student, tries to get his family back after being a political prisoner. 90 mins. 8/13.


March
CANYON CROSSROADS, Richard Basehart, Phyllis Kirk, Producer William Joyce. Director Al Werker. Drama. A young communist, a college student, tries to get his family back after being a political prisoner. 90 mins. 8/13.


MARTY, Ernest Borgnine, Betty Blake, Hecht-Lancaster Productions, Producer-director DeIterberg Mann. Romantic drama. A boy who grows up in orphanage, becomes a lawyer, eventually finds love in each others arms. 89 mins. 6/26.


April


UNITED ARTISTS (Continued)

May

SEVEN TO SEE George Montgomery, Charles McGraw, William Talman, Walter Winchell, Richard Farnsworth. Crime, Western. The leaders of ruffians plot to steal his cattle. He rides in, gang as ranch hands hoping one will kill off rest.


OF THE WORLD Dale Robertson, Frank Lovejoy, Roy Rogers. Western. Dale helps the Pony Express.


AS YOUR LINES OF HEART Madeline Carroll, George Macready. Drama.

JUNE


JULY
17 AS A STRANGER Oliva De Haviland, Robert Mitchum, Gloria Grahame, Frank Sinatra, Producer-director Robert Mitchum.

AUGUST
RING, THE Farley Granger, Anthony Quinn, Jack Buetel. Western. A rancher decides to settle out to solve stage robberies brings peace between warring cattle men and sheepherders. 86 min./6.2.

ASS SANDS, THE Super Scope, Print by Technicolor, Ralph Reported. Western. A cattle herder and his young son have their trail to the est interrupted by beautiful woman who plans to steal their cattle.


NOVEMBER


FAK OR TRUE, THE Ray Milland, Joseph Cotten, Wilder. Western. A cattle herder and his young son have their trail to the est interrupted by beautiful woman who plans to steal their cattle.

FEBRUARY

WARNER BROTHERS

February


UNCHAINED Elroy Milk, Barbara Hale, Chester Mor- ris, Producer-director Mervyn LeRoy. Drama. Story of men confined in California's prison without bars, the institution for Men of Crime. 78 min./2.7.

March


April


May


June

THE TIGER AND THE FLAME

A SPECTACULAR CENTURY... FLAME ACROSS THE SCREEN!

THE QUEEN OF JHANSI RULED BY THE SWORD!

On the raging battlefield... in the silken boudoir...
MOVIES
—and—
HUMAN BEHAVIOR

Senate Committee Delves Into
Impact of Movies, TV on Youth
MAGIC FIRE
YVONNE DECARLO, CARLOS THOMPSON
RITA GAM, VALENTINA CORTESE
AND ALAN BADEL
TRUCOLOR BY CONSOLIDATED

LAY THAT RIFLE DOWN
JUDY CANOVA, ROBERT LOWERY JIL JARMYN

THE GREEN BUDDHA
WAYNE MORRIS MARY GERMAINE

MYSTERY OF THE BLACK JUNGLE
LEX BARKER

CROSS CHANNEL
WAYNE MORRIS, YVONNE FURNEAUX

HEADLINE HUNTERS
ROD CAMERON, JULIE BISHOP, BEN COOPER

THE LAST COMMAND
STERLING HAYDEN, ANNA MARIE ALBERGA
RICHARD CARLSON, ARTHUR HUNNIG
ERNST BORGnine
TRUCOLOR BY CONSOLIDATED

FLAME OF THE ISLAND
YVONNE DECARLO, HOWARD DUFF ZACHARY SCOTT
TRUCOLOR BY CONSOLIDATED

TWINKLE IN GOD'S EY
MICKEY ROONEY, COLEEN GRAY, HUGH O'BRIAN, JIL JARMYN

THE DIVIDED HEAR
CORNELL BORCHERS, YVONNE MITCH ARMIN DAHLlen

SECRET VENTUR
KENT TAYLOR, JANE HYLTON

DOCTOR IN THE HOUSE
TIMBERJACK
THE ETERNAL SEA
A MAN ALONE
BY MILLAND, MARY MURPHY, WARD BOND
TRUCOLOR BY CONSOLIDATED

THE VANISHING AMERICAN
SCOTT BRADY, AUDREY TOTTER,
FORREST TUCKER
TRUCOLOR BY CONSOLIDATED

MAN TO MAN
CAMERON, JULIE LONDON, BEN COOPER

JAGUAR
SABU CHIQUITA, BARTON MACLANE

RACK THE MAN DOWN
KENT TAYLOR, PETULA CLARK

TANGABUKU
TRUCOLOR BY CONSOLIDATED

NO MAN’S WOMAN
CIRCUS GIRL
COME NEXT SPRING
JESSE JAMES WAS MY NEIGHBOR

in preparation

THE MAVERICK QUEEN
HIGH IRONS
LISBON
ANNIE JORDAN
THE LONG WATCH
HEART STRINGS

CITY OF SHADOWS
THE ROAD TO DENVER
DOUBLE JEOPARDY

ANTA FE PASSAGE
OVER THE UNDERWORLD
JUAN’S NIGHT OF LOVE
EDWARD L. ALPERSON'S
the Magnificent Matador
IS SCORING BULLSEYES

Send for your FREE record! Start plugging your date NOW!
Contact Press Book Editor, 20th Century-Fox, 444 W. 56 St., N.Y. 19, N.Y.

"It's a pleasure to do business with 20th!"
**Roses From the Commander**

The editor's desk has been gaily bedecked with three dozen gorgeous American Beauty roses, sent him by an admiring subscriber. The gracious donor was the publicity voice of that Master Propagandist, Commander Eugene F. McDonald. Accompanying the roses was this coy wire:

"I am sending you a floral tribute to express our appreciation for the help your article on Commander McDonald has done to the cause of subscription TV. Please give half of them to the writer (Leonard Coulter) who did the pieces. Cordially, Ted Leitzell, Zenith Radio Corp."

This wry expression of "gratitude" referred, of course, to Film BULLETIN's feature article on the fantastic propaganda machine constructed by the Zenith president to further the fortunes of his cherished Pay-To-See-TV system. The Commander's recognition of our efforts is particularly touching in view of the blow to the prospects of the great grab by the FCC's postponement of the deadline for filing rebuttal briefs from July 11 to Sept. 9.

Time counts against the Commander and his cohorts. Like every well-run propaganda campaign, the strategy was organized on a timetable calculated to achieve maximum impact at the point of decision. The buildup depended on speed, too, on painting the rosy picture and selling it to the FCC and the public before the harsh spotlight of truth could reveal the monstrous hoax. The postponement has upset that timetable. That the more informed the public becomes on the toll-TV issue, the less likelihood of its acceptance, is implicit in the ever-increasing proportion of "no's" rising over the country in public polls.

Trueman Rembusch and Alfred Starr, co-chairmen of the Committee Against Pay-As-You-See TV, have declared that they welcome the proposal made by Congressman Frank L. Chelf of Kentucky to submit the issue directly to the people. Asserting that they strongly urge "some sort of responsible referendum for the FCC's guidance", Messrs. Starr and Rembusch stated further: "As a matter of fact, our Committee is exploring ways and means to have the Pay-TV issue included on the ballot in regular elections as soon as possible. If petitions are necessary to gain a position on ballots, it may be that we will take steps to have petitions circulated on the municipal, county or state level, if such a step is deemed feasible."

As an example of the rising tide against the toll-TV system—typical of the public's reaction once it knows the facts — the Committee cites the recent poll conducted by the Long Island, N. Y., daily, "Newsday". More than 5,000 readers voted in a ratio of 25 to 1 against Pay-As-You-See TV.

Now that the battle of time has been won, the course is clear for those who see the danger of toll-TV. There must be a ceaseless stream of truth flowing to the public, to Congress and to the FCC, exposing every new thrust by the crowd who would put their cash registers on the airplanes.

Rest assured that Commander McDonald and his companions have not gone this far only to rest upon their wilting laurels. There will be a fresh batch of claims and blasts at their opponents under the guise of "public interest".

The greatest danger to the anti-toll TV cause would be to underestimate the power and the resources of the Commander's propaganda machine.

**Disney's 'Davy' Bogs Down**

Those who insisted that movie audiences, by and large, will not pay theatre admissions to see a film previously shown on television apparently have been vindicated, if we may judge by reports reaching this office.

We refer, of course, to Walt Disney's "Davy Crockett", which has been proving to be something less than a robust boxoffice attraction. Reports from exhibitors in metropolitan areas indicate, as expected, kid interest, but apathy on the part

(Continued on Page 7)
M-G-M's fascinating picture "SVENGALI" brings out the showmanship instinct. This is your dish! See the press-book and get back to real, basic ticket-selling.
of those who pay adult admissions. Only in particular areas, like Texas, have grosses been outstanding.

The disappointing boxoffice showing of "Davy Crockett" obviously stems from its audience saturation as a TV subject. It had everything in its favor—the fantastic popularity of its hero, an exciting western story, the hit title tune, the Disney label, the ballyhoo that left its mark in every household in the country. Even the halls of Congress echoed with voices proudly claiming various states as Crockett's birthplace.

Backed by these powerful factors, it would seem that if any film previously presented on TV might succeed, "Davy Crockett" was it. But "Davy" is floundering in the wake of its video play and re-play.

There may be those who will point to the success of "Marty", originally a TV play and then a movie, both tremendously popular. The important difference there is that while it was the same story, the theatre version was made specifically for theatre presentation, expanded and broadened in production for the medium, so that it emerged as a new and fresh entertainment. Certainly there is no argument that TV provides a fruitful source for movie material—but only a source, not a first-run playground to be followed by theatres as sub-run outlets.

In view of the lethargic boxoffice showing of "Davy Crockett", perhaps Disney will change his mind about a sequel to run in the same pattern as the original, i.e., three half-hour shows for national television saturation, subsequently to be combined into a feature for theatre exhibition. Its boxoffice potential can, at best, be considered doubtful. The only logical explanation, it would appear, is that Disney is banking on television income to cover the modest cost and on theatres for his profits gravy.

Such an arrangement is hardly likely to arouse theatremen's enthusiasm. From every indication, the gravy will be thin and tart with exhibitor's rancor.

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**Hours of Leisure**

You may not think the item is of much concern to the film business, but it is: for the first time in the history of the automobile industry Ford is outselling Chevrolet.

As a result, there will be more frantic rivalry than ever, bigger advertising budgets, more spectacular merchandising stunts and more car ballyhoo—hence more competition for the public's spare dollar: its movie dollar.

There's already mounting competition for John Q. Public's leisure time. In 1929 the average working man in this country did a 50 hour week; today he works 42. He and his co-workers got 18,000,000 weeks of paid vacation time in 1929. Now they have 60,000,000 weeks.

On the face of it, this increase in paid-for leisure should be just great for the movie industry, and would be, but for one fact: we have been pretty slow in capturing our fair share of it.

"The human male", as Dr. Kinsey calls him, is a very different animal from the one who made possible the movie boom, and we don't seem to be reaching him effectively with the kind of "gimmicks" we are using on the showmanship front as far as the conventional theatre is concerned.

The cult of the open-air is a strong and developing one; hence the popularity of the drive-in. Everyone today is mobile, not tied to his immediate neighborhood. Couples are getting married younger, having babies earlier and needing baby-sitters sooner. All these factors and influences mean that our industry must develop new techniques of attraction and merchandising—stunts with the modern touch—if we are to have our share of prosperity, and our whack of the public's leisure time.

What are you doing, Mr. Showman, to sell your theatre seats for some of those leisure hours???
A GIANT OF A MAN... A GIANT OF A FILM!

HUNTER
ADVENTURER
FRONTIERSMAN

From greatness like his America marched into history!

BURT LANCASTER as THE KENTUCKIAN

with the box-office giant of "APACHE" and "VERA CRUZ"!

in CINEMASCOPE

print by Technicolor
THE COMEBACK. Though it has gone virtually unnoticed, the combined slate of key film company stocks is presently stationed at its highest peak since early 1948. At no time in 1955 or 7 preceding years has the slate been higher. Judging from recent market performance, estimated earnings, the bullish ring of brokers' bulletins plus the usual torrid weather pickup in attendance, movie stocks seem safely headed for even lofter heights.

1955 has been an odd year for investors in cinema securities. Before trading commenced January 3 (first market day of '55), the Film BULLETIN Cinema Aggregate listed film company stocks at 178½, the then 7-year high-water mark. Yet it wasn't until nearly 6 months later, in June, that the Aggregate reached that level again. In January the slate dipped to 176½; in February it skidded to 170½; in March to 165½, low tide of '55. In April, the sell-off was arrested at 167½. Recovery continued through May, reaching 174½, and by June 30 film company stocks were well established in the thinning atmosphere of 181½.

The following chart plots the ups and downs of this group as well as those of theatre company shares:

Film BULLETIN Cinema Aggregate*

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*Composed of carefully selected representative industry issues.

To those of us expert in the arts of hindsight, it is clear that early January was the time to sell, April the time to buy. For those who endured the months of doldrums and inaction, the rewards of patience are just now manifesting themselves. Movie shares are on the wing again. Most professionals foresee a new and dynamic appreciation pattern comparable to the one initiated in October 1953 and carrying all the way to December 1954. That great spurt—growing out of such stimuli as 3-D, CinemaScope, spectacular productions, slackening of the TV appetite—huge as it was, cannot be classified as anything more than recovery of the depressed values incurred over the slump years. What lies ahead is not so much recovery, now past history, as it is growth—basic growth within a dynamic and progressing industry.

From whence shall the nutrient of this new growth come? Actually it will flow from a number of sources. In a recent review of the movie industry, Francis I. DuPont & Co. (NYSE) suggests that the capital gains advantages from the sale of retired film properties to television "should not be overlooked in ascribing speculative interest to shares of producers with large backlogs of ageless dramas and comedies." In the past producers have hesitated to unload these properties for lack of a clear-cut answer on the tax treatment to be accorded sale revenue—this notwithstanding ethical considerations to the theatre exhibition market. A positive ruling classifying such revenue as capital gains rather than current income will likely remove all constraint by many leading companies. As Spyros Skouras remarked at the annual Fox meeting, in answer to criticism for not selling to TV, each year seems to bring a new and greater offer from the video interests. Therefore, it is likely these revenues will run quite considerable.

A more important growth factor is stabilization of demand for movie fare. The precipitous boxoffice cycles of the past seem to be at an end. A fairly fixed segment of the population now accepts movies as a staple in everyday living and this group constitutes a market that will predictably buy tickets for good pictures. The theatre population is growing all the time, especially at the youth level. This impressive fact reduces considerably the risk elements of old. The question is no longer whether people will go to the movies; it is: will the movies make enough good pictures for the people? Reference to a stabilized demand should not, however, be misconstrued to mean theatre attendance is sharply, or even moderately, on the rise. It is not. We refer only to the existence of a hard core of movie-goers over the nation of such size as to make the production of good films a far safer (and therefore profitable) proposition than at any time over the last eight or nine years. Should attendance begin to show significant gains, then a full-scale prosperity era will take hold.

Perhaps the greatest reason for anticipating growth lies in the spectacular character of the Hollywood potential. An industry that has given the world the illusion of life on a silivered sheet, coupled this with living sound, devised a third dimension, broadened it to CinemaScope proportions, filled theatres with decibles from every angle—this industry can surely be expected to devise exciting new creations as it goes along. How many wondrous innovations will be forthcoming within the next ten year? There is no end to the business of entertaining the public. And there is no industry so plainly capable of successfully underwriting this enormous job.

The facts indicate a possible brand new bull market in movie shares. The password would seem to be BUY.
It's true what they're saying about 20th's:

**HOUSE OF BAMBOO**

*(THE PLACE THEY TALK ABOUT IN WHISPERS!)*

Tokyo couldn't hide it! Washington couldn't hold it back! CinemaScope had to film it on the spot!

For the first time, "House of Bamboo" reveals the sensational story of how the U.S. MPDC teamed with Japanese Security Police...and baited their plan with a forbidden Kimono Girl...to crack the terror of renegade ex-GIs who formed the Tokyo underworld, the hottest since "Chicago" days.

For the first time, CinemaScope plunges you into the teeming heart of exotic Tokyo with its bizarre Oriental streets, crowded waterways and magnificent ancient shrines...sights even more enchanting than the streets of Rome in "Three Coins in the Fountain"...even more startlingly picturesque than the panoramas of Hong Kong in "Soldier of Fortune."

It's available in July, from 20th!

---

20th Century-Fox presents **ROBERT RYAN** • **ROBERT STACK**
**SHIRLEY YAMAGUCHI** • **CAMERON MITCHELL** in **HOUSE OF BAMBOO** with Sessue Hayakawa • Sandra Giglio • Produced by **BUDDY ADLER** • Directed and additional dialogue by **SAMUEL FULLER** • Written by **HARRY KLEINER** • Color by **DE LUXE**

*A CINEMA SCOPE® PICTURE*

"It's a pleasure to do business with 20th"
**Viewpoint**

**HAPPY HUNTING GROUND**

The impact of motion pictures on the customs, mores and behavior of modern society is undeniable. Equally undeniable is the impact of modern society's customs, mores and behavior upon the subject matter and treatment of motion pictures. Which, asks the student of human nature, yields the initial and the greater influence upon the other?

If you believe that movies inspire rather than mirror or interpret the sometimes dizzy doings of mankind, then you must align yourself with that misanthropic crew which finds filmdom the happy hunting grounds in their search for a censorable scapegoat that can be blamed for almost any human vice.

A reflection of this viewpoint was recently seen in the visit of Senator Kefauver's Subcommittee to Investigate Juvenile Delinquency to the movie capital on June 16, 17, 18. While the hearings were conducted with meticulous fairness, as well as an uncommon degree of sympathy for the problems of movie-making, this question clearly arises: Were the hearings warranted in the first place? Whether the subcommittee ultimately censures the producers or passes a clean bill of health, there is little doubt that a public relations scar has been inflicted upon our industry.

Actually, the issues go much deeper than juvenile delinquency alone. They touch upon the influence of motion pictures on those of old and tender ages alike. They embrace ethical questions that have vexed thinkers from Socrates on up through the ages. How far, for instance, can the state go in policing the dissemination of information in protecting the public from itself? What are the rights—if any—of the vigilante and authorized censors? Because movies exist as the most emphatic mass emotion-evoking medium of our time, the problems may well rage on forever. And this holds equally for the video medium which, incidentally, beays its fare with no self-regulatory safeguards comparable to Hollywood's Production Code.

Is the church blamed for the transgressions of its parishioners? Is the parent convicted for the delinquency of his child? Is the newspaper accountable for the crimes of its readers? Why, then, is the motion picture chargeable with the sins of viewers?

In the interest of shedding whatever light we can upon this serious, perennial problem, Film BULLETIN is publishing in this issue and the following one the pertinent excerpts from the testimony gathered at the subcommittee hearings. This installment, in the main, presents the testimony of witnesses from without the industry. The July 25 issue will carry the statements and testimony of several prominent industry leaders.

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**MOVIES**

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**HUMAN BEHAVIOR**

Selected Portions of Proceedings of Senate Subcommittee To Investigate Juvenile Delinquency

*Los Angeles, Cal., June 16-17-18*

**Senator Estes Kefauver, Presiding**

**James H. Bobo, Counsel**

Senator Kefauver. The Committee Meeting will please come to order.

Today the Senate Subcommittee to investigate Juvenile Delinquency begins the first of three days of hearings on the problem of Juvenile Delinquency.

Last year this subcommittee held three hearings in California. We visited San Francisco, Los Angeles, and San Diego. At that time the candidness of California Public Officials and private citizens enabled us to collect valuable information, on the causes of delinquency, which have been included in the official report of the Senate, and have been of much assistance to us in considering legislation.

From these California hearings and other hearings across this country we have been able to piece together the pattern of juvenile crime. We learned that juvenile crime manifests itself in many ways: some children take narcotics; some children run away from home and get into trouble; others join teen-age gangs and plunder and frighten the whole communities. Vandalism and robbery are other outlets for juvenile frustrations.

This year we are investigating the various forms of juvenile delinquency which we found occurring in community after community. Although only about four or five percent of our nation's children get into trouble with the authorities, this is still far too many for the advanced status of our society—a society with the know-how, the ability and the interests necessary to overcome this menace.

*(Continued on Page 12)*
Police Chief Says Parents Often Thoughtless

(Continued from Page II)

The causes of juvenile delinquency are as complex as are our society. A nation torn between war and peace presents additional threats to the security of our young people. I think of delinquency as the scum that rises to the top from the imperfections within our society. As the imperfections are cleared, delinquency will decrease.

I want to tell you that all of the picture is not sordid, because in the last year and a half I have never seen as much interest in any subject matter, any problem as that which has been manifested by public officials of all levels of government and what is more important, by individual parents, citizens, church, school, and the home, in getting at the cause and taking action at the local level, and trying to give our young people a better opportunity and to eradicate to the extent we can juvenile delinquency.

4 or 5% Bad

I think I should say also that no nation ever had a finer bunch of youngsters than we have in this country today. Ninety-five or ninety-six percent of our teenagers are intelligent, physically strong, morally good, training to be good and useful citizens. But the number that we have that are not are too many.

In our earlier report we recommended several ways in which the Federal Government could speed along this decrease in delinquency. For instance, we reported that inadequately staffed schools contributed to the delinquency problem. Crowded classrooms and meager counseling staffs prohibited the schools from carrying out its roll in preventing delinquency. We say that the community has the choice of paying out money now for better schools or paying out more money in the future for bigger jails and larger police forces.

When Congress handed us our assignment it asked us to do more than just draft a legislation; it instructed us to probe into the causes and cures of juvenile delinquency—to make a nation-wide survey. It ordered us to focus public attention on juvenile delinquency, and this we are trying to do. We are here in Los Angeles today to focus attention on how California is meeting the challenge of rising juvenile delinquency.

Testimony of William H. Parker, Chief of Police
Los Angeles, California

Senator Kefauver. As a law enforcement officer and Chief of Police for quite a number of years is there any word of counsel you would like to take this opportunity to give to the people and to the organizations and clubs and service groups that are trying to cooperate to give our children a better chance and to lessen juvenile delinquency.

Mr. Parker. Yes, Senator, I have some ideas on this problem, not only as the result of years of experience in police service, amounting to almost 28—it will be 28 years as of August—but I think many times we have lost sight of the fact that there has been a catastrophic change in the pattern of American living, and we have gone a long way from the type of rural life that I know I enjoyed, I might say, as a young boy. Now I think that has left its mark upon the behavior pattern of children. I do believe that the pace in which we live, the habits of our people are such that they are not conducive to a healthy atmosphere in which to raise children in many cases. I believe that parents are thoughtless in many cases because they do things they don't want their children to do, I mean, in the presence of their children and they expect the child will not emulate them. Perhaps the husband was talking about the winning or losing of a bet on a horse race, and yet he doesn't want the child to gamble. Perhaps they don't think anything of drinking in front of the child, but they don't expect the child to drink alcoholic liquor.

I think it is time that the American people took stock in themselves, that they looked in mirrors at themselves, and not at other people to find out what is causing their children to misbehave. That's about all I care to say.

Senator Kefauver. It is difficult to expect no juvenile delinquency where you have so much adult delinquency.

Mr. Parker. That's my entire point.

THURSDAY, JUNE 16

Senator Kefauver. This morning the subcommittee is continuing its extensive study of the mass media in order to determine the impact of these media on the youth of our nation.

Earlier this year the subcommittee issued a report on its study of crime, brutality, horror and sadism in comic books. In a short while we shall issue our report on the effects of crime and horror television programs on juvenile delinquency. Both of these subjects were part of this larger study of the mass media.

Today we will study the effect of crime, violence and sex in the movies on juvenile delinquency. We will also examine the manner in which these movies are advertised.

I would like to make it clear at the outset that this subcommittee has no preconceived or final conclusions concerning the effects of movies on children. Above all, we do not wish to create the impression that we have censorship of the movie industry in mind.

Opposed to Censorship

We have continually denounced censorship in all forms. We have adhered to the concept of regulation by the industry itself, and the industry generally, I think, does a fine job in regulating itself.

We honestly believe that the majority of the people in the film-making business, the great majority, are sincere in their efforts to make good products. I know they are pre
Movies & Human Behavior

Sen. Kefauver Sees Violence in Films A ‘Risk’

sent with the problem of making products that attract audiences because, after all, they are in business, the free enterprise business to make money. They can't just have programs that will be altogether educational. They have got to have movies that will sell to the public.

The industry would readily agree that no harmful movie should be seen by American youngsters. The cooperation afforded us by the industry in our study attests to this fact. Eric Johnston and his office greatly assisted both my staff and myself in our study, and we have been in touch with them for several months now.

Hopes To Benefit Industry

When our investigation was first announced, some industry representatives expressed concern about our purposes. As we progressed, however, their attitude toward us, toward our study has changed. Now I think they are convinced that between us we can examine the trade and come up with some conclusions that will be beneficial both to the industry and to our investigation of the mass media.

In recent months, the subcommittee has been receiving an increasing amount of correspondence from intelligent people throughout the country. These people are concerned about an increase in what is felt to be unnecessary movie violence. They complain of excessive brutality, sadism, and illicit sexual behavior in motion pictures. Many of these letters link the increase in juvenile crime with this increase in crime and violence in movies.

We on the subcommittee realize that to say bad movies create additional delinquency is far-fetched. You cannot say a child will see a movie and then commit an act of delinquency. But we do feel that with the prevailing world conditions with the uncertainty of the draft, with the lurking thought of atomic destruction, with all of these as background an atmosphere of violence is being conveyed by the mass media.

While social scientists at this time cannot fully pinpoint the exact relationship between movies and children's behavior, they do feel that to allow the indiscriminate showing of scenes depicting violence or brutality constitutes at least a calculated risk to our young people; a risk we cannot afford to take. The same scientists strongly feel that these films are often viewed extensively by the type of children who can least afford to see them, that is, by emotionally unstable children who have already developed behavior of a sadistic or brutal nature. These children may gain support and ideas from a similar type of film.

The subcommittee has also received numerous complaints about the advertising of motion pictures. Readers of even the most respectful family newspapers have noticed an increase in what they consider "bad" advertising. They report to us—sending us clips from newspapers all over the country—that these advertisements have reached a point close to the obscene in some few cases. By implication and innuendo these ads appear to remain within the bounds of discretion, but their total impact, especially on impressionable young minds, can only be provocative. The technique will also be looked at today.

In these advertisements supercharged sex is sometimes the keynote. Purple prose is keyed to feverish tempo to celebrate the naturalness of seduction, the condonability of adultery, and the spontaneity of adolescent relations. Let me stress to you that these ads only represent a portion, and I think a small portion, of the total advertising content. Yet it is the portion the subcommittee is concerned with.

Calls Code ‘Very Good’

The rapid growth and acceptance of motion pictures and its influence on American morality and ethics has added to the responsibilities of the industry. These responsibilities present a direct social challenge to the industry here in Hollywood. The industry has willingly answered this challenge. Both the movie industry and the advertising people have, of their own free will, initiated a code to control their activities, which generally I think is a very good code.

I want to tell the members of the industry we are here not for the purpose of just trying to point out the bad. We want to recognize and appreciate the fact that the industry

(Continued on Page 16)
Don't Delay! Make Your Nominations For Audience Awards!

We'll beat their heads in...

Cut their throats...

After we do the dishes!

Humphrey Bogart · Al

VistaVision Motion Picture High-Fidelity

Color by Technicolor

Paramount theatre-previewed this tremendous VistaVision entertainment in 100 cities to terrific audience reaction. Every exhibitor who saw it was thrilled by its performance and boxoffice potential. Ask them.

RAY · PETER USTINOV

We're No Angels

JOAN BENNETT · RATHBONE · CARROLL

co-starring

BASIL

Produced by PAT DUGGAN · Directed by MICHAEL CURTIZ

screenplay by RANALD MACDOUGALL · Based on a play by Albert Husson
MOVIES & HUMAN BEHAVIOR

Mooring Draws Some Broad Conclusions

(Continued from Page 13)

generally has been a fine influence for the good, great media for entertainment and education of our people, not only in the United States but throughout the world.

Statement of William Mooring, Motion Picture and Television Editor, Catholic Tidings, Los Angeles, California

I am the television and motion picture editor of the Catholic Tidings, the local archdiocese and newspaper, and I am syndicated weekly to some fifty other Catholic newspapers throughout the United States and Canada and other parts.

I would say on this subject that criminal violence, human brutality, sadism and other psychopathic disorders have been increasingly and majorly stressed in movies and on TV during the past two years. Mr. Eric Johnston of the Hollywood Producers has admitted this, has publicly admitted it. In many instances this viciousness, I think, has been accomplished by different treatments of sex. This, however, the film and TV people seem anxious to deny.

As to the forms in which these and other recent films have been advertised, they have in many instances violated all tenets of public decency, fair play and commercial honesty and seem to be approaching that line that suggests we only go from here to obscenity.

With apparently good reasons, the Hollywood producers have many times claimed that American films reflecting the better aspects of our national experience, our culture, our character and ideals have helped to create to the world favorable impressions of what we call very proudly "the American way of life." Thus the film people tacitly acknowledge the power of the movies toward public attitudes and thinking. Therefore, programs glorifying crimes and criminals, condoning loose morals or revealing low forms of living must have a correspondingly damaging effect or, at least, a potentiality that way. Perhaps more so because of the fascination of evil and the inequitable impact of violence on the imagination of young people.

'The Same Old Apple'

There are films which polish the apple for America, so to speak. But they are not enough, if, as so often happens, it is the same old apple with which Eve tempted Adam, and by this time has gotten rather rotten at the core.

Without discounting the highly dramatic and technical merits of some of the films that I could mention, I would cite "Blackboard Jungle", "The Wild One", "Big House U.S.A.", "Kiss Me Deadly", "Black Tuesday", "Cell 2455, Death Row", among many films having a potentially harmful influence on behavior patterns, particularly those of young men and women at a high pitch of sexual curiosity and imitiveness.

It is difficult and fairly inaccurate to connect by documentation this increase of crime and immorality on the screen, with the current alarming rise in juvenile delinquency. However, my personal observations over some considerable period, borne out by the findings of some police investigators, turn up quite disturbing indications. When Marlon Brando in "The Wild One" was in release it played at many children's matinees. It attracted large numbers of young people, including youthful motorcycle parties, such as in the film, was shown terrorizing peaceful communities.

Boy In a Leather Jacket

I saw a young man at several of these shows dressed like Brando in a leather jacket. It was clear they identified themselves with the arrogant character he played in the film. And they put on his swagger, and some of them went off recklessly on their motorcycles, just like the gang in the picture.

Now, more recently, among the large number of youths attending "Blackboard Jungle", some of the theater management reported unusually loud, noisy, belligerent behavior and some disturbances which followed on the parks or the streets. For obvious reasons it is more difficult to observe the direct effect, if any, of, say, that situation in "Blackboard Jungle" which dealt with an incorrigible teenage boy attempting rape against the teacher. Incidentally, she was shown to have offered some provocation. I doubt whether a film of this dramatic intensity can fail to arouse some imitative behavior. At least, it must set loose inherent tendencies to violence, even if, when it reaches constructive conclusion, is commensurate in dramatic power with its graphic exposures of violence and hoodlumism.

I am not suggesting that expose about social structures or criticism about public institutions, such as schools, prisons, hospitals, etc. should not occur in screen drama, nor that some producers who choose such subjects lack a deep and proper sense of public responsibility.

I do suggest, however, that caution and sane dramatic balance are necessary when crime and juvenile or adult sex situations are realistically posed in movies and television. And I do not think this caution has been exercised during the past two years.

Some producers argue that since the screen enjoys the same constitutional right to freedom of expression as the press, that anything that can be described in print, in books or publications, newspapers, so forth, can, with equal freedom from all restraint, be safely and justifiably described in motion pictures. This takes no cognizance of the much more powerful impact motion pictures have on everyone, young and old, especially when they are conveyed to mass audiences, in the newly-improved wide screen technique, with these wonderfully amplified sound effects.

Now, on May 19, 1951, "Johnny Belinda", an excellent
Asks Controls on Television

I have been in the picture business since 1937 and I have never known a time at which the picture business wasn't being criticized for something. Lately they seem to be dwelling more on crime and violence.

My principal concern with pictures is that they are a part of the theater. They are theatrical entertainment, and while there are very few rules that hold for theatrical entertainment, one I have always subscribed to and I believe is basic is that you cannot have successful theater unless your audience has an emotional experience of some kind. If it is comedy, they must laugh. If it is tragedy, they must cry.

Citizen Is the Final Censor

In all of our crime and violence pictures there is one thing that I believe is true, has to be true and is true of every picture that has ever been made in Hollywood; crime never pays. Right always triumphs.

I think the greatest mistake the critics of the motion picture industry make is to refer to it as an industry, and think that when they talk to us they are talking to General Motors or General Electric, one company, that if they can get one person or one board of directors to make a decision the problem is solved.

In the last analysis, however, isn't the American citizen, with his money at the box office, the best judge of what he wants to see?

Mr. Bobo, I think that is probably true. We are speaking more here today in the realm of juveniles, those 16 and under. We sometimes wonder whether or not they are capable of making their minds up as to what would be good or what would be bad.

Mr. Reagan. Well, then I wonder if the program begins with the motion picture industry, because I have never pinned down the percentage, but I think that by and large the greatest majority of our pictures come from published stories, books and plays that have already been staged. There are very few original stories in the over-all percentage that account for some three hundred fifty pictures a year.

Now, I read in the paper this morning that one of the pictures that was going to be mentioned was "Blackboard Jungle". I saw "Blackboard Jungle". Before I saw it, I
BEN KALMENSON made the headlines as the Joint Allied-TOA committee neared completion of its series of meetings with film company heads to announce that they believed distribution will provide "immediate and remedial relief" for exhibition's economic problems. Following talks with the Warner general sales chief, and Bernard R. Goodman, coordinator of field sales activities, the committee reported: "Various problems of exhibition and distribution were discussed and particularly those of the small grossing theatres. Mr. Kalmenson showed a keen interest and advised that Warner Brothers is now conducting a national survey by exchange areas, analyzing each theatre, in order to set a sales policy under which every theatre can buy WB pictures on a fair and equitable basis." Kalmenson told the exhibitor group that "every assistance will be given the small grossing theatres and flat rental terms will be offered these small grossing theatres." The committee reported that after meeting with all company heads, except United Artists (conlab dates are being arranged), it was felt that "distribution now recognizes and appreciates the serious economic position of exhibition and particularly of the smaller grossing theatres in the country. We believe that sales policies will be formulated that will bring immediate and remedial relief."

ELMER C. RHODEN reportedly has cleared the way for National Theatres to produce pictures for its new Cine-Miracle projection process. The circuit plans to develop the system for commercial exhibition under rights granted by the Smith-Dietrich Corp. Cine-Miracle (recently demonstrated on the West Coast) permits the coordinated projection of three strips of film, including Cinerama, from a single booth. Special electronic-synchronization photographing lenses eliminated the lines between projected picture panels. The National Theatres chief is currently negotiating with the Stanley Warner Corp. for the possible use of "This Is Cinerama", first Cinerama feature, in some NT houses. Rhoden said the circuit will also explore arrangements with independent producers to make films for Cine-Miracle. Manufacture of the special cameras is now underway, but it was estimated that actual film production in the Cine-Miracle system is still a year away.

WILLIAM J. HEINEMAN had some welcome news for product-hungry exhibitors when he announced that United Artists will release 26 features during the second half of 1955, powered by a $6,000,000 promotion budget. The UA distribution chief also reported that the company's domestic grosses during the first half of 1955 sky-rocketed over 1954 record returns, for the same period, by an eye-opening 31 percent. At the home office to hear these glad tidings were: James R. Velde, western division mgr.; Milton E. Cohen, eastern-southern division mgr., and B. G. Kranze, general sales mgr.

JOSE FERRER hit the promotional trail on behalf of his Universal starrer, "The Shrike." On hand to greet him in NYC were Milton R. Rackmil and Alfred E. Daff, U-I president and executive vice-president, respectively. Ferrer made a round of TV and press appearance previous to Victoria Theatre premiere.

HOWARD DIETZ accepted Parents Magazine Medal of Special Merit citing MGM for its upcoming release, "The Scarlet Coat." Presenting award to the Metro v-p is Philip Wilcoxon, director of the publication's motion picture relations.

NORMAN H. MORAY received a "This Is Your Life" book from Jules Lapidus, Warner eastern and Canadian division manager, honoring Moray's 25 years at WB's short subjects general sales mgr.
MAX E. YOUNGSTEIN is lending his name to UA's "Coats Off" sales drive. The 25-week billings and collections campaign marks the first sales salute to the UA v-p since he entered the industry in 1940. In announcing the drive, distribution chief William J. Heineman said: "I know that our field staff is grateful for this opportunity to demonstrate its appreciation to Max for the superb promotional support he has devoted to boost the performance of every UA release."

PAT McGEE, indefatigable campaigner in many industry drives, is stumping the country again on behalf of the Audience Awards Poll. Addressing a convention of Mississippi exhibitors in Edgewater Park, the Cooper Foundation Theatres chief stressed the great public interest that would be created through the selection of the most popular picture and stars from a crowd-pleasing standpoint, rather than the selection by experts from their own ranks. McGee emphasized that the Poll would compliment, not conflict with, the Academy Awards, giving the industry "two potent publicity events each year rather than one."

COMPO AUDIENCE AWARDS POLL received a shot in the arm when more than 150 top exhibition and distribution executives met in NYC on June 29 to pledge their support. Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association, termed the COMPO program "Operation Big Switch", saying "for once we've decided to do something" for years of supporting all the major charities. National Theatres chief Elmer Rhoden reported at the luncheon that only 2,100 of the 15,000 ballots mailed to exhibitors by National Screen had been returned and he urged theatremen to get behind the program. He said that the "new faces" phase of the poll was the most important, citing the fact that a great number of productions were being held up because of a lack of talent. Among the key circuit executives present were: Harry Kalmine, Stanley Warner general mgr.; Sol Schwartz, RKO Theatres president; Joseph Vogel and Gene Picker, Loew's Theatres president and v-p, respectively.

TOLL-TV HASSLE has been given a couple more months to boil as the FCC prudently extended the deadline for filing comments on subscription television from July 11 to September 9. Guardians of the airwaves said the postponement "will serve the public interest, convenience and necessity." Observers feel that the extension is likely to work against the lot-TV advocates as the public becomes more and more aware of the economic ramifications of living-room cash registers.

ARNOLD M. PICKER announced that United Artists second convention in its worldwide series of five-day meetings will be launched in Tokyo, July 18. The UA foreign distribution chief said the four-day session will be attended by representatives from 11 countries in the Far East and Australasia. Picker will be accompanied by v-p MAX E. YOUNGSTEIN, who is managing global sales.

DR. HERBERT T. KALMUS had his contract as general manager of Technicolor Motion Picture Corp. and Technicolor, Inc. extended six more years by the boards of both companies. Kalmus has served as president and gen. mgr. since the units were organized ... JACK KIRSCH was re-elected president of Allied Theatres of Illinois for a third term of three years ... MURRAY M. KAPLAN became a v-p in A. W. SCHWALBERG's new Artist-Producers Associates, Inc. He was formerly with Special Features and Eagle Lion ... HERBERT H. GREENBLATT, RKO domestic v-p mgr., announced following mgc changes: DON CONLEY, from Des Moines to Seattle; MAX ROSENBERG, from Omaha to Des Moines; NORMAN NIELSEN, moves up to Omaha post from salesman ... DAVID E. WESNHER has been appointed producer's rep for Bert E. Friedlob's "News Is Made At Night" and MARIA VAN SLYKE gets the publicity mgc post for the production of "Foreign Intrigues" in Europe. Both films are slated for UA release ... BERNARD LEWIS joined Times Film Corp., directs an exploitation feature. Until recently he was exploitation-promotion manager of IFE ... EDGAR PICKER, Loew's Theatres v-p, announced the following mgc changes: NATHAN BERNSTOCK takes over the Jersey City Theatre; MARY KIRKWOOD becomes manager of the 83rd St. house in Manhattan; LEONARD EDWARDS moves from Newark to manage the Rio at 160th St. and Broadway replacing ALBERT BERNSTEIN retired after 40 years.

SAMSON PRODUCTIONS latest indie unit on the film-making scene, organized by LOUIS W. KELLMAN and PAUL WENDOKOS, will release a feature ("The Burglar"—starring Dan Duryea, Martha Vickers) on July 19 at CBS studios in Philadelphia ... TIMES FILM CORP, has filed a court action in Chicago to test the censorship laws of that city, charging that a permit for the exhibition of its release "The Game of Love" is being illegally withheld.

VARIETY TENT TOPICS: International Chief Barker GEORGE HOOVER announced a number of key appointments: Hon. WILLIAM McCRAW, Texas judge, reappointed executive director; GEORGE EBY, as chairman of the Annual Humanitarian Award Committee; EZRA SCHAFTON and MARIA STERN International Fixers; BEN GOFFSTEIN, head studio, TV relations.
“One Desire”

**Business Rating: 3 3 3**

Good marquee names and stock title give tear-jerker solid boxoffice values. For masses, not classes.

Based on the novel “Tacey Cromwell” by Conrad Richter, this “soap opera” is chock-full of mawkish sentiment that will probably appeal to the fem trade. The plot is a the old-fashioned variety i.e., the dance-hall girl who can’t “erase her past,” children being taken away from an “unfit’ mother, the evil wife destroyed when her house burns down—all reminiscent of “Stella Dallas” and the like. Production-wise, Ross Hunter has done a fine job. Technicolour photography is excellent and the atmosphere of Western dance-palaces at the turn of the century has been captured handsomely. Anne Baxter and Rock Hudson make an eye-appealing pair, although their performances leave something to be desired. The stars, the title and the weepy tale spell above-average boxoffice. Anne Baxter, manager of a gambling house in Oklahoma, is in love with Rock Hudson, who is employed there. When Hudson’s young brother appears on the scene, the three decide to leave and move to Colorado, with Baxter caring for the young boy. Settled there, Baxter takes in an orphaned girl who lives next door. The locally prominent Julie Adams ensnares Hudson and succeeds in having the children taken away from Anne, who returns to her gambling establishment. After several years pass, Hudson is married to Julie and Baxter returns. Hudson realizes that he still loves Anne, and their reunion is brought about when Julie is killed in a fire.


“Ulysses”

**Business Rating: 3 3**

Lavish, interesting production of Homer’s “Odyssey” will be boxoffice problem. Has sufficient spectacle, OK name values to account for fair grosses. Poor voice-dubbing a drawback.

Despite some technical drawbacks — chiefly a poorly dubbed soundtrack — this is an interesting production. However, it’s boxoffice value is questionable. Filmed in the Mediterranean region, it is an adaptation of one of the world’s great poems, and is surprisingly and gratifying faithful to Homer in its reproduction of the poem’s tone, pace, and general significance. Seven writers, including Irwin Shaw and Ben Hecht, are responsible for the script, and it is unusually competent. The last of the Paramount non-VistaVision films, it is helped by some beautiful Technicolor photography, rich in its use of deep and muted colors. Kirk Douglas gives a generally fine performance as the great hero Ulysses, bringing his character and personality warmly to life. The soundtrack is, however, disturbing. With only Douglas and Anthony Quinn speaking English, the majority of the cast required English voices dubbed in, and this was poorly done. It is a film that will be difficult to sell. Retaining the spirit of the original so brilliantly, the result is a very leisurely, epic pace, and a script that is so simple and straightforward, it may appear crude to some. Paramount apparently intends to exploit the film as an action vehicle, but the action is decidedly “literary”, and the pace is too halting to making it satisfactory for action fans. The fact is that this is a genuinely good art film, and best profits for it might be realized if it were sold as such. The wanderings of Ulysses include the encounter with Nausicaa, the Sirens episode, and the meetings with Cyclops and Circe. A flashback into the Trojan War is given. Silvana Mangano plays both Circe and the faithful Penelope. And, as in the poem, Ulysses escapes Circe’s enchantment, returns to Penelope, slaying all her suitors. Quinn is seen effectively as Aulinus, boldest of the suitors.


“Wakamba”

**Business Rating: 3 3**

Exploitable African setting, interesting locale photography, makes this a fair subject as twinbill fare.

Presented by the American Museum of Natural History, this RKO release is a travelogue-narrative feature composed of fact and fantasy. Actually a jungle documentary, it has been embellished with a commentary which attempts to make a story out of the scenic and visual effects presented. While some of the commentary is confused, pretentious, and not all convincing in its story of a man who must bring back the tusks of a large elephant in order that his proposal of marriage be accepted, it serves as a device to present the exciting documentary scenes. The “story” is interrupted over and over again by shots of animals on the African plain, which are colorful and fascinating. Photographed in Technicolor the film is visually rewarding. Color is only average but the material photographed is highly interesting—the aforementioned animals, natural wonders, and ceremonies of the Wakamba tribe. With some obvious exploitables, this should do well as a lower-half entry. African settings should appeal, and film’s length is ideal for twin-bill fare.

RKO. 65 minutes. Produced by Edgar M. Queeny.
“The Lady and the Tramp”

Business Rating ⭐⭐⭐⭐

One of Disney’s finest achievements. Will appeal to young and old in equal measure.

Walt Disney s newest feature-length cartoon is one of its best. In its personification of a group of dogs there is not only charm and wit, but an undercurrent of profound warmth and appeal that should intrigue adult audiences as much as children. If it leans slightly toward the sentimental, that tendency is never objectionable. As overall effect, a gallery of characters is created that pleases throughout—a bull-dog with an English accent, a bloodhound with southern drawl, a Pekinese with Mac West intonations, and several others. The romance is between the naive, sheltered, and refined “Lady,” and the worldly mongrel “Tramp,” who tries to teach Lady the facts of life. Central incidents in the plot are the arrival of a baby in Lady’s home to threaten her position, a night in the dog-pound, and a full-sized battle with a rat that attacks the baby. The “plot” is held together by the wonderful way in which he animals and their conversations are brought to life on the screen. The musical score supplied by Oliver Wallace is first-rate, as are the Peggy Lee-Sonny Berke songs. Filmed in Technicolor and Technicolor, it is always visually appealing, although one can’t describe the Technicolor as a particular asset. Among the voices heard are those of Miss Lee, Barbara Luddy, Larry Roberts, Stanley Freberg and Verna Felton.

Released by Buena Vista. 75 minutes. A Walt Disney Production.

“The Dam Busters”

Business Rating ⭐⭐⭐


Made in England, this Warner Bros. release provides an engaging balance of taut action and intelligent, well-played drama. Dealing with an RAF project for destroying Nazi dams in the Ruhr during World War II by the use of a special bomb, the story is “underplayed” all the way in typical British style, building up added excitement in its terseness and crispness. The latter scenes, in which the aerial attack actually takes place, are relentlessly absorbing, holding the audience on edge for a full twenty minutes, with a repeated, hammer-like force. The script by R. C. Sherriff is fine, and Michael Anderson’s direction is excellent. Impressive performances are turned in by Michael Redgrave and Richard Todd. The film will need special exploitation by exhibitors to achieve its merited box-office potential. Redgrave, middle-aged scientist, has developed a special bomb which “skips” along water surfaces and might be particularly effective in the destruction of dams. He finally has it accepted by the Air Ministry, and a special squadron, headed by Todd, is trained to drop the bombs. After intensive work, the attack is launched and it is successful, despite the loss of several men. Redgrave regrets that he has been responsible for so many deaths, but Todd assures him that, even with death a certainty, all would have volunteered.


“House of Bamboo”

Business Rating ⭐⭐⭐

Good exploitation number. Has novel theme, plenty of action and suspense set against exquisite Japanese locations. Should turn in generally good to good-plus figures in action and ballyhoo situations.

This nifty and exciting action melodrama is an excellent exploitation vehicle. Well stocked with excitement, suspense and action, it has the added advantage of highly interesting background. Shot on Japanese locations in CinemaScope and De Luxe color, its photography is distinguished, capturing the atmosphere of Tokyo as it has never been presented before. After a rather slow start, the plot plunges into a fast-moving revelation of crime and crime-breaking in today’s Tokyo, set against the routines and customs of Japanese life and morals. It builds up to a devastating climax, guaranteed to keep viewers breathless with excitement. Director Sam Fuller, expert at handling this kind of material, develops maximum tension and gets highly competent playing from a good cast. As the soft-spoken, neurotic gang leader, Robert Ryan walks off with acting honors, and Japanese star Shirley Yamaguchi pleases. Robert Stack is an Army police officer, masquerading as an ex-con for the purpose of getting inside an American gang operation in Tokyo, run by Robert Ryan, with Cameron Mitchell “second-in-command”. Stack uses Shirley Yamaguchi, wife of a former gang member who has been killed by the mob, as his contact. Stack brings her to live at Ryan’s headquarters. Stack tips off the police about a prospective job to be pulled, but Ryan senses the betrayal and calls off the operation, killing Mitchell whom he thinks is the betrayer. Ryan discovers Stack’s identity, but in a sensational conclusion, the gang-leader is trapped atop a building and killed.


“Francis in the Navy”

Business Rating ⭐⭐

Mildly amusing entry in “Francis” series. Will serve adequately as dualler where predecessors have clicked.

This latest in the adventures of the talking mule is a fairly funny entry, which should satisfy Francis’ friends. Donald O’Connor, as usual, in the role of the mule’s stooge-friend, knows his way around this kind of film, and gives a spirited and amusing performance, while Jim Backus, as a bewildered Navy commander, is good for quite a few laughs. Arthur Lubin’s direction has an air of familiarity and lacks sparkle. Most of the laughs spring from Francis’ sophisticated comments on the action. Army officer O’Connor is mistaken for an impudent, carousing mate in the Navy. Before he knows what’s hit him, O’Connor is in the Navy, along with Francis, unsuccessfully trying to explain. The real Navy man shows up (also played by O’Connor) and they manage to confuse everybody. In film’s climax, O’Connor of the Army is forced to lead a joint beaching operation, about which he knows nothing, but Francis comes to the rescue, and, after misadventures a-plenty, gets him through it.


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N. S. S. INTRODUCES . . .

**TRAVEL-Ad**

Now...with the revolutionary new N.S.S. TRAVEL-AD Banner Frame, you can have a fleet of “traveling billboards” constantly advertising all your attractions throughout your patron-pulling area!

Put them on top of your car, the cars of your staff and on trucks and cars of friendly cooperating merchants.

**TRAVEL-AD** is the eye-catching aluminum top-of-the-car frame for 24 x 82 banners, quickly and easily installed or detached from the roof of any hard top automobile.

Learn about the grand new inexpensive **TRAVEL-AD** plan that will “mobilize” your advertising! Great for drive-ins...and for conventional theatres, too!

For full details, fill out the attached coupon and mail—NOW! Or contact your nearest N.S.S. Exchange!

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Mr. George F. Dembow  
National Screen Service  
1600 Broadway, New York, N.Y.

I am interested in the N.S.S. TRAVEL-AD Banner Frame promotion. Please have your representative call or write to me with complete information.

NAME ______________________________

THEATRE ______________________________

ADDRESS ______________________________
N. Y. Saturation Campaign

Seen Pattern for 'Stranger'

Riding on the crest of a smash local campaign swelled by its full scale national promotion, United Artists' "Not As A Stranger" hit Broadway with a klieg-lighted splash at the Capitol Theatre. The saturation promotion, featuring blanket ad penetration, city-wide co-ops and an airwaves barrage, was expected to set the pattern for other key city campaigns throughout the country.

The display ad sock was launched two months before opening with a full-page in the N. Y. Times. A teaser series of six ads made weekly appearances in every New York paper, culminating with four full-page ads in color and five full-page black-and-whites during opening week in the big town's dailies.

The radio-TV barrage employed round-the-clock plays of the five recordings of the title tune, with plugs for the film sandwiched around the plays by the disc jockeys, who had been given a special screening. Additionally, the Capitol engagement was spotlighted by a concentrated slate of 500 spots. Co-ops played a major role. The 105 Pioneer super markets in the N. Y. area played it big with a full-page co-op newspaper ad, distribution of 2,000 free copies of Frank Sinatra's recording of title tune and ran a drawing with 200 passes to the Capitol as prizes.

Gimbels saluted the film with two full-page ads in the Times and the Post, distributed 50,000 heralds in the store. Barricini had five models giving away 1200 boxes of chocolate imprinted with title and playdate.

Lipton Sets 4-Media National Campaign for 'Hell and Back'

Universal-International made claim to a promotional first with the pegging of a four-media national campaign for "To Hell and Back." According to vice-president, ad chief David A. Lipton, the use of all four—TV, billboards, magazines and newspapers—marks the first time any film company has employed all simultaneously on a single movie on a national scale.

The video blanketing calls for use of continuous spot-time on 67 TV stations throughout the country during July, August and September. Lipton emphasized that the TV time would be used solely for pre-selling purposes.

Using billboards on a national scale for the first time in several years, the company plunged in with a big splash, spotting 24's in 42 key cities covering more than 400 suburban areas. Boards will be posted with fluorescent 24-sheet teasers, to hit a population of more than 30,000,000 with 445,000,000 impressions, according to an estimate by the National Outdoor Posting Company.

The heavy magazine campaign will include a double truck color ad in Look, a full page in Life and ads in Coronet and the three leading service magazines, The American Legion Magazine, National Guarcismen and the VFW Magazine. Combined circulation of these tops 16,000,000 with an estimated readership of 40,000,000.

An extensive advertising campaign also has been set in many of the nation's top newspapers and trade papers well in advance of any playdates.

Mass Press for 'Virgin Queen'

20th Century-Fox will transport some 65 members of the press, wire services, columnists, and TV-radio personalities to Portland, Maine for the benefit premiere of "The Virgin Queen", July 22. With star Bette Davis as hostess, and entertainment luminaries and politicos as special guests, the event bids to get a lavish press reception and airwave circulation.

The gala opening is expected to be one of the most outstanding civic and entertainment events in the state's history, with proceeds from the $5-$10 scaled Strand showing going to the Children's Theatre of Portland.
What the Showmen Are Doing!

(Continued from Page 23)

Poll Pressbook Sparkles With Bright Ads, Exploitation Ideas

COMPO has given the thousands of exhibitors who will participate in the National Popular Audience Awards Poll a powerful springboard for their campaign in its 12-page pressbook.

Representing the ideas of exhibitors, producers, distributors, and their staffs, it has a select group of striking ads (two displayed below) to catch the public's fancy, easy-to-read advance and current publicity stories, two full pages of exploitation stunts and suggestions, and a complete set of accessories and banners to shout the word and drum up votes.

The plan is spelled out in detail, from the initial nominations by exhibitors to the final awards ceremony to be carried nationally on TV and radio in the early part of December. Special care is given to proper tabulating procedure and forwarding of results to Price Waterhouse & Co. for the final count, with a complete list of all Price Waterhouse offices in the exchange cities to facilitate the tabulation.

A hearty promotion tying in with the poll is suggested in the exploitation section, an “Audience Awards Sweepstakes”, with attractive prizes for those who name all the winners and give reasons for making their selections. Sponsored by the theatres and the newspaper, such prizes as a season pass, an annual pass, a portable radio, and a vacation trip are feasible.

Poll A 'Newspaper Natural'

A “newspaper natural” is the headline term applied to the first annual Audience Awards election in the 47th of the series of COMPO ads in Editor & Publisher. Briefly outlining details of the Poll, the ad states: “These local elections offer an excellent opportunity for them (the newspapers) to tie up with theatres in a variety of promotions.” COMPO urges newspaper editors and promotion men to contact their local theatre managers to work out arrangements that will be “mutually beneficial.”

“The entire motion picture industry is backing this Audience Awards election with all its resources,” declares the ad. “Something should happen of benefit to us all.”

Exhibitors Comment

As thousands of theatres swell the list of participants in the Audience Awards campaign, here are some typical comments with nominating ballots:

“You have my vote for giving us the best promotion piece since the advent of wide screens and stereo-sound . . .”-Bob Carroll, Kogod-Burk Ontario Theatre, Washington.

“We are giving top consideration to this project . . . We shall keep right on top and am certain that it will pay off . . .”-L. J. McGinty Fourth Avenue Amusement Co.

“It should bring wonderful results. The industry is indeed fortunate that Elmer Rhodes is sparking the campaign.”-Edwin Silverman, E. Sanes Theatres Corp., Chicago.

“One of the finest things the industry has ever had. You can bet we are going to be in it wholeheartedly.”-C. R. Gilmour, Gibraltar Enterprise

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**What the Showmen Are Doing!**

**GI Jap Highjinks Subject Of Novel 'Bamboo' Contest**

An ingenious contest, aimed at stimulating ex-servicemen's interest while building up a fund of engaging material for publicity purposes, was set up by 20th-Fox for its "House of Bamboo" New York opening at the Mayfair. Contest asks for letters from GI's or ex-GI's describing their most exciting or unusual experience while stationed in or visiting Tokyo. The 20 best letters earned free passes to the film, which was shot on location in Tokyo.

Potentially hot by-product of the contest will be the tales—some undoubtedly imaginatively heightened—that should make excellent feature stuff for newspapers or lobby blowups. It's good for any town.

Shirley Yamaguchi, who stars, was in New York, making the rounds of TV stations, newspaper and feature interviews, and getting photographed in various Japanese-like spots for newspapers and wire breaks.

**Life Break for 'Picnic'**

"Picnic", Columbia's forthcoming screen version of the Pulitzer Prize play, gets a big Life break in the July 11 issue, with newcomer Susan Strasberg on the cover and three pages inside devoted to the location filming.

**Manager Invites Needy**

A novel takeoff on the manager's letter idea is suggested by Commonwealth Theatres. The theatreman's praise of the recommended picture in an open letter to the public is culminated with this final paragraph:

"We only wish that it could be possible for us to throw open the doors of this theatre and invite everyone as our guests. Obviously this is impossible. However, if anyone reads this who knows a family that does not have the price of admission, please write me and we will try to arrange for them to see this fine motion picture."

Needless to say, this should only be used with an outstanding film.

**Sock TV Bally for 'Benson'**

The millions of daily "Strike It Rich" viewers and listeners of the CBS-TV and NBC radio network show are getting a five week plug for Universal's "The Private War of Major Benson." They are asked to write a letter on their own "private war" on behalf of a worthy cause. The winner judged to have "the most heart" and a guest will be flown to Manhattan, Kansas, "the heart of America" for the world premiere July 20 of "the picture with a heart," where he or she will become host for the evening. Proceeds are divided between tornado victims of nearby Udall and the winner's personally designated charity.

**Vive La "Summertime"!**

The colorful benefit world premiere of UA's "Summertime", highlight of ANTA's "Salute to France", brought surging crowds to the Astor Theatre area (left) to catch a glimpse of celebrities among 1300 who attended. President Arthur B. Krim (top center, with Miss Judith Braun) headed contingent of UA executives. Top right, vice president Max E. Youngstein (left) with Lopert v.p. Max Pellerman and latter's daughter, Joan. Lower, from left, vice president and Mrs. William J. Heineman; Rossano Brazzi and Margaret Truman; producer Ilia Lopert and UA board chairman Robert S. Benjamin.
Yates Sets Four-City Texas Premiere for 'Last Command'

"The biggest four-city world premiere in Republic's history" is the way the company describes Republic president Herbert J. Yates plans for consecutive daily premieres in Texas of "The Last Command." The premiere will open in San Antonio on August 3, Houston the next day, Dallas the next, and Fort Worth on the 6th.

Full-scale cooperation has been promised the multiple premiere by Interstate's Robert J. O'Donnell and Texas Governor Shivers, with Republic supplying 300 prints of "The Last Command" for distribution to 500 theaters throughout the Lone Star state. The selection of Texas as the premiere site ties in naturally with the films' subject, the heroic stand at the Alamo.

O'Donnell and Raymond Willie, general manager of Interstate, were in Hollywood last week for Republic Studio conferences with Yates to draw up specific plans for the state-wide celebration. Civic, military and educational forces will hop on the premiere bandwagon.

Quadrupe Parking Meter Stunt

An unusual switch in the parking meter stunt was engineered by showman Stanley Gross of the Warner Theatre in Milwaukee for Columbia's "A Prize of Gold." Gross chose four well-separated and strategically placed parking spaces within a few blocks from the theatre and tied them up during the afternoon. Ushers, buttoned with blurs, then parked patrons' cars, feeding nickels into the meters during the evening and repositioning with other customers' cars at the parked cars were called for. There were always four patrons' cars parked during the show and the bustling activity surrounding the stunt stimulated plenty of interest.

WITH SPIRIT CURLS, YET

Maurice Druker, manager of Loew's Midland Theatre in Kansas City, Mo., took showmanly advantage of the era in which Metro's "Love Me or Leave Me" is set. He hired a pair of attractive models, styled them as flappers to distribute heralds in the downtown district.

\[Continued from Page 25\]

Dietz In Studio Huddles

Important promotion plans for summer-fall M-G-M product were in the making last week at the Culver City lot. Vice-president Howard Dietz, director of ad-publicity-exploitation, and publicity director Dan S. Terrill, joined sales vice-president Charles M. Reagan and top studio executives for conferences on the company's TV deal with ABC, as well as new top productions.

Unusual features of 60x80 advance display for M-G-M's "The Cobweb", at Loew's State in N. Y., are pointed out to manager James Bruno by Loew's Theatres division head William Phillips. Intimate quality is caught by clever use of photos of principals in windows of sketching building, with teaser copy effecting a "tell-me-more" interest.

Sheree North Key Figure

In 'Very Popular' Promotion

A double heat wave hit New York as the temperature knocked metropolises groggy and Sheree North perk ed them up, flying in from Hollywood to plug her new film, "How To Be Very, Very Popular," due for national release this month. The undaulate Sheree has been cast in a key role in 20th Century-Fox's promotional scheme for the film, in which she co-stars with Betty Grable and Robert Cummings.

In a whirlwind of personal appearances, the blond star participated in some 40 different interviews on TV, radio, at parties, newspapers and street stunts. Highlighted was her guest appearance Sunday evening, July 3, on the Colgate Variety Hour over NBC-TV. She was seen via a remote pick-up from the "Arabian Nights" spectacle at Jones Beach, and film clips from the film highlighting the hot new personality were shown.

Miss North is also featured in a special two-way interview record, 500 of which have been sent by 20th-Fox to top disc jockeys across the country. One side of the platter has a regular full interview, the other, only the star's voice replying to questions from the local figure to simulate a live interview. An accompanying script is provided for the latter type of interview. The record can also work in the Teresa Brewer platter for Coral Records of the title song, to follow interview. Together, the two records would constitute an eight-minute salute to the film.

Copies of the interview record are available to exhibitors from the 20th-Fox Press Book Editor in New York.

STEP RIGHT UP!

The Plymouth Theatre in Worcester, Mass., employed an apt stunt to stir up action for Columbia's gambling-angled "5 Against the House." Youngster shown here toured city's streets with a toy slot machine that really worked. Anyone ringing up a winning combination won a pass.
"As doctors, we are the only group in modern society privileged to commit manslaughter with immunity from the law."

Cynical pathology professor Dr. Aarons (Broderick Crawford) evokes varied emotions among budding doctors in amphitheatre. For Luke Marsh (Robert Mitchum), fervently dedicated to the Ideal of Medicine, words are taken as outright sacrilege.

Morton Thompson's Novel constituted a virtual autopsych of the medical profession in general and one young doctor in particular. It dissected the emotional and clinical aspects of the molding of a youth into a man of medicine and, finally, the doctor into a flesh-and-blood human being. Stanley Kramer's production has attempted to maintain this monumental theme within the 135-minute running time, his direction has succeeded in capturing the high spots of the novel while avoiding the episodic pitfalls that characterize a tale of such scope. The medical scenes have been acclaimed as uniquely authentic.

Dispensing with the novel's childhood chapters, the film traces the career of a doctor, played by Robert Mitchum, fanatically dedicated to his profession. Threatened by finances with a halt to his ambition in medical school, he marries surgical nurse Olivia de Havilland to secure his tuition. A perfectionist, he continually gets into hot water with his friends and members of his profession by his tactless criticism and devotion to the medical ideal. Taking up practice in a small town, he becomes assistant to kindly, old Charles Bickford, gaining a reputation for brilliance as he helps conquer a typhoid epidemic. Spurning his wife's devotion, he becomes romantically involved with sexy widow Gloria Grahame, who discards him. Diving furiously back into his practice, he is forced to operate on Bickford who dies under the delicate heart surgery. The icy idealism melted, he returns to his wife as a man, not a perfect medical machine.

"Not As A Stranger"
UA Spreads Top Drawer Bally

Top $ $ For 'Not As A Stranger'

The showmanship wizardry of United Artists' ace boxoffice crew has never been more evident than in the campaign for Stanley Kramer's "Not As A Stranger". Handed an open purse for promotion, they have poured $1,200,000 into an all-media campaign charged with impact and glowing with excitement.

True, they had plenty to work with. There was the Morton Thompson novel which quickly became the nation's No. 1 best seller and remained on top for over a year, building an overwhelming want-to-see. Millions more read it in the Woman's Home Companion and Readers Digest. The casting by producer-director Kramer was followed avidly and argued vociferously among the army of readers, stimulating ever more interest. Four Oscar winners populated the six-star cast. There was a hot title that lent itself to a myriad of promotion twists and a fascinating theme—the making of a doctor, and ultimately, a man. Television's "Medic" has proved the intense public interest in things medical, and never has the profession been so intensively explored in a film as in "Not As A Stranger".

The UA men, guided by vice-president Max E. Youngstein and advertising chief Francis M. Winikus, went to work well in advance, with Stanley Kramer spearheading a nationwide publicity tour. The nation's highways and streets were plastered with 2500 special 24-sheets, glowing by day and by night. Full page ads in New York and Los Angeles were followed by a series of six star ads (see "Sinatra as 'A'," left) in 75 key newspapers through the 32 exchange cities. Full page ads in all the top circulations magazines amassed a combined readership total of 285,000,000. A special campaign reached out for extra movie audiences luring the highbrows and professional people with ads in Saturday Review, Harper's, The Nation, nursing and medical journals, etc. Cooperative ads in newspapers and magazines, tie-ins on radio and TV, merchant and manufacturers displays, have reached extraordinary proportions and are still building.

The exhibitors campaign, as outlined in a splendid pressbook has striking ads (left panel) for every approach—the novel, characters, medical theme, sex, drama, Lithos, like 24-sheet below, are strong on doctor art and characters. With the manual and UA's expert field staff working for him, the exhibitor is off to a running start in his campaign.
Reagan Defends "Blackboard Jungle"

Continued from Page 17

read it in the Saturday Evening Post. It was available on the newsstands to anyone that wanted to read it for 15 cents. As a matter of fact, I read an editorial comment of what a forceful story it was, how powerful. I thought the picture very faithfully portrayed the story. They did not exaggerate or take over at any time and go off on any tangent. They stuck to the story.

Now, in seeing the picture, sure, there was violence. But I think any one of us realizes this situation does prevail in certain educational institutions in the country. And you have to look at the end result, and I think the end result to any youngster that was in there had to be, as it was with me— I am certainly not a youngster any more—had to be a feeling of disgust for the boys who were on the wrong side of the fence.

Mr. Bobo. You would say as an actor, Mr. Reagan,—I notice you mentioned the story ("Blackboard Jungle") was in the Saturday Evening Post—that possibly if you were portraying a part on the screen that I probably would derive more with emotional experience watching you portray it than reading the story, and it would have more of an impact upon me.

Mr. Reagan. Yes; I hope so. If not, we are all out of work.

Mr. Bobo. There was another question I was interested in. You also have a television program, which I saw the other night.

Mr. Reagan. That is right.

Mr. Bobo. Do you think in choosing the material for the television program there is any more restraint put upon the subject matter that you would choose for a television program than what you would choose for a motion picture?

Mr. Reagan. Yes, there very definitely is. Of course, there is also a very definite economic reason there. You have in television a different kind of censorship. You have to get your script past the sponsor, so you very quickly learn what sort of thing the sponsor wants and doesn't want, and this is the way you read stories and submit them o him.

Explains TV's Problem

I think the element enters in television that you are going into a home. I think you select stories on the basis of the hour of the evening. In our program, we realize that the children are still up and they are going to be sitting with their parents. It isn't a matter of whether we are going to be moral or immoral on the screen. We try to pick a story that we think won't cause a family fight; that mom and pop and the kids will all agree that they can at least look at it and get something out of it.

Senator Kefauver. Thank you very much, Mr. Reagan.

Mr. Reagan. May I impose on you for just one more statement? I have been hearing some of the testimony this morning and—I am imposing, because I know this is not the proper province of your committee, but there is something that has always disturbed me and disturbs me very much right at the moment, and that is about this hue and cry about the motion picture industry and what effect it might have on youth.

Obligation Belongs to Parents

I happen to be a parent. I am as concerned as any other parent with whether my children see things that are vulgar and obscene or brutal. I realize I can't wrap them in cotton wool in this day and age, that they only have to go as far as the front page of their daily newspaper to see the seamier side of life.

I think as a parent my obligation is to at home bring my children up in such a way that when they are exposed to vulgarity and obscenity and brutality they will be able to properly evaluate it and make a decision and put it in its right place.

Statement of Dr. Frederick J. Hacker, Chief of Staff, The Hacker Foundation, Beverly Hills, California

Senator Kefauver. Dr. Hacker, we know you are a well-known, eminent psychiatrist. I believe you are chief of staff of The Hacker Foundation for Psychiatric Research and Education. Is that correct?

Dr. Hacker. Yes, sir.

Senator Kefauver. Dr. Hacker, do you wish to read your statement or file your statement and speak orally?

Dr. Hacker. Well, psychiatrists are usually much better in answering questions and arguing on whatever it may be. But if you want me to read this very short statement, it will just take two minutes.

Senator Kefauver. You read your statement, Doctor.

Dr. Hacker. "Social scapegoating attempts to single out the modern media of mass communication—movies, television, comic books, etc.—as the main culprits responsible for all that ails the world. Obviously, no such simple cause-and-effect relationship exists. In the intricate pattern of modern society, every so-called effect is produced by innumerable related causes and itself gives rise to manifold other effects.

"Therefore, it cannot be stated with any degree of dispassionate scientific accuracy that movies or other mass media cause juvenile delinquency, but innumerable clinical observations prove that they not only describe but often contribute to, or at least shape the content of, criminal activity.

"Movies, as a whole much more adult and restrained than television or comic books, show awareness of social responsibility by voluntary submission to a code. This expresses the basic conviction that even entertainment and realism have to live up to some minimal educational and..."

(Continued on Page 30)
Psychiatrist Says Movies May Be 'Trigger'

(Continued from Page 39)

moral standards. Pictures may have become better than ever, but, while only a few of them stimulate and exploit vile aggressive impulses, many of them depict extreme brutality as a natural function of ordinary living, and most of them rely heavily on the outcome of physical combat as an eminently satisfactory means of solving human problems.

"The technical perfection of the movies provides an excellent identification and crystallization model for the vague and unformed attitudes of the adolescent. The often-prevailing general atmosphere of violence in movies and other media of mass communication promotes hero-worship of the criminal, ridicule of thoughtfulness or sensitivity or any type of intellectual pursuit, and thus produces the confusion of brutality with rugged masculinity. The Code's strictly enforced taboo against overt salaciousness frequently permits the uninhibited display of orgies of brutality, which are, in fact, hostile manifestations of a perverse sexuality. This deterioration of the noble American dedication to action into violence for its own sake represents a distinct social danger, and there is probably a definite, though extremely complex, parallelism between the general brutalization of our youth and the increased violence in media of mass communication.

"To investigate in detail these relationships may be one of the most important tasks of psychological and sociological research of the immediate future."

Mr. Bobo, Doctor, do you feel that in crime and violence movies youngsters will have a tendency to seek out this particular type of movie?

Dr. Hacker. Yes, and I believe some studies indicate that—and this speaks not against the movies—that among the compulsive movie attendants there are twice as many delinquents than those boys and girls that are not delinquents. In other words, there is relationship between movie-going and delinquency or between a very insistent television-viewing habit and delinquency.

Explains Cause and Effect

However, I would like to state emphatically I do not mean to imply by that the movies produce the crimes or that there is a parallelism between the attendance of movies and that this has the casual effect of producing the crime. It is much more so that the criminally more inclined are those that are more exposed to that, that do not know what to do with themselves and therefore seek very often this kind and form of entertainment.

Mr. Bobo. Do you feel an emotionally disturbed child may gain ideas from brutal scenes or scenes of sadism or scenes of illicit sex?

Dr. Hacker. I think there is no question about it, because I see it daily in my practice, that they actually copy some of the violence as depicted in movies. Of course, it could be argued, on the other hand, if they would not copy that pattern they possibly might copy another one.

That, therefore, the description of violence in the movies may just act as a trigger mechanism and not be an essential cause.

But we certainly do see in our clinical practice, without a question of a doubt, innumerable crimes are distinctly influenced in their conception, in their perpetration and even in some details by certain models that were gained by the mass media of communication, movies, television, comic books, and et cetera.

Movies and Sex

Mr. Bobo. Do you think, Doctor, that some of the increase in sex crimes, especially among juveniles, which has increased 110 per cent in the last 12 years, could be attributed to the looseness of sex as is displayed not only in motion pictures, but at times in television and magazines and stories we read?

Dr. Hacker. For that, certainly, however, the movies cannot be blamed, because the few movies I do see seem to pay much more attention to the elimination of these sexual factors and to measure the plunging necklines of the ladies, rather than the seeming deleterious expression of violence.

I am quite sure, however, that the constant stimulation by other media of mass communication has maybe also something to do with keeping this kind of abnormal sexual excitement alive.

Senator Kefauver. Well, Doctor, as I understand, in summary, you feel that the movie industry has shown some awareness as to its public responsibility, as evidenced by the fact it has voluntarily adopted a very good code and most of the pictures are wholesome and educational and entertaining without being deleterious.

Dr. Hacker. I would think so.

Senator Kefauver. In your experience as a psychiatrist, you have had young patients who have committed acts which were based, you feel, to some extent, at least, upon what they had seen or been subjected to through the media of communication, movies or television.

Dr. Hacker. Yes.

Senator Kefauver. You don't claim the movies or the television were the cause. They were already of the nature where they might get into trouble, and that was just a—

Dr. Hacker. Trigger.

Senator Kefauver. —a trigger or a manifestation.

Dr. Hacker. Correct.

Senator Kefauver. And you think that while the movie have done a very good job, that in the field of crime and violence and portraying as the hero the fellow who is the most violent on occasions, that they could have a better influence upon our young people.

Dr. Hacker. That is correct.
I am utterly amazed and just plain damned dumbfounded when I learn from Al Myrick that in addition to your officers, only 4 ex-hibitors of the hundreds in Iowa, Nebraska, South Dakota and Mid-Central have gotten out letters to the FCC against Toll-TV and sent AI copies as requested at our Convention and in our last bulletin.

In the name of Heaven don’t you know by now that Toll-TV will put you out of theatre business overnight? Or don’t you give a damn? If so, OK, sit on your fat fanny and you’ll get it! If not, how in the fiery pits of hell can you expect to win this one by doing absolutely nothing? Arrayed against you are the 3 big, rich and powerful Toll-TV companies, their employees and stockholders, the UHF TV stations, Disney and most of your picture producers, and a big chunk of the public who’ve been misled to believe they’ll get your first-run movies, the big games and all other desirable entertainments for a dime to a dollar on their private TV picture show at home. Brother, you’ve never been in such a fight to the finish for your survival before! And apparently all you’re doing about it is just setting! It’s utterly unbelievable! If you expect Myrick, Jeffers and Wolcott, Mike Blank and the big theatre boys, or even Abram F. Myers, Rembusch and Starr to pull the hat offa the rabbit or vice versa for you in this one while you do nothing, brother you’ve had it, you are nuts, and you better have your head examined by a good doctor before you go all the way and murder your wife and family!

Because while Rembusch, Starr, Myers and the rest of us are doing all we can, when it comes to voting against Toll-TV with the FCC, each of us is only one vote (or as many as we can get locally) just the same as you! If I’m hot on this, and I am, it’s because my life’s work, my theatre investment and yours are at stake here, and at this point I can do no more than you to save them. If you continue to do nothing, we’re both sunk!

**ON TOLL-TV**

Mid-Central Allied

Trueman T. Rembusch, able and brilliant young Allied leader and co-chairman with Allred Starr of TOA, of the National Committee Against Toll-TV, reported to the National Board on this, the greatest menace ever to threaten our theatres. He gave the test published count of letters to the FCC Washington which show 8,000 for Toll-TV against 1,500 opposed to it, a margin of about 6 to 1 favoring Toll-TV! Trueman, however, told the Board that letters against Toll-TV are now slowly increasing in numbers and it is yet possible for us to overcome the big lead of the Toll-TV people by the deadline for public comment on June 9, a scant 2 weeks away, and he urgently asked all exhibitors, their families, employees, landlords and suppliers, and all others possible (or wire) their votes against Toll-TV to the FCC in Washington. He also urged that those exhibitors who have not done so now contribute their share to this Toll-TV fight.

**READE IN LONDON**

TOA

London is still talking about Walter Reade, Jr. and the impression he left with British exhibitors. At a luncheon in his honor, the Cinema Exhibitors Association heard Mr. Reade’s urgent call to “Protect the little fellow; keep him in business. His protecting is your protection”. He warned that “Without complete strength and complete organization amongst exhibitors, we have no chance to keep film rentals down.”

He also informed them of EFGF, “the program which enables exhibitors to out our money where our mouth is” in an attempt to eliminate the product famine, “the root of all exhibitor’s troubles.” Mr. Reade also invited leaders of CEA to attend TOA’s National Convention.

**ON TAXES**

TOA

Motion picture theatre owners of Washington, D. C. face a 2% sales tax on film rentals. The bill, passed by the Maryland Legislature and signed by the Governor, was introduced and passed without any advance notice. Although it was not the intent of the Legislature to further tax the industry, the bill clearly points out that film rentals are included. The bill became effective June 1, 1955. For the time being the tax will be paid, but all efforts will be channeled to exempt film rentals at the next legislative session.

**BALABAN & TOLL-TV**

ITO of Ohio

Barney Balaban, president of Paramount, one of the “favorite” companies, according to our recent poll of Ohio exhibitors, is complaining loudly because the television networks oppose Pay-as-you-see TV. Specifically, Balaban was complaining about statements made by David Sarnoff, chairman of the National Broadcasting Corp. Mr. Sarnoff, Balaban said, in attacking the motion picture producers and Paramount in particular, was attempting to defend the vested interests of the big networks.

Mr. Balaban can get plenty of material for his crying campaign. He can lift right out of the letters of complaint addressed to his company by exhibitors. Certainly, no exhibitor is going to feel sorry for Paramount. This attitude, indicating “to hell with the theatres”, is probably the reason for the overbearing attitude of the company.

Incidentally, Mr. Balaban, making this speech to a stockholders meeting announced profits for the first quarter of 1955 of $1.31 per share against 63 cents for the same period in 1954. How are you doing?
April


May


June


July


August


September


October


**JULY SUMMARY**

The warm weather picture outlook appears bright for July with 24 features scheduled for release, another recent monthly high. Republic is the leading supplier with five features. Offering three each this month are Allied Artists, Columbia, 20th-Fox, United Artists, Universal, and Warner Bros. July product shows a high in comedies, 60, and Westerns, 20. Two new SuperScopes, two other wide screen features are available, one in SuperScope and one in VistaVision. July product also shows an increase in comedies. And in keeping with the July monthly highs, 16 releases, better than half of the total, are in color.

The July schedule includes:
- 6 Melodramas
- 3 Musicals
- 4 Westerns
- 5 Comedies
- 5 Adventures
- 1 Feature Cartoon


**COURT JESTER, The** VistaVision, Technicolor, Danny Kaye, Glynis Johns, Angela Lansbury. Producer-director Norman Tokar. Masquerading as court clown member of patriot group plays small acts aids in restoring crown to rightful king.

**DESPERATE HOURS, The** Humphrey Bogart, Fredric March, Martha Scott. Producer-director William Wyler. Masquerades as local named Sling. Convicts an entire neighborhood to take them hostage.


**TO CATCH A THIEF** VistaVision, Cary Grant, Grace Kelly. Producer-director Alfred Hitchcock. Comedy-drama. Each other is suspected with leaving his profession and seeks to catch real thief to clear his name.

**TOO LATE, MY LOVE** VistaVision, Carol Ohmart, Tom Tryon. James Gregory. Mob drama. Unhappily married wife creates triangle, becomes involved in hijacking and murder.

**UNITED ARTISTS (Concluded)**


**OP OF THE WORLD** Dale Robertson, Frank Lovejoy, Jean Hagen. Producer Michael Balzary. Director Lewis Seiler. A horse and his rider are forced to go off yoke in search of adventure and fame.

**TIME MACHINE** Orson Welles, Michael MacLiammoir, Susan Cloutier, Producer-director-filmers. A warning experience redindex love for ex-wife. 95 min. 5/21.

**June**


**SILK AND SAND** Technicolor. J. Arthur Rank. Producer Flourie, Laurie, Producer Howard Christie, Director Jerry Hopkins. Western. A innocent girl trapped by Indians is let to safety, by army captain subject to court martial for desertion. 89 min. 2/21.

**April**

**CHIEF CRAZY HORSE** CinemaScope Technicolor. Victor Mature, Susannah Foster, New Zealand. Director George Sherman, Western. When treaty is vio-

**LAND OF TWO SEXES** CinemaScope Technicolor. Paul Newman, Joanne Woodward. Producer-director William Wyler, Director Elia Kazan. Joe, an Italian fascist, is shipped to America and has harrowing experiences in life on the American frontier. 146 min. 8/27.

**MAN WITHOUT A STAR** Technicolor. Kirk Douglas, Walter Brennan, Ray Milland. Director Henry Koster, Western. A man is forced to fight against bars, the institution for men at Chino. 75 min. 2/7.

**March**


**February**


**May**


**June**

**SEA CHASE,** THE CINEMASCOPE, WARNER COLOR. John Wayne, Lana Turner. Director-producer John Farrow. See Adventure. Of eve of World War II, poorly pro-

**July**

**May DUSTERS,** THE CINEMASCOPE, WARNER COLOR. Robert Todd. Technicolor. Drama. June 13. In this World War II it can possibly be stopped by penetrating Ruhr Dam. The R.A.F. undertakes the task. 102 min.


**Coming**


**The Island Earth** Technicolor, Producer-director Jeff Morrow, Faith Domergue, Producer William Alland, Director Joseph Rutten. Sci-fi. Atoms are killed by napped mankind in inter- planetary war. 87 min. 4/24.

**AIN'T MISHEavin'** Technicolor, Royalty Calhoun, Piper Laurie. Producer-director Joseph L. Mankiewicz, Director Edward Dmytryk. Romance comedy, trials of shotgun in small village where she marries her heir to financial empire. 88 min. 5/30.


**STAR OF INDIA** Technicolor, Cornel Wilde, Jean Wallace, Producer Raymond Stroossen. Director Arthur Lubin. Adventure. 120 min. 5/24.


**UNIVERSAL-INTERNATIONAL**

**February**


**BRIDGES TO CROSS** Tony Curtis, Julie Adams, Producer-director Robert Sirk. Drama. A part of the world's news in the depres- sions.

**Coming**

**FEMALE ON THE BEACH** Joan Crawford, Jeff Chandler, Warner Color. Producer-director Robert Arthur, Director Arthur Lubin. Drama. Role of how beauty Lody Goding is trapped from the gang of death through war through her famous horseback ride.

**ONE DESERT EAGLE** CinemaScope. Technicolor. Robert Mitchum, Barbara Stanwyck, Producer-director Robert Arthur, Di-

**LADY GODIVA** Technicolor. Maureen O'Hara, George Nader, Producer-director Henry Koster. Drama. Recounting of the medieval lady of fame for her spank and her husband.

**May**

**Coming**

**February**

**SAWYER BROTHERS**

**Your Service—Our Responsibility**

**NEW JERSEY MESSENGER SERVICE** Member National Film Carriers

**Dependable Service!** HIGHWAY EXPRESS LINES, INC.
"The brightest juvenile talent introduced to the screen in years!"

MOTION PICTURE HERALD

"Unearths the type of personality Hollywood has been frantically searching for during the past few years...in the person of young Tim Hovey!"

INDEPENDENT FILM JOURNAL

"Has the appeal that Jackie Coogan had long ago when he appeared with Chaplin in 'The Kid'"

HOLLYWOOD REPORTER

The PRIVATE WAR OF MAJOR BENSON

Starring Charlton HESTON - Julie ADAMS

with William DEMAREST - TIM CONSIDINE...and meet TIM HOVEY (and lock up your heart or he'll steal it)
Movies Throw Light On Social Problems

— Schary Tells Sen. Kefauver

WHERE SHALL O'NEIL TAKE THE NEW RKO?

Viewpoint
He starts the fanfare July 27th!

You'll be seeing a lot of "JACK" soon!
- Warner Bros.
IN JACK WEBB BEGINS
THE MOST INTENSIVE IN-PERSON BUILD-UP
THE INDUSTRY HAS EVER SEEN!
THE GIANT DAY-BY-DAY, CITY-BY-CITY
MONTH-LONG PERSONAL APPEARANCE
SEND-OFF FOR  JACK WEBB
AS PETE KELLY IN
PETE KELLY'S BLUES
WRITTEN BY RICHARD L. BREEN
STARRING JANET LEIGH
EDMOND O'BRIEN
PEGGY LEE
ANDY DEVINE • LEE MARVIN • ELLA FITZGERALD
A MARK VII LTD. PRODUCTION • DIRECTED BY JACK WEBB
PRINT BY TECHNICOLOR • PRESENTED BY WARNER BROS.
WarnerColor CINEMASCOPE Stereophonic Sound

And did you watch and listen to the way the entire
Colgate Variety Hour (NBC-TV) on July 24th—with Jack Webb shouting
the news about Pete Kelly's Blues!

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?
KING-SIZE talent for
KING-SIZE
grosses in 20th's

The
Virgin Queen

BETTE DAVIS
Two-time Academy
Award Winner in her triumphant return to the screen!

RICHARD TODD
Who electrified the
nation in A “Man Called Peter”... as Sir Walter Raleigh!

JOAN COLLINS
Luscious English beauty
whose portrayal of The Lady-in-Waiting will rocket her to stardom!

Producer
CHARLES BRACKETT Three-time Academy Award winner!

Director
HENRY KOSTER Who gave you “The Robe” and “A Man Called

CinemaScope®
spectacularly spreads before you the velvet cloak, the violent dag
the never-told story of “The Virgin Queen”... the Lady-in-Waiting
and the boldest adventurer of a lusty age!

20th Century-Fox presents
BETTE DAVIS • RICHARD TODD
JOAN COLLINS in THE VIRGIN
QUEEN co-starring JAY ROBINSON
HERBERT MARSHALL • DAN
O’HERLIHY with Robert Douglas
Romney Brent • Marjorie Hellen • Lisa
Daniels • Produced by CHARLES
BRACKETT • Directed by HENRY
KOSTER • Written by HARRY
BROWN and MINDRET LORD
Print by Technicolor

“It’s a pleasure to do
business with 20th”

Exhibitors! Mail Your Nominations For Audience Awards!
Where Shall O'Neill Take The New RKO?

Thomas Francis O'Neill, one-time skipper of a Coast Guard LST, is about due for a new challenge in helmsmanship on the shoal-filled waters of industry. The problem: where to navigate his new vessel and its potentially gold-laden cargo, RKO Radio Pictures. Conditions being what they are, he is confronted by an unsteady a compass needle as can be found.

The influence causing Mr. O'Neill's compass needle to fluctuate with such uncertainty is the current, product-starved condition of the theatre exhibition field. As Tom O'Neill and his colleagues survey this situation even further, we've a hunch RKO Radio will take on a role not too unlike his historic one — a source of films for movie houses.

The vast lot, the immense sound stages, the exchanges and other physical properties he acquired in the $25,000,000 deal are not meant to serve primarily television's miniature screens. Mr. O'Neill will realize this. He strikes us as a highly flexible individual, as elastic, perhaps, as the raw rubber his parent company shapes into tires. He promises to bring into our industry a fresh infusion of high executive skills learned in big business, which compliment with a bright, sometimes romantic, approach to things. As he gradually absorbs the nature and potentials of the movie industry, we believe he will more and more view theatre production as the major facet of his new enterprise.

General Teleradio represents the first time TV interests have absorbed a movie company lock, stock and barrel. As time goes by, it is likely that the tail will wag the dog.

Allied Passes The Key to Distribution

For all the harsh sound of its threat to pursue the course of Government intervention, Allied's board of directors has presented a situation pregnant with possibilities for improved intra-industry relations. Despite the expressed belief that the results of the Joint TOA-Allied committee's efforts fell short of the hoped-for mark in negotiations with the distributors, the board reaffirmed its willingness to hold theconciliation door open—although not indefinitely. In effect, the exhibitor organization has deposited the key to the situation in the lap of distribution. To wit:

Reporting on the work of the Emergency Defense subcommittee, which, with the group from TOA, met with top distribution executives on trade problems, the Allied board, meeting in Washington last week, accepted "at face value the assurances given by the various film executives that the promises made will soon be publicly proclaimed and put into effect." This attitude was based on the premise that the exhibitors' need for relief is "so great that any step in that direction, however meager, should be welcomed."

It was a difficult — and, some thought, impossible—task the Joint Committee undertook. That they managed to convey to most of the top distribution executives the urgency of relief was implicit in the tone of distribution statements following the meetings. Both Allied and TOA deserved the gratitude of theatre men everywhere for putting aside their rivalry to work side by side for the welfare of the whole exhibition body. And Allied is wise in accepting for the present even what it calls "such meager" compensations as were proffered by the distributors, and waiting to see what the film companies will do about their promises.

We feel, however, that the board's action in discharging the subcommittee was premature. Since the open door policy is the big link in the Emergency Defense resolution toward conciliation, these men, who know first-hand everything that took place in the meetings with distribution, should continue their active liaison with the film executives to facilitate future negotiations. We hope Allied will reconsider and reconstitute this vital body, so that it may continue to work jointly with the TOA group in search of equitable harmony.

If such contact is maintained, it will be up to the film men to carry the ball. By activating their oral pledges the distributors will earn a measure of good will—and, we believe, ultimate financial gain—that will do much to remove the Damoclesian threat of government regulation.

But what a master stroke of trade relations statesmanship it would be if they were to ignore Allied's mailed list, accept instead the olive branch, and voluntarily augment their pledges with relief measures above and beyond those to which they have committed themselves!

We fervently hope, for their sake, as well as for the benefit of their

(Continued on Page 7)
M-G-M HAS 3 OUT OF 10 TOP PICTURES AMERICA IS SEEING!

(3 TIMES AS MANY AS ANY OTHER MAJOR COMPANY)

VARIETY'S NATIONWIDE BOXOFFICE SURVEY OF THE "10 MOST POPULAR MOVIES" SHOWS M-G-M FIRST!

"LOVE ME OR LEAVE ME" (CinemaScope - Color)
M-G-M presents in CinemaScope • DORIS DAY • JAMES CAGN "LOVE ME OR LEAVE ME" • co-starring Cameron Mitchell • Robert Keith • Tom Tully • Screen Play by Daniel Fuchs and Lennart • Story by Daniel Fuchs • Photographed in Eastman Directed by Charles Vidor • Produced by Joe Pasternak.

"BLACKBOARD JUNGLE"
M-G-M presents "BLACKBOARD JUNGLE" starring GLENN II • Anne Francis • Louis Calhern • with Margaret Hayes • Screen Pl Richard Brooks • Based on the Novel by Evan Hunter • Direct Richard Brooks • Produced by Pandro S. Berman.

"INTERRUPTED MELODY" (CinemaScope - Color)
M-G-M presents in CinemaScope • "INTERRUPTED MEI" starring GLENN FORD • ELEANOR PARKER • with Roger • Cecil Kellaway • Written by William Ludwig and Sonya Levien • On Her Life Story by Marjorie Lawrence • Photographed in Eastman Color • Directed by Curtis Bernhardt • Produced by Jack Cun

NEXT: "THE COBWEB"
Viewpoints (Continued from Page 5)

The Mail Box

To the Editor:

Mr. Coulter's handling of the pay-television subject has given your readers a clearer view of "narrow-casting" and the reasons behind its promotion.

DAVID SARNOFF
Chairman of the Board
Radio Corp. of America

To the Editor:

Thanks very much for the wonderful space you gave the Audience Awards in this week's issue of the Film BULLETIN.

Your handling of the Audience Awards press book is tops and I am sure it will be of great help in promoting the participation of exhibitors in this project.

CHARLES E. McCARTHY
Information Director, COMPO

To the Editor:

The June 27th Film BULLETIN was the first trade journal I picked up this morning and hastened to read the piece, "Dollars—not Culture—Toll TV Aim!"

On behalf of the Committee Against Toll TV please accept our sincere thanks and appreciation for this fine assist to bring out the facts.

The public is learning that the whole Toll TV grab has but one goal—to take money out of their pockets for the slot machine gadget decoder and for programs they now get free.

Articles of the type you carried in the June 27th issue help establish communications within the trade, and indirectly, to the public on what the grab of free air waves is all about.

Thanks so much.

TRUeman T. REMBUSCH

To the Editor:

Your articles on the Toll-TV issue by that master of words and phrases, Leonard Coulter, is one of the best I've read in years. Congratulations to you for this outstanding service to the industry.

The Committee Against Toll-TV would be wise to make up a brochure of the two parts and mail far and wide from Maine to California.

With every good wish to you and hoping the motion picture industry will appreciate what you have done,

DAVID A. BADER
Atlantic Television Corp.

On The Air

Disneyland Show

As television entertainment, the unveiling of Walt Disney's seventeen million dollar amusement park at Anaheim, California, was hardly spectacular. The technical difficulties inherent in bringing Mr. Disney's "eighth wonder of the world" to the TV screens were not satisfactorily overcome, and fault could be found with the organization of the program, the mc'ing of it, and the like.

But this did not really matter; if ever the success of 90 minutes of network programming did not completely depend on the "entertainment" value of the material, this was a supreme instance of it. For the purpose of "Date-line Disneyland" was simply to reveal the "miracle" that Disney's imagination had wrought. There could be no doubt of that in the mind of any viewer who watched the show, whether he was amused for the full ninety minutes or not.

The program was a very satisfactory tribute to Walt Disney's showmanship. The four areas of the park—Frontierland, Tomorrowland, Fantasyland and Adventureland—served to remind viewers of the whole canon of Disney's work in Hollywood throughout the years, and of his very special contribution to the history of the American film. One got the feeling, as the cameras roamed through the recesses of this huge park, focusing upon its ingenious "Alice in Wonderland" props, that only Disney could have come up with it.

Interestingly, the press, invited to the park's opening, turned to the general subject of Hollywood-on-TV after describing Disneyland. At least two writers—syndicated columnist Frank Farrell and N. Y. Post critic J. N. Tuck—discussed in succeeding columns the prospective Warner Bros. and MGM series, as if suddenly aware of the potential showmanship that Hollywood can evidence via the TV screen. Hollywood-on-TV continued in the television news all last week. The primary effect, it seems to us, was to illustrate the kind of imaginative and fabulous showmanship that has, very properly, been particularly associated with Hollywood down through the years. For this reason alone, if for no other, Mr. Disney's miracle was good news for the movie industry.

—Dick Breitstein
FROM A GRIPPING BEST-SELLER... FROM POWERFUL PERFORMANCES BY A SUPERB CAST... FROM THE CREATIVE GENIUS OF THE FAMED PRODUCERS TEAM THAT BROUGHT "THE CAINE MUTINY COURT MARTIAL" TO THE STAGES OF THE ENTIRE NATION.

the wedding night,
the anticipation,
the kiss,
the knife,
BUT ABOVE ALL...
THE SUSPENSE

PAUL GREGORY presents

ROBERT MITCHUM • SHELLEY WINTERS

in

THE NIGHT OF THE HUNTER

Directed by CHARLES LAUGHTON
Screenplay by JAMES AGEE • Based on the novel by DAVIS GRUBB • Produced by PAUL GREGORY

Starring LILLIAN GISH • JAMES GLEASON • EVELYN VARDEN • PETER GRAVES • DON REDDIX • CLAIRE CASTOLO • BILLY CHAPIN • SALLY JANE BRUCE
ME $25,000,000 QUESTIONS. Perhaps the most in-
teresting element of the package deal which ties up RKO
radio in a nice, neat General Tire & Rubber band is the
question it poses. For instance:

1) What really motivated General Tire to plunk down
$28,000 for what is ostensibly the most inactive
unproductive property in Hollywood? Much ado has
been made of RKO radio's film library. Obviously, G. T.
would not spend this kind of coin merely to surfeit
a film appetite of the relatively few TV outlets controlled
by its General Teleradio subsidiary. The answer involves
the sale of film to outside, independent stations. Recent
cases prove that the truly sound "oldies" produce far
more income for hard-pressed stations than the big net-
work shows, including "spectaculars." Teleradio's Tom
O'Neil knows this first hand. After shelving out $42,000
for a batch held by Bank of America, his lagging
outlets not only captured viewers in droves, but earned
a healthy profit of $28,000 per picture from sponsor revenue. A
gimmick in exhibiting first-class "oldies" on TV is the
number of short spot ads that can be sold. Mr. O'Neil
has his independent telecasting colleagues need product,
and badly. He can command a good price for the films.

2) Will TV income, then, represent RKO Radio's major
source of revenue? Notwithstanding this high potential, a
sounding view of TV income may be more realistic than
so. Here's why: the number of first-rank "oldies" suitable
for the TV market may be smaller than expected.
It is now no one seems to be certain of the extent of the
available RKO backlog. Estimates have varied from 400
800 features. Let's assume a middle figure of 600. It is
questionable whether more than 100 to 150 will turn out to
be real income-producers. Mr. O'Neil would need quite a
more than a $28,000 profit per pic to make the deal
look good. However, a reissue of the cream of the library
the theatre exhibition market might be much more
profitable. We look for Mr. O'Neil to follow this course
once he fully surveys the situation. Moreover, he is far
worse a businessman than to glut the TV market with a
sh in pouring of films that would depress the market for
the other companies' fare. We doubt that they will. It is
far more economic to bid up TV's price by holding out or
releasing a trickle than to dump everything at once. Be-
sides, profits from theatre exhibition are once more buying
three-finger steaks for the movie elements. You don't sell
out a sure thing for a few quick bucks. At least not yet.

3) Where will the new RKO Radio stand with respect to
production for theatres? When the deal was first an-
nounced, a widely circulated report held that Howard
Hughes demanded as a condition of the sale that studio
production be continued. To date there has been no valid
confirmation of Teleradio's consent to this. Even if true,
there appears to be no binding stipulation requiring theatre
production. Teleradio may well choose to utilize the sound
stages for the production of TV fare. Simple economics,
however, seem to dictate a more diversified course. Em-
ployment of RKO's extensive studios to shoot video films
would seem as profligate as renting Yankee Stadium for
the high school junior varsity. Production of good films
for theatres would not only prove an excellent hedge, but
it is sure to run up fancy earnings figures from product-
parched exhibits. We believe this, too, will be borne out
once Mr. O'Neil studies the scene.

4) Who owns the tax loss write-off privilege? Conflict-
ing views on who possesses the tasty $20 million-plus
write-off (from prior years' losses) feature have emerged
to becloud the picture. Some factions say this plum resides
in the parent company, RKO Corp., not affected by the
sale. If it goes to Teleradio, the sale takes on a slightly
new slant, and motives regarding both TV and film indus-
try activity may be rightfully questioned. Inheriting the
tax-loss carry-over means the buyer would be home vir-
tually free within a few years by offsetting these losses
against current profits.

WOLFSUN AND LOEW'S. The possibility of a forceful
infiltration into the movie industry by Louis Wolfson,
voiced originally by Financial Bulletin, burst into attention
again as a result of a Wall Street Journal story naming
Loew's, Inc. as the likely target. In light of this disclosure,
it may now be revealed that Loew's is very, very much on
the proxy-fighter's mind. Despite readily expected denials,
Mr. Wolfson has a weather eye cocked on both Loew's
studios and Loew's theatres. Upon divorce, Wolfson
may move upon one or the other, provided business con-
ditions play into his hands. F. B. sources indicate he may
even move sooner in order to jockey himself into the more
favorable spot once the separation comes.
"How to Be Very, Very Popular"

**Business Rating: 2 2 0**

Solid returns in general situations for this daffy farce. Leevy is the keynote. Sheree North build-up, title song, "rock 'n roll" number will get this off to fast start.

There hasn't been a comedy quite this daffy around for some time, and it should be a refreshing change of pace for comedy lovers. It's good, rowdy, slapstickly farce. Put together a snappy, frothy script by Nunnally Johnson, the much-publicized Sheree North and her "rock 'n roll" dance, plus Betty Grable, and you have a good, solid attraction for mass audiences. While the girls will sell the tickets, the film's real humor is supplied by such seasoned veterans as Charles Coburn, Andrew Tombes and Alice Pearce. Their antics are quite funny as a series of mishaps, near riots, and generally absurd situations unfold. Fast, breezy and light, it is attractively mounted in Cinemascope and De Luxe color. Nunnally Johnson's touch is always sure. Wacky plot has show girls Grable and North witnessing a murder and running away, lest they receive similar treatment. When they take refuge at a nearby college, Tommy Noonan, a student, unintentionally hypnotizes North—a trance which persists throughout—and North and Orson Bean strike up a post-hypnotic romance. Bob Cummings tries to protect the girls, and especially Grable, with whom he becomes thoroughly enamoured. With the murderer pursuing, the scene is one of panic and confusion, with college president Coburn and housemother Pearce getting involved in the hi-jinx. In a funny wind-up, graduation exercises are disrupted by North "rocking-and-rolling" and the killer striking, but everything is straightened out, with the whole group happily paired-off.

20th Century-Fox. 89 minutes. Betty Grable, Sheree North, Bob Cummings, Charles Coburn, Tommy Noonan, Orson Bean, Fred Clark, Alice Pearce. Produced and directed by Nunnally Johnson.

"The Night of the Hunter"

**Business Rating: 2 2 0**

Gregory-Laughton production of best-seller a "must" for all class and serious patrons. Off-beat suspense-murder thriller loaded with exploitation angles. Best for class spots.

The team of Paul Gregory and Charles Laughton, which has been doing so much exciting theatrical work, has now given us a highly interesting film. Based on Davis Grubb's best-seller, "The Night of the Hunter" is off-beat melodrama, so good in so many ways that tops returns from class and better situations seem assured. In addition, its central event—the pursuit of two small children by their murderer-step-father—is so compellingly suspenseful that audiences in general will be gripped by it. This angle is, of course, exploitable. Otherwise, the "artyness" of the film will require that special handling be given it to insure all-around good grosses. A suspense-thriller on the surface, in which Robert Mitchum is cast as a fanatical itinerant evangelist with a number of murders to his "credit," the film is actually a profound and moving portrayal of good and evil and of the flight of Mitchum's step-children—their fears, their loneliness, and finally, their discovery of love, when they are taken in by kindly, religious Lillian Gish. Producer Gregory and director Laughton have done some outstanding things with this film. It uses sound a sight to create a thrilling tone-poem, achieving, by far, the best black-and-white photography of the year. Scenes which the children, running away, float down the river is simply unforgettable. It is beautifully acted—with you Billy Chapin giving a memorable performance—brilliantly scripted by the late James Agee, and superbly directed Laughton. The locale is West Virginia against the background of the 1930 depression. Evangelist-maniac Mitchum, in prison for robbery, meets a man who is to be exonerated for robbery and murder. Upon his release, Mitchum decides to look up the man's family—Shelley Winters and her two children—and try to secure the money not covered by the police. He marries Winters, but realizes that only her son, Billy Chapin, knows where the money is. Frantically, Mitchum kills Winters, and tries to lead Chapin's secret. The children succeed in running away, with Mitchum in pursuit. After several days of float down the river, they are taken in by Lillian Gish, who protects them. When Mitchum shows up, she shoots him, his arrested. Takes the children under her wing.

"Female on the Beach"

**Business Rating: 2 2 0**

Suspense melodrama, with intriguing romantic elements, will register in the general market. Strong marquee magnetism in Crawford-Chandler names. Good exploitable.

Somewhat reminiscent of the old Hitchcock thriller, "St. picion," this is an engrossing, if not enthralling, suspense melodrama that should go over well with general audiences. It will not register so well with discriminating viewers. The action is set against the effectively chilly backdrop of an almost-deserted beach area, and the first-rate photography paints a convincing picture of the desolation of the locale. Joan Crawford and Jeff Chandler make an interesting pair, with Crawford effectively playing the role of a wealthy and haughty widow beset by fears of her life. With a murder at the beginning and pregna hints as to the character of Chandler, the man next door dropped throughout the first half of the film, the suspense builds steadily, aided by Joseph Penney's direction, t playing and a good musical score. Crawford-Chand coupling will draw the adult and fem trade. The mystery angle is charged with exploitables. Story opens with the death of Judith Evelyn, a wealthy widow who has been renting Crawford's beach home. Crawford arrives the day, ushered in by renting-agent Jan Sterling. It turns out that Chandler, who lives next door, with an unsavory old couple, has been romancing Evelyn to get money from her. When he begins the routine with Crawford, she is wary but intrigued. Chandler wins her confidence and they are married. Her suspicions are soon fired and she becomes sure he is trying to kill her. In a bang-bang conclusion with Crawford fleeing from her pursuing husband, Steig, in love with Chandler, is revealed as Evelyn's modulus and Crawford's potential killer.

**“To Hell and Back”**

**Business Rating ⭐⭐⭐**

Song war film fashioned from autobiography of Audie Murphy. Story of the great WWII hero told with feeling, authenticity, impact. Figures to roll up good grosses generally.

A good, solid war film. Audie Murphy's autobiography of the same name is the basis of the picture's exploits and Murphy plays himself with directness. Much of the continuous action is composed almost entirely of actual fighting. Since Murphy's battlefield adventures are factually here—to distinguish it from previous accounts of World War II heroes—it is better than many that have appeared, its authenticity, crispness and simplicity. What is presented here has for the most part been seen before, but the film's merit is the sharpness and neatness of its presentation. And the personality of Murphy registers and quite strongly, while the other soldiers in the field come to life. Viewers will leave the theatre with a feeling of endearment toward the hero. Jesse Hibbs' direction is good, ever letting the pace falter, and he gets competent performances from the featured players. CinemaScope-Technicolor photography lends an able assist, and is particularly effective in the battlefield scenes. Action fans will love it.

Complete lack of romance might be a drawback with the fem trade, but exploitation built around "Audie Murphy's own story" should sell it quite satisfactorily. Story begins with brief glimpse into Murphy's childhood, its sordid and his determination to support his family. When war is declared, he enlists in the Army, after being rejected by the Air Force and Navy, and displays great courage in the first days of combat in North Africa. Leading the division in most of the major campaigns in Italy and France, he is promoted, step by step, and he sees his best friends fall. Wounded in Germany, his last battle is his most heroic. Out of service, he has all the country's military honors bestowed upon him.

Universal, 104 minutes. Audie Murphy, Marshall Thompson, Charles Drake, Jacky. Produced by Aaron Rosenberg. Directed by Jesse Hibbs.

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**“The Kentuckian”**

**Business Rating ⭐⭐⭐**

A warm, colorful story of a backwoodsman and his son, but surprisingly short on action. Above-average returns generally with title and Lancaster name reaping profits.

Latest of the Hecht-Lancaster releases "The Kentucki-ian," will get a mixed boxoffice reception. Lancaster, bowing as director, has tried to come up with a serious drama out pioneer days, but hasn't adequately resolved the seri-ously talky aspect of it, with the two-fisted action element. The result is a generally uneven film—though there are many good things in it—into which too much has been packed without definition and clarity. The story, adapted from the Felix Holt novel, "The Gabriel Horn," ripted by A. B. Guthrie, Jr., is about Lancaster, a childishly irresponsible man, and his son, trying to settle down and lead normal lives, and their failure to do so. It has a cast deal of warmth and disarming simplicity, but is littered by elements such as a backwoodsman's feud and the motivated hostility of one of the characters. Action is intermittent, if not downright rare, and the pace is not nearly as brisk as it should have been. But on the plus side, the CinemaScope-Technicolor photography is eye-filling and colorful, performances are warm, and Dianne Foster particularly impressive. This shapes up as more satisfactory fare for the general—and even class market — than for the action trade, but the title and Lancaster name should draw the latter. Wandering widower Lancaster and his son, Donald MacDonald, plan to go to Texas. Along the way they use all the money they have to free inden-tered servant, Dianne Foster. Lancaster decides to work for his brother to earn the necessary money. Foster works for tavern-keeper Walter Matthau, whose hostility towards Lancaster is the cause of several conflicts. Lancaster become-s friends with school teacher Diana Lynn who, in turn, falls in love with him. Film traces change in Lan-caster's manner, from the awkward and foolish backwoodsman to a smoothly confident businessman. But his son is unhappy with the life of restraint that they are leading, so when Lancaster kills a pair of family enemies who have been pursuing him and reconciles with Foster, they decide to move on to Texas.


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**“The Night Holds Terror”**

**Business Rating ⭐⭐⭐**

Slick, highly effective, suspense-thriller, has makings of box-office 'sleeper'. Favorable word-of-mouth, exploitable will go far to offset absence of marquee names.

Made on a low-budget and with a cast of unknowns, this is, nevertheless, one of the most effective thrillers of the year. Word-of-mouth enthusiasm about this Columbia surprise package will be pronounced and it might develop into a "sleeper." Based on the "desperate hours" theme — in which a family is held helpless by a group of desperadoes—the picture generates suspense and tension from its first moment to its last, with the narrative unfolding with breath-taking speed. Its semi-documentary scenes, dealing with cooperative efforts of police and the phone company to trace the killers' whereabouts, emerge as unusually convincing and exciting cinema. Andrew Stone, who wrote, produced and directed the film deserves credit for a compact, chilling off-beat suspense job. His direction is fine and he has elicited excellent performances from the group of unknowns. Jack Kelly creates deep feeling for the victimized husband, and John Cassavetes is fine as the leader of the invaders. This is charged with plenty of exploitation angles. Driving home, Kelly picks up a hitch-hiker (Vince Edwards) who pulls a gun on him. Edwards is joined by his associates—Cassavetes and David Cross—who threaten to kill him, but are persuaded to wait until he can sell his car and turn over the money to them. They proceed to Kelly's home, where wife Hildy Parks and their two children are held at gun-point overnight. In the morning the trio takes Kelly with them as protection, and then orders Parks to secure ransom money. She notifies the police, and in the dragnet that is spread out, with much secrecy and silence, the killers are finally apprehended and Kelly is returned to his family.

In the previous (July 11) issue, Film BULLETIN published views of witnesses critical of motion pictures in regard to the juvenile delinquency problem. Starting in this issue, read highlights of testimony by film leaders.

**Films Throw Light On Social Problems—**
**HUMANKIND Tells Senate Group**

Selected Portions of Proceedings of Senate Subcommittee To Investigate Juvenile Delinquency

*Los Angeles, Cal., June 16-17-18*

**Senator Estes Kefauver, Presiding**
**JAMES H. BOBO, Counsel**

Witness: Dr. Marcel Frym, Director of Criminology, Chief of Staff of the Hacker Foundation Beverly Hills, California

Mr. Bobo. Doctor, in your study of the relationship of mass media to juvenile delinquency, what have been some of your conclusions and findings?

Dr. Frym. Well, I agreed with those authorities in our field who state that there is a relation between certain exhibited mass media and delinquency. I believe it can't be denied that certain crimology from juveniles are extremely affected, as Dr. Hacker pointed out today, by films, by character description in movies and in TV shows. It cannot be denied and I wish there would be more research material available to endorse his view.

I want to say I am extremely opposed to those views that would try to censor mass media at large. I want to point to the tremendous importance of pictures like, for instance, "Snake Pit," which has demonstrated very outrageous conditions in mental hospitals and alarmed the public to these conditions.

I believe it is not the job of movies just to produce or present sugar-coated unrealities. It should show caste conditions and alarm public indignation, but I personally am very, very leery about those pictures which have no message whatsoever, or just pretend a message and really only pitalize on viciousness and brutality.

Mr. Bobo. We oftentimes read in the newspaper when a controversial picture is being played of a group of juveniles, one or more, performing an act, and saying they received the idea from a seeing a certain picture or acting a certain magazine or seeing a certain television show.

Do you think it possible for children, so viewing one picture, to pick up an idea and go out and commit a crime of violence?

Dr. Frym. I would mistrust very much these statements. I want to point out that it is equally wrong to believe that the motivations which a human being offers, what he believes to be his motivating force, is usually not a true dynamic factor in his behavior.

On the other hand, we should listen to it. It is very possible that in one individual case a boy really may have, especially if he is a feeble-minded boy, been tremendously impressed by something that stimulated and touched at his weak spots.

On the other hand, many may deny this, many kids might say no, that, "The movies and the TV shows I have been watching, they have no bearing on what I did," and it might just in this case have been a very important dynamic factor. We must realize that the human behavior really originates on the unconscious level. A person doesn't know why he does something. And it is time that we learned this.

Mr. Bobo. We couldn't say that the movie he saw would be the cause of his performing a certain act.

Dr. Frym. In my experience this would be just an excuse of the youngster. He wants to use it, just as a type of any other excuse. I wouldn't trust this statement.

**Dore Schary, Vice-President in Charge of Production, Metro-Goldwyn-Mayer**

Senator Kefauver. Mr. Schary, we are glad to have you as a witness, and the Chairman is privileged to know Mr. Schary a number of years. We appreciate your cooperation with our committee. I thought that you had a written statement.

(Continued on Page 11)
30,000 Stories Sifted Down to 30 Every Year

(Continued from Page 13)

Mr. Schary. No, I don't have a written statement.

Senator Kefauver. You have something written out there.

Mr. Schary. Well, I have some notes on information that may be of importance, depending on the questions. I figured that I'd best come in with a very open mind, and let's see what happens.

Senator Kefauver. All right, Mr. Bobo, do you wish to ask Mr. Schary some preliminary questions?

Mr. Bobo. Mr. Schary you are vice-president in Charge of Production, and how long have you been with the movie industry, and in what capacity?

Mr. Schary. I have been working for films for 23 years in the capacity of a writer, a producer, and as an executive.

Explains Production Process

Mr. Bobo. As vice-president in Charge of Production, it is more or less your responsibility to pass on the pictures that will be made, to make decisions on scripts as to what will be shown in the pictures?

Mr. Schary. That's right.

Mr. Bobo. Mr. Schary, in the production of a motion picture, from the beginning of it in script form or book form, what is the attitude of the company with which you work with regard to crime and violence and brutality as are displayed in the movies that might be made?

Senator Kefauver. Well first, Mr. Bobo, before he answers that question, Mr. Schary has been in this business for a long time and he knows about it; I think it would be interesting to those who read the record and certainly the members of the Senate who read the hearings to have you state briefly just how a picture is produced from the beginning to the end, whose hands it goes through, and what happens.

Mr. Schary. I'll be glad to try and do that, Senator. I think you should know that every picture has its own particular history and record. There are some 30,000 story ideas submitted during the course of an average year at a major studio. Those 30,000 ideas are probably sifted down to 1,000 which are considered the best by the reading department and/or the producer who may find the story, or the writer who may come in to discuss it with you, or director or the executive himself. I have to cover those thousand stories personally. Out of those 1,000 you pick then the 30 or 32 that will be the core of your production for a fiscal year. Those 30 or 32 are picked on the basis of balance of program, and hopefully on the artistic and commercial success of the picture.

Senator Kefauver. Mr. Schary, are these 30,000 that are sent in by people all over the country?

Mr. Schary. They are sent in by agents. There are television shows that are covered. There are short stories covered in magazines. There are original ideas that are brought in by people to discuss them with you first by oral form and later on in script form. They come from a variety of sources.

Senator Kefauver. Some of them are produced by your own writers?

Mr. Schary. That's right.

Senator Kefauver. About what percentage are sent in and what percentage do your own people compose?

Mr. Schary. I better clarify it for you, sir. Of the 30 or 32 that are done or finished each year, I would say that nine or more than five come within your organization. The other 25 usually come from within your organization from sources other than your people, but your own people do the actual writing. The writers that you employ develop those ideas, or take a novel or the play and turn them into a screen play. It's only about, I would say 15 or 20 per cent come from within your own organization, an idea that a producer may have for a picture, or a writer or a director. Does that clarify your question?

Senator Kefauver. Yes, it does.

Mr. Schary. Now, the selection of those stories, as I say is based on the balance you want in your program. You obviously can't make a series of pictures all on the same subject. You cannot make them all at the same cost. You have to balance cost and subject material mostly in the interest of a balanced public, hopeful for the interest of balanced public. Also another consideration today is the foreign business that our industry is doing, and we have to bear in mind the audience of other countries other than our own. This program is balanced in so-called action pictures, dramatic pictures, music pictures, color pictures, costume pictures, tropical pictures, and so on.

Lists Types of Pictures

Senator Kefauver. Now, the 32 that you have in a normal year, or was that last year that you produced 32?

Mr. Schary. Actually, last year we made 28. You usually prepare about 32 and you make 28.

Senator Kefauver. Would you give a breakdown generally of the type of those 28 so that we can get some idea

Mr. Schary. Well, last year we probably made 8 musical films, 4 costume pictures, I would say 8 so-called modern stories, and a couple of Westerns, and the rest fell in those other categories in one way or another.

Senator Kefauver. Very well. The idea, then, is accepted by you, and then what happens?

Mr. Schary. Well, after we agree to make the picture the writer is assigned to develop it with a producer, some times with a director. They do a treatment of the story
Code Committee Final Arbiter, Schary Says

During the arrangement of that treatment, they may see and discuss the tone of the story. They may discuss the kind of a picture that it will be in terms of the size picture. After they have prepared the treatment, I will read it and we will then have a discussion about it. We will have a discussion in terms of its dramatic integrity, its possibilities, its commercial aspects. They will then go and write a screen play, which is a regular continuity with the dialogue. Following completion of that screen play, we will have more discussion on the actual writing of the screen play. Once that is approved and put into final form, it is sent to a hundred some-odd departments in the studio where it is analyzed for cost by these departments, scene, costuming, and so on, and then the picture moves into the final stage of production, it is organized for production.

Sherlock Consulted

Probably much before that time, however, a director has been assigned to it; his ideas have been listened to and discussed with him, and then he takes over the active making of the picture, that is the shooting of the picture. The picture is put on the stage in shot. I will look at the film as it comes through, along with the producer and the director, and then we begin to assemble the picture; we begin to put those daily pieces of work together.

Following the shooting of the picture it is all stringed together. We have what is called the rough cut, the rough dossing. We look at it and we make our final decisions, do the cutting, perhaps some retaking of scenes that we do not like, and then the picture is handed over to the sound and music department where it is finally completed.

We then go out to preview the picture. If it is a good review, we do very little; if it is a bad preview, we do a little bit more, and depending on the success of the first preview, we may or may not have a second preview, is finally finished and given its final dubbing job, sound b, and then handed over to the various departments for the purpose of distribution.

Senator Kefauver. Where is the script or the scenario sent to the code committee?

Mr. Schary. Well, that is submitted in its very first form, and very often when we have a challenging story, a story that we feel may run into certain problems affecting the code, we will submit the story to them before we do the screen play, and get their advice, and let them warn us to where the sensitive points are, and that will guide us in the writing of the screen play. Then we submit the screen play, to them, the first act of the screen play, and they send us a letter telling us what’s wrong or what’s right, telling us where the areas of danger are. If there are points that need discussion, we will meet with Mr. Shurlock or his representatives and get everything straightened out.

Senator Kefauver. Well then, after the first run or the rough film is made, does Mr. Shurlock or any members of the code committee re-view the picture as it is?

Mr. Schary. They see the picture usually after we have previewed it. At that time it is still in very loose form and they call the corrections that they want to make. Sometimes they will see it before preview.

Senator Kefauver. And then if they do have suggestions about changes, then they are considered and made?

Mr. Schary. They are always made if they say they must be made.

Senator Kefauver. And where is the advertising for the pictures prepared?

Mr. Schary. In the New York advertising office.

Senator Kefauver. In your case by the Metro-Goldwyn-Mayer New York office?

Mr. Schary. That’s right.

Senator Kefauver. And each motion picture producer has its own advertising department.

Mr. Schary. That’s right.

Senator Kefauver. There are some producing companies, though, that handle some advertising of some films for a number of independents, aren’t there?

Mr. Schary. That’s right. A company like United Artists handles independent productions, and in those cases I imagine that the independent producer has most to say about his own campaign.

Cites “Blackboard Jungle”

Mr. Bobo. Mr. Schary, you recently released a motion picture which has become rather controversial which is entitled “Blackboard Jungle”. Would you give us your idea of the reasons for the production of this picture?

Mr. Schary. Well, we knew from the start that it would be a controversial film. When the book was circulated there was a good deal of interest in it. There were some people who were very shy about making the picture. We felt at M-G-M that it would make a very good report on a

(Continued on Page 18)
Dean stashes Jerry away in a girls' school

THE

YOUR

"Sock boxoffice"

"Strong"

"Destined to"

"Exhibits"

"Hilarious musical from prod..."
HIGGEST MONEY-SHOW!

DEAN MARTIN and JERRY LEWIS in NEVER TOO YOUNG

COLOR BY TECHNICOLOR

JOIN THOSE HOT SUMMER HITS FROM PARAMOUNT
very serious problem of juvenile delinquency. I feel that if films do not make occasionally a so-called controversial film, they will wither and die. It seems to be within the nature of good film making to occasionally make a film that will provoke talk and controversy, if you have a moral conviction that what you are provoking the controversy about is deserving of that attention. In the case of "Blackboard Jungle", all of us have been aware of the increasing vandalism and of the increasing problems of juvenile delinquency.

'Jungle' an 'Honest Report'

I have a file here of dates, for instance, that we made before we bought the picture, which outlined for us the increasing damage that was being done by hoodlums not only in this state but through many states in the United States. I am sure you are all familiar with the articles that appeared in magazines with Senate investigating committees that already reported that this was a very serious and terrible menace. We felt that "Blackboard Jungle" isolated, dramatically, a way of making a report to the nation. As soon as we announced the production, there was a good deal of excitement about the picture. There were some souls who didn't want us to make it. That's perfectly all right, because that happens very often. There is hardly a successful picture made that does not have in the background of its production a minority voice that pleads not to have it made, and that can go from as pleasant and certainly non-controversial film as say "Caruso" to "Blackboard Jungle." There is always somebody who has good reason why it should not be made. Usually when they are made they turn out fine, because they reflect actually a kind of interest in the subject, and in the case of "Blackboard Jungle" there were people, as I say, who didn't want it made. We believe at M-G-M that we have presented a very honest report. We are not frightened or intimidated or self-conscious about the controversy it stirred up, because we believe deeply and honestly that when the picture is reviewed a couple of years from now, it will be found that it did an awful lot of good, because it brought the subject into the public view.

Mr. Bobo. Is it your theory, Mr. Schary, that through the medium of motion pictures such as this that certain subjects such as this, the educational topic, the juvenile delinquency picture, can be brought to the attention of the public so that correction will be made?

Mr. Schary. That's right. You see, in the history of motion pictures—I wonder if I might take a few minutes to talk about public opinion in connection with pictures. Motion pictures very seldom—and I actually don't know of any cases where they anticipate public opinion or where they lead public opinion; in the main they reflect public opinion, and in some instances accelerate public opinion. This goes all the way back to motion picture making as far back as 1915 when the first so-called controversial film ever made was a picture stimulated by Theodore Roosevelt. It was called "The Battle Cry of Peace," and it was a picture designed to alert American citizens to the dangers of Kaiserism.

The Gangster Era

During the gangster era, our pictures again reflect public opinion. You remember those early gangster pictures, where the hero was mainly a young man who had come back from war, had been given a gun, had been taught how to kill, had his job taken away from him, and went into bootlegging because it was now a rather respectable business. That reflected public opinion because of the attitude about the bootlegger in the early 20's was very tolerant. He seemed to us to be kind of a nice guy. Sometimes he was our uncle or our cousin or our friend next door, and we had no feeling that he was doing anything highly immoral in terms of prohibition. Everybody was taking a drink whether there was a law or not. It wasn't until the late '20s and early '30s when the menace of who had happened to the country suddenly became apparent. We became aware of the tremendous inroads that the Capone empire had made. We were made aware by Edgar Hoover's report that this was a serious condition. It was once compared by William Valeo, a writer, as the closing thing to a true underworld empire since the days of Capone. And the public began to react to prohibition and the gangster and the hoodlum element. Hoover got at least from the government in terms of the F.B.I. We immediately reflected that public opinion too because our film changed. We went into a large group of G-men pictures at the time, and the very men who had played gangsters in some of our early pictures like Cagney, Robinson, Pat Muni, Pat O'Brien, etc. cetera, now were playing G-men and they accelerated this public antipathy towards the gangster, and they did accelerate public opinion and did create a change. This was certainly reflected by the interest the public had in those pictures. During the early day of Nazism public opinion was very divided in the early '30s on the problem. Motion pictures actually did not deal with this subject until public opinion was quite clear about it. There were many of us in the industry who felt strongly about it, but we were not able to deal with it in terms of pictures because public opinion did not reflect a serious anti-Nazi point of view. I think it was as late as 1937 when a poll taken revealed that a majority of the American people were not in favor of helping England at the expense of getting into a war with Germany. Then in 1939, a period of two short years, public opinion had switched itself, and a large portion of the public were willing to help England even at the risk of going to war. I was in that period when we began making the first anti-Nazi pictures, because we began to reflect that growing feeling in the United States that Nazism was a very ser
movies & human behavior

"Blackboard Jungle" Wins Children to Right Side

forces and dangerous menace. We perhaps did accelerate public opinion in connection with those pictures, and we hoped reflect the public attitude towards this menace.

The same thing happened right after the war with the anti-Communist pictures that we made. There have been something like over 60 films made, anti-Communist pictures made, and I certainly think that they reflect again the public attitude, the public feeling about Communism.

Isolate Against Hatreds

In connection with insulations against minority hatreds, pictures like "Crossfire," "Gentlemen's Agreement," "Guppy," "Home of the Brave," "Intruder in the Dust," they again reflected a public attitude against the hatred that suddenly broke out immediately after World War II when you had a little short, sharp rise of the Klan in America, and also the Columbus group; I think it was in Georgia, and they reflected the public revulsion against this type of hate, and we made those pictures that reflected that kind of hate.

In connection with "Blackboard Jungle," I believe that that we have done is make a picture that again reflects a tide in public tide against the menace of delinquency that is gone too long unchecked.

Mr. Bobo. Do you think, Mr. Schary, that in sometimes reflecting the attitudes of the adult generation that we fight at the same time be affecting the attitudes of the adolescent and juvenile generation?

Mr. Schary. I suppose that is a very reasonable point of view to take, and one would have to make a very definite study, I think, however, to prove that what you say is true.

It would be my hunch, based on showings I have seen "Blackboard Jungle," that we are not doing any damage at all. We are associating younger people in terms of dramatic emphasis with the school teacher and with those elements in the class that stand behind the teacher. I have seen a couple of runnings of the picture now—when I say couple, by that I mean at least five or six runnings with audiences that have paid to see the picture—and their reactions are pretty much the same. One of the things is the actual demonstrations on the part of the kids towards the ciling music at the beginning, which now has that of a bugle, the rock and roll music, and in the early section they are laughing really at the teacher; they are with the song. There is no doubt about that, and that's the way the picture was designed. But as the picture develops, and as the teacher's problem becomes dramatically clear, and as the attitude of the audience begins to switch away from the hoodlum elements in the class, they are with the teacher; they support those elements that support him, and in the showings I have seen they always applaud the end of the picture where the teacher triumphs over bad.

Mr. Bobo. Do you think it might be possible among some of the more hardened elements as were represented in that picture that they know that the picture itself in the last reel is going to turn out with the good triumphant, that they might have a tendency to emulate the type of character there, thinking it wouldn't happen to them?

Mr. Schary. Well, I don't know; I think what Dr. Frym said before is very interesting and it brought to mind an experiment we made some years ago when we were working with film in connection with experiments in impression. There was a short film made with the following scene, a very short scene in which a man on a streetcorner held a knife. A policeman came around the corner and grabbed the man, very hurriedly. The man took the knife, swung it at the policeman, the policeman then pushed him to one side, the man lunged at him again with the knife, and then ran away as another policeman approached. That was the scene. It was shown to people that we thought might be susceptible to another point of view. These were done without the people being aware they were part of an experiment. In an amazing amount of cases, almost 50 per cent of the cases, some of the people reported that the policeman had come around the corner holding a knife and had tried to kill the man on the corner. Now, this is the exact same film that many of them saw, and I think it is very likely that there will be people who go to see "Blackboard Jungle" or any other picture and come away with a point of view which they have brought to the picture themselves. They could see as harmless and as happy and as lovely a picture as "Seven Brides" and come away determined that the only way to get a girl is to kidnap her, and there is nothing much that we could do about that. I think that is the normal kind of risk that you make with a free screen and a free society.

Binford Mentioned

Senator Kefauver. Mr. Schary, it was reported in the Memphis paper that some girls went out and burned down the big barn at the fairgrounds for some unexplained reason, and when apprehended they said the reason they did it was they got the idea from "Blackboard Jungle". What could be in the picture that could cause that?

Mr. Schary. Sir, I haven't the faintest idea. There is no fire in the picture; they can't pin that on us. I don't know, I'm inclined to believe that these girls arrested decided to associate themselves with some sort of a big headline subject.

Mr. Binford, as you know, had a point of view about the picture. And based on Mr. Binford's background, I am not so sure he wasn't a little irritated at the fact that one of the main characters was a Negro. That may not be fair to Mr. Binford; I don't know.

Senator Kefauver. Mr. Binford is the man that passes on pictures in the City of Memphis.

(Continued on Page 26)
HOWARD HUGHES sold RKO Radio Pictures, Inc. to General Tire and Rubber Company which holds extensive interests in the radio-TV field. The $25,000,000 cash deal was negotiated by Thomas O’Neil, president of General Tire. Sale includes a backlog of features said to number between 700 and 800; the motion picture production studios; the world-wide distribution set-up, and facilities of RKO-Pathe and RKO Television, Inc. The pact does not include, however, RKO Pictures Corp., parent company of RKO Radio, which is jointly owned by Hughes and Floyd Odlum’s Atlas Corp. O’Neil reported that no personnel changes were presently planned, although policy will be revamped to make “more extensive use of facilities.” Playing an important role in new production policies will be Charles L. Glett, who joined GT shortly after the RKO purchase. It was announced that he “will concentrate on the motion picture activities of the General Teleradio organization.” Glett, who resigned as chief of west coast network services for CBS, has 25 years of experience in the motion picture field. He produced independently for RKO and was general manager for David O. Selznick.

SPYROS P. SKOURAS, currently hop-scotching the world on a business trip, paused in Brussels to speak before a panel session of the World Brotherhood’s Second World Assembly. The 20th-Fox president declared that the brotherhood movement “is a significant milestone in the march of human progress.” Skouras voiced great satisfaction that “the motion picture screen has been the global servant of humanity for nearly half a century in showing the common ties that exist among peoples no matter how widely they are separated in distance, language or creed.”

WILLIAM J. HEINEMAN pledged United Artists’ cooperation in solving exhibitor problems and grievances. Following the wind-up meeting with representatives of the joint Allied-TOA committee—Wilbur Snaper and Walter Reade, Jr.—the UA distribution chief announced: “We are sympathetic to many of those (exhibitor) problems, particularly the problems of small town exhibitors and distressed situations. We promised to do everything in our power to get the cooperation of our producers in meeting these problems.”
He was the kind of Man that her kind of woman can't leave alone!!
ALLIED ARTISTS
Production On Up-Swing
Two Shooting; Two Casting

After a production lapse of several weeks, Allied Artists has become active again. Two pictures are rolling, and at least two more are scheduled within the next three weeks, one of which will be on location in La Paz, Mexico.

Apparently cued to the recent headlines of revolution in Guatemala, "The Toughest Man Alive" (Dane Clark) is underway. Story deals with a U. S. government agent in his attempts to break up smuggling of weapons from an American port to revolutionists in a South American country. Steve Fisher, known for his "tough" stories, wrote this William F. Broidy production, which Sidney Salkow is directing.

Producer Richard Heerman and director Edward Bernds have started "World Without End" Color, (Hugh Marlowe, Nancy Gates), science-fiction story of three scientists who in 1955 go to Mars and return in what they think is a reasonable length of time but find that Earth is now in the year 2455, a shambles as a result of atomic war.

To go on August 2 is "The Come On" (Barry Sullivan) Lindsay Parsons production which will be shot (at least in part) in Mexico. "Screaming Eagles," paratrooper story planned by producers Sam Bischoff and David Diamond is set for August 15 start. Starting dates, however, are still dependent upon obtaining casts and directors.

Nearing completion in Spain is "Thunderstorm" (Carlos Thompson, Linda Christian), a Mike Frankovich production. Recently finished at the home lot was "Bobby Ware Is Missing" (Neville Brand, Arthur Franz) — producer Vincent M. Fennelly, director Thomas Carr.

COLUMBIA
Studio Poised for Pick-Up
Five to Join Three Working

Taking what might be termed a "vacation" before an expected record-breaking rush of filming, Columbia only has three pictures in work in Hollywood—one by an outside producer—and two rolling in London, both by independents. The company has slated at least five at the home lot in the next four weeks, depending upon availability of talent.

In work in Hollywood now are: "Battle Stations" (John Lund, William Bendix, Keefe Brasselle), produced by Bryan Hoy and directed by Lew Seiler; "The Houston Story" (Gene Barry, Barbara Hale, Edward Arnold), Texas oil well racketeering yarn, produced by Sam Katzman and directed by William Castle, and "Tambourine" (Jane Russell, Cornel Wilde) CinemaScope & Technicolor, a Howard Welsch production of modern gypsy life, with Nicholas Ray directing.

The two shooting in London are Holiday Productions' "1984" (Edmond O'Brien, Jan Sterling), from the George Orwell bestseller, John Croydon producer, Michael Anderson director, and "44 Soho Street" (Faith Domergue). Mike Frankovich's Film Location project which Vernon Sewell is directing.


INDEPENDENTS
Mark Stevens Completes First
Inde Venture, Planning Second

Discussing independent motion picture production, an area where there have been many more words than deeds, it is with a great pleasure that one can record an accomplishment of substance. The deed constitutes the establishment of a motion picture company, the appearance of a name personality as producer, director and star, and the completion of a feature picture in SuperScope and black-and-white without the usual phoney fanfare which denotes a lack of adequate financing and the quest for money to make a reality of an ephemeral dream.

Mark Stevens — he of 125 weeks of television's "Martin Kane, Detective" and star of "Big Town"—as well as a series of solid motion pictures—wrought all this by forming his own company and acting in the tripl capacity of producer, director and star. The picture is "Time Table," a suspense drama from an Aben Kandel script of a robber that takes place on a speeding passenger train.

With him in featured roles are the unknowns (to motion pictures): King Calder from the "Martin Kane" series; Felicia Farr from New York TV, and Marianne Stewar (Mrs. Louis Calhern).

And to prove how "independent" an operator Stevens really is, let it be known that he made "Time Table" without even talking a release. And, with confidence in the future, he is planning a western, as yet untitled, to be filmed in CinemaScope and Technicolor. Within a year, he hopes to leave his work before the cameras and remain in back of them—as a producer-director.

Upcoming on the indie production schedule for which dates have been set, are:
Earle Lyon's and Richard Bartlett's "Two Gun Lady."
Producer Hal E. Chester's and directo Lewis R. Foster's "Smoldering Sea."
Hal E. Chester's "The Weapon."

METRO-GOLDWYN-MAYER
Five Talent-Loaded C'Scopes
Make MGM Busiest Lot in Town

From the standpoint of activity and sheer marquee and man-power involved, MGM rates as the busiest studio in Hollywood with six features rolling—five in color and one in black-and-white. The company also has another high-powerer production ready to resume, has completed two production numbers on a top-rate musical, and is doing process and miniature work on its first science-fiction feature. " Tribute to a Bad Man" got sidetracked after several days of shooting outside of Denver because of the illness of Spencer Tracy. James Cagney—now getting plaus for his role in "Love Me or Leave Me."
Studio Size-ups

Viva the Tennessee page huge Granger, record thm will couple his action fantastic that producing DeMille's one.

Also in work are: "Diane" (Lana Turner), costume drama of the time of France's King Henri II, Edwin H. Knopf producer, David Miller director; "Kismet" (Howard Keel, the Blyth) Arthur Freed producer, Vincent Minnelli director; "The Tender Trap" (Debbie Reynolds, Frank Sinatra, David Wayne) based on the Broadway comedy of the lovers versus married life. Lawrence Weingarten producer, Charles Walters director: "The Last Hunt" (Robert Taylor, Sterling Granger, Lloyd Nolan) based on the Lott novel about the last of the great tonto hunts, Richards Brooks directing. "The Ten Commandments" (Paramount) is the biggest production in Hollywood history. For nemes, it has one of the greatest galaxies of all time. When completed, the VistaVision and Technicolor production is expected to run three and a half hours, broken by an intermission.

Chorton Heston plays Moses; Yul Brynner, The cast includes such figures as Anne Baxter, Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek, Nina Foch, Judith Anderson, Sir Cedric Hardwicke, Vincent Price, Martha Scott, John Carradine. Some 20,000 extras are used.

Among the spectacular scenes are: The ancient city of Per-Rome, with the rolling masses of the Children of Israel laboring under the lash; the endless expanse of the actual Biblical wilderness of Shur and Sin through which Moses passed after killing the Egyptian; the Burning Bush drama filmed on Mt. Sinai itself; the 10 Biblical plagues; the Exodus, the hosts of Pharaoh's chariots thundering after the freed slaves.

BLUE CHIP PRODUCTION

Gobel Comedy, Hitchcock Meller Rolling With 'Commandments'

While Paramount executives wait with bated breath for the studio's all-time single feature effort—C. B. DeMille's "The Ten Commandments" (See Blue Chip Productions)—they are squeezing in other productions to fill distribution rosters before the gigantic film is released in late 1956.

Now in work is a picture of which it might be said: "You can hardly get them kind no more." It is the first film starring George Gobel, comedy rave of the television channels. The story is "The Lady Eve," a remake of the 1941 Henry Fonda-Barbara Stanwyck comedy. Mitzi Gaynor has the Stanwyck role, with David Niven, Fred Clark and Reginald Gardiner very prominent in the cast. Paul Jones, veteran of the Crossby-Hope "Rond" travels, is producing with Norman Taurog directing.

Also shooting is the Aired Hitchcock remake of his 1934 Gaumont-British thriller, "The Man Who Knew Too Much," (James Stewart, Doris Day) VistaVision & Technicolor. Plot is a thriller in which a couple with child overhears the plot against a political figure by assassins, who kidnap the youngster to silence the parents.

In work, too, is a black-and-white VistaVision suspense drama "The Scarlet Hour" (Carol Ohmart, Tom Tryon). Michael Curtiz is producing and directing.

With DeMille's "Ten Commandments" taking up a tremendous amount of studio space, Paramount is rolling its big war picture, "The Magnificent Bastards," from the novel by Lucy Herndon Crockett, on location in the Virgin Islands and Puerto Rico.

(Continued on Page 34)
Darryl F. Zanuck returned home from a brief jaunt to London and immediately spiked rumors that he was grooming his assistant, Buddy Adler, to replace him as chief of 20th-Fox production. Zanuck declared: "I have made no new deal, or any new arrangements, with the corporation. My present contract has always provided that, at my discretion, I can go into an advisory capacity and it also permits me to produce a certain number of personal productions exclusively for Twentieth Century-Fox. There is nothing new whatever in this situation, and I have certainly set no date for any change in my status with the corporation or with the studio." Concerning Adler, Zanuck said he is "one of the most capable producers in the industry" and that his status on the executive staff "remains unchanged."

Will Rogers Hospital audience collection drive was launched prematurely in the Pittsburgh area at 14 drive-in theaters, resulting in contributions of over $2400. This three-day advance campaign was sparked by distributor chairman Larry Siedelman (Republic branch mgr.), exhibitor chairman Harry Hendel (Allied MPPTO); drive-in chairman Jack Judd (Columbia branch mgr.), and national exhibitor chairman M. Silver (Stanley-Warner zone mgr.). Judd reports: "Response from audiences was most enthusiastic ... No complaints whatever from patrons."

Mort Blumenstock, Warner Bros. ad-pub v-p, is on a month's vacation. Goldwyn ad-pub chief David Golding married Barbara Crowley (she was Max Youngstein's secretary at the coast) July 16. Wedding was held at the home of Sam Goldwyn, Jr. Joseph J. Lee, 20th-Fox Detroit branch mgr., was honored by mayor Albert E. Cobo in observance of Lee's 30th anniversary with the company. July 13 was proclaimed "Joseph J. Lee Day" at the motor City.

Three Universal executives donned their traveling shoes for various campaigns on company products. General sales chief Charles J. Feldman went to the studio to confer on recently completed features: Ad-pub v-p David Lipton headed East to meet with home office personnel to blueprint promotions on the Fall and Winter seasons, ad-mb mgr. Charles Simonelli nepea to launch the world premiere "The Private War of Major Benson" in Kansas ... John C. Flinn, Allied Artists ad-pub director, was in N.Y.C. to set campaigns on "Wichita" and "The Phoenx City Story" with eastern ad mgr. Martin Davis.

Russ Brown, of Portland, Ore., veteran of 26 years with National Theatres, is Fox West Coast's new ad-pub director, it was announced by Edwin F. Zabel, F WC general mgr. Thornton Sargent, public relations chief who had been supervising the department, will be free to devote his attention to NT's activities which have been mushrooming on a national scale under president Elmer C. Rhoden ... Appointment of Leo D. Hochstetter as Far East mgr. of Motion Picture Export Association was made by Eric Johnston, president ... Marty Wolf becomes sales manager of Altec Service Corp.

Died: Sidney B. Lust, 71, veteran exhibitor and president of Sidney Lust Theatres in Washington, D. C.
for your summer program

...THE RIGHT TIME
...THE RIGHT ENTERTAINMENT

I COVER THE UNDERWORLD
starring
SEAN McCLORY • JOANNE JORDAN
RAY MIDDLETON • JACLYNNE GREENE

CITY OF SHADOWS
starring
VICTOR McLAGLEN
with JOHN BAER • KATHLEEN CROWLEY • ANTHONY CARUSO

Double Jeopardy
starring
ROD CAMERON • GALE ROBBINS • ALLISON HAYES

Check these NEW 70 minute features
with the Manager of your Republic branch
Can’t Legislate Against Bad Judgement—Scharży

(Continued from Page 19)

Mr. Scharży. Yes. For a while he refused us a license. But he has let the picture go by.

Senator Kefauver. Mr. Scharży, you said in the case of “Blackboard Jungle” you were interested in a picture that would help in the juvenile delinquency problem. I know that was your intention and it is still a controversy among some people, as to just what the picture did do.

But who passes on matters of that kind, what advice do you have?

In the case of M-G-M do you have a kind of a committee or what kind of a council do you have, or is there someone or some group for all the movie industry?

Psychiatrists Consulted

Mr. Scharży. No. No, there isn’t. In the case of “Blackboard Jungle,” that decision, whether good or bad, was my decision. Each person in the responsible position in the picture business has his own background and experience that he brings to making these decisions. If he makes ones, he remains in his job.

Senator Kefauver. My point was, while you have good judgment, would it be of some help in a picture like “Blackboard Jungle” if you had actual experiences with the reaction of children themselves, or at least study of the picture before it is too far along by psychiatrists and children experts?

Mr. Scharży. Those studies are made, not quite as definitive perhaps as you are suggesting, Senator. But the subject material was discussed with people that I know, in the case of “Blackboard Jungle,” with two psychiatrists, two friends of mine.

The picture was then shown many times at previews. We previewed the picture four times, as a matter of fact, we showed it to a group of schoolteachers here in California, teachers who work here in California.

They had some points of view about it. We accommodated it for those points of view, because we felt they were valid. We made changes in this picture to accommodate for those reasonable points of view.

I don’t want you to get the impression, in the case of any controversial film, that any one person or any one studio bulls his way along without listening to a rational point of view from someone else.

There were people consulted on “Blackboard Jungle” and there were people to advise us.

Mr. Bobo. Mr. Scharży, in the production of movies, to get across an emotional impact, may there sometimes be a tendency among director or producers to put in extra scenes, say, of violence or brutality, or an extra fight to provide that extra emotional impact the audience might get, to make it sell?

Mr. Scharży. I am sure that is possible. We are in a position to, in some instances, to correct that. In talking pictures of violence, all of us must be aware there are certain pictures in which the scenes of violence actually are perfectly acceptable and very necessary to the audience. In case in point that comes to mind is a picture recently that we made called “Bad Day At Black Rock.” That picture had a very violent scene in it.

Not every fight in the picture is bad. Not every bit of violence is damaging. I think it is very likely and certainly very possible that there are pictures in which there is too much violence and in which violence is done for violence’s sake. I certainly would like to see less of that, but I don’t know how possibly you could legislate that kind of bad judgment out of the making of motion pictures.

Senator Kefauver. Mr. Scharży, we had some testimonies this morning with reference to the competition between television and movies, that television didn’t act upon a strict a code basis and that when they had more violence then there was the inclination of the movies to come up, or vice versa, whichever way it may be.

Have you noticed any evidences of that?

Mr. Scharży. I don’t think that is the accurate picture. The competitive function of TV. Actually, TV performs pretty much the same function that talking pictures provided in the theaters years ago. When talking picture came along there was a whole group of people who believed the theater was through. Actually, the only thing through in the theater was a long list of mediocre play that the motion picture business inherited, because we were able to make them cheaper and make them available to the public on a cheaper basis.

TV Has Taken Over Minor Stories

The theater at that time produced, I would guess, some where around 220 to 250 plays a year. Today there are only some ninety plays produced in the theater, but they are generally of a better caliber, they are more provocative and they are much more successful and they run for a longer period of time, probably because there are less of them available to the public. Talking pictures took over that large amount of storytelling.

Television has taken over again from us a large number of these so-called budget pictures and smaller subject pictures. We used to make somewhere between 450 and 500 pictures in this business. I would guess that we will make somewhere around 300 or 350 and perhaps in years to come, even less, and that television has taken that other group of stories from us. We hope that they have inherited some of our mediocrity for the time being.

Senator Kefauver. My next question has to do with a rather philosophical approach. I was interested in your re
Sen. Kefauver Says Most Films Are on Plus-Side

HURKS about the time the bootlegger was accepted, that he was rather favorably presented; that at the time that it was apparent that Nazism was becoming a menace, that you probably accelerated the antagonism toward Nazism and Fascism. That, of course, is a tremendous responsibility that you take in your hands, in deciding whether something is good or bad.

It may be that a very little minority position would be the correct position. Yet if public opinion were swinging the other way or was predominantly the other way, according to what you have just said, chances are your movies would reflect that predominant public opinion.

Risks in All Freedom

Mr. Schary. I think that is a very, very good question and legitimate. I think it is a legitimate risk, sir. We can only hope there will be enough people in the motion picture industry constantly who will reflect the better and best and big majority point of view that exists in our democracy.

You must understand that when a picture becomes controversial and does reflect public opinion it may not at that time reflect a popular point of view, even though it may reflect public opinion.

I think that, as I said before, is a normal, healthy risk you have to take in a free society, free screen and free press and free everything.

Senator Kefauver. Your pictures, though, tend to mold or keep in an attitude that public opinion might be in the national interest for it to be swinging back the other way.

Mr. Schary. I don't think that is true. I think again because we are always five or six months late, we are five or six months behind, we will shift in changes in public opinion. And if we have an opinion that is not in tune, if we are late, if we have guessed wrong, the public just is indifferent to the picture and they won't go.

We are not molding their opinion at all. They just dis- cover the picture if they are, for instance, tired of being talked to on the subject of Communism or Fascism or shooting or anything else, why, they just won't go to see the picture. We can make them and try and get them to have a point of view about it, but it won't do any good.

Senator Kefauver. But you have already got your investment in them and you are trying to get your houses to show them.

Mr. Schary. That is right. Then we are out of luck, because the houses won't show them. There is no love lost generally between the exhibitor and the picture maker. That is something you learn.

There has been no way found of getting the public to see a picture they don't want to go to see. We can spend $ million dollars advertising it and they won't go. And the records are full and bloody with instances of that kind. The just won't go.

Senator Kefauver. Mr. Schary, with all of the problem we have with juvenile delinquency, is M-G-M—I assume you will—continue to think about ways, as to the point of view, ideas you might have to curtail delinquency, to get people to give our kids a better opportunity and create better attitudes on their part?

Mr. Schary. I hope we will continue to search for material, and I hope we can find material that will express other facets, other phases of this problem and perhaps other pictures that will have constructive points of view to make about ways of curbing this problem. Those are very hard to find. We are always open for anything that we feel will do some good.

I would only like to comment on something actually that you yourself commented on in your opening statement, and that refers to the list of pictures that were in the newspaper this morning.

I just had a little feeling that if we are to do a definitive study of juvenile delinquency or the effect of motion pictures on juvenile delinquency, it seems to me it would be like doing a study of how do newspapers affect juvenile delinquency, and in doing such a definitive study we would have to talk about all newspapers. We would have to discuss the highly responsible ones along with the ones that may not be responsible.

Cites Other Films

I felt if we were going to do a serious study of how movies affect the younger generation, we would have to make up a different list. We shouldn't just get the list of the 12 provocative and, in some instances, not highly representative pictures. I think you would have to deal with pictures like "The Robe," "Roman Holiday," "Lil," "Little Boy Lost," "Rear Window," and a long list of other pictures that have a plus influence, and find out what kind of balance we make on the young mind. I think the balance would turn out to be a very, very good one myself. I know it would be difficult to make such a study, but I think at the time we study the negative we must try and study the positive.

Senator Kefauver. I certainly agree with you, and I hope we have not left the impression that we do not think a great predominance of the movies that come out are on the plus side. I think that is true.

Mr. Schary. As I say, sir, you made that as your statement.

Senator Kefauver. A good part of them are good, but it doesn't mean we wouldn't like to see more of the undesirable ones, fewer and fewer undesirable ones.

Mr. Schary. I can assure you as a picture maker I would also like to see less unsuccessful pictures.

(Continued on Page 28)
Freeman Questioned on Paramount Advertising

(Continued from Page 25)

Y. Frank Freeman, Vice President, Paramount Pictures, Inc.

Mr. Freeman. To start off, let me say that I speak true Georgian English, and if the audience doesn’t understand me, I know you and the Senator will, being from the neighboring State of Georgia.

Senator Kefauver. Mr. Freeman, what particular considerations are you giving at Paramount to this problem we are investigating, as to the welfare of our children and the difficulty of juvenile delinquency? Do you have any or are you planning any particular pictures that will try to furnish leadership in bettering this general situation?

Mr. Freeman. I am one who believes that the fault does not lie in the newspapers, does not lie in television, does not lie in motion pictures.

In my opinion, when you wind it all up and make all the examinations you can go through, all of the research you can make, it will come right back to the source of the foundation of our way of life in this country, and that is the home. Drinking liquor, divorce, we didn’t start it; it starts at the source of the family heart.

Senator Kefauver. “Hell’s Island”, which you produced, has been criticized some, particularly the advertisements in connection with it.

Mr. Freeman. I think it is very bad; no excuse for it.

Senator Kefauver. The advertisements? Mr. Freeman. The advertisements.

Senator Kefauver. You see it back there (indicating). Mr. Freeman. I have seen it. If you could see my criticism of it, I don’t think it would bear to go into the record.

Senator Kefauver. How come you let the advertisement go through?

Mr. Freeman. I don’t control it.

Senator Kefauver. You don’t control the advertisements?

Mr. Freeman. No, I do not. Advertising of all Paramount pictures is controlled out of New York, under the direction of the head of distribution and the general advertising manager. He can be honest in what he does.

Because I disagree with him and say what I do doesn’t necessarily mean I am right and he is wrong. I don’t mean that.

Senator Kefauver. Don’t you have the authority to change this man or direct what he does?

Mr. Freeman. No, I haven’t. My problem here at the studio is in charge of production of the picture, the manufacture of the product. When I finish it I turn it over to New York, to the distributing department. It then takes charge of the sales policy and the advertising policy and the distribution of the picture.

Senator Kefauver. Don’t you think the code ought to apply to the advertising as well as to the picture itself?

Mr. Freeman. There is an advertising code.

Senator Kefauver. But apparently it is not working good.

Mr. Freeman. It is there in New York, in the offices of the Motion Picture Producers Association, and I say it is my understanding that all ads and all stills have to be submitted to this code for approval before they are released.

Senator Kefauver. Well, it would seem that since you have the responsibility for the impression that Paramount pictures make for the good or the bad, that it is not quite fair to impose advertising that you don’t agree with, upon the reputation of Paramount over which you have charge.

Not Responsible for Advertising

Mr. Freeman. Well, I think that one of the problems which is hard to understand, that exists in the making of a company trying to produce 18 pictures a year, or that they are produced, is that you have to delegate authority and you have to divide it up. No one man is mentally or physically able to supervise the responsibilities of all branches of producing, distribution and sales.

I want to be fair, Senator, because I disagree on something that I don’t think it is right, I am not going to say that my position is perfectly right and the other man’s perfectly wrong. There may be an honest difference of opinion. I only express my personal opinion.

Senator Kefauver. Mr. Schary told how the code operated in connection with Metro pictures. Is that about the same arrangement or same system you have?

Mr. Freeman. I think it is exactly the same in every instance. The idea is you buy a story, you take it up see if there is objectionable things with the code administrator. You follow it through with the first script, you present it. If they have things they wish to suggest to you that are not according to the code, they do it and you change it, and then when you finally make the picture you present it to them for approval and if there are scenes in the picture that don’t come out just right, the code says it has to be changed, you argue it out with them, as what changes, and finally decide on it.

Senator Kefauver. With Paramount, does the opinion the code always finally prevail?

Mr. Freeman. Paramount has never released a motion picture in its history, insofar as I know—and certainly within my 17 years of experience here—that did not have the code approval, the code seal.

In Next Issue . . .

JACK L. WARNER TESTIFIES
GORDON S. WHITE DISCUSSES ADVERTISING
SHURLOCK DEFENDS CODE
The Big North Star Build-Up

OR HOW 20TH PLANS TO MAKE SHEREE VERY, VERY POPULAR

The $75,000 diadem being placed on Sheree North's golden tresses may be prophetic of 20th Century-Fox's plans for the fast-rising new star. Not since the coming out of Marilyn has 20th put its star-making power behind a new personality with the same push it is putting behind Sheree. Many, in fact, are talking about the possibility of the pneumatic North replacing Monroe as the No. 1 flame on the Fox lot. She has the physical assets, as well as a voice and one of the most bombastic dance talents on the screen, as movie audiences will shout once they see her in “How To Be Very, Very Popular.” In New York for the Roxy pre-opening ballyhoo, Sheree made hot copy from the moment of her N. Y. arrival at the airport from Hollywood. Fox lined up 37 events and interviews for her. She had a top spot on the Colgate TV network show, was crowned “Queen of the Good American Home” by Tex and Jinx because “her architecture was so exciting”, was made “Rock 'N Roll Queen”—and it's only the beginning.
McCrea Stars in 'Wichita' 4-Day Premiere Festivities

With star Joel McCrea on hand for the world premiere of "Wichita" in the city of the same name, the Allied Artists Cinema-Scopor was launched with a four-day celebration that bellowed through two states.

In a tie-in with the premiere, the Downtown Men's Business Association got the four-day event off to a roaring start with "Wichita Premiere Days," drawing thousands from the Kansas and Missouri areas to the town.

McCrea was a shining figure in the festivities, drawing crowds wherever he appeared—and his schedule was heavy. The star was seen on seven TV shows, interviewed on eight radio programs, served as best man with the Governor's wife as matron of honor at the first wedding to be staged at Wichita's new "Cow Town", appeared at Kansas City's ball park as a guest of A' manager Lou Boudreau.

Half-and-Half Full Page Ads Novel Slant for 'Kentuckian'

A novel combination of display and editorial advertising has been set up by United Artists for its newspaper campaign on Hecht-Lancaster's "The Kentuckian." The series will have full-page insertions in both tabloid and standard newspapers to spotlight engagements in key cities.

The unusual series will have each full page divided into a half-page display ad and a half-page of special editorial features, by-line stories and scene stills. Feature stories in the ads include an exclusive by national syndicated writer Bob Considine, an article by Burt Lancaster, a thumb-nail sketch by producer Harold Hecht, and a by-line story by Pulitzer Prize winner A. B. Guthrie.

Webb On Flying 12,000-Mile P.A. For 'Pete Kelly's Blues'

Pete Kelly, alias Joe Friday, alias Jack Webb doesn't believe in doing things half way. When it comes to a song to play, crime to solve or a personal appearance to make it's a full -out performance. So when Webb begins a sweep of the United States and Canada July 27 for openings of Warner Bro's "Pete Kelly's Blues," he'll cover 12,000 miles taking in more than 20 major cities in North America by September 1, with every minute devoted to meeting his fans or getting the seeing them.

"I believe the fans who pay the way a entitled to find out first-hand about this movie and its actors," Webb said, "There no truer way for Hollywood to build its a acceptance by the fans than through person appearances of its stars."

The director-actor will travel in a special fitted luxury plane, the "United Jack Wel Special," refitted to act as a "home-in-the-air" with a conference room in the forward compartment for radio and newspaper interviews. The crowded agenda in each city call for various personal appearances, addressing crowds of his fans, and conducting inte views with representatives of newspaper television and radio.

Webb's tour is a far cry from, yet reminiscent of, Warner's famed "Forty Secon Street Special" train of 1933. The presser tour will cover more than twice the mileage and double the number of principal cities the U.S. and Canada than were reached by the noted train tour.

The actor's wife and Richard L. Breen who wrote the screenplay of "Pete Kelly Blues," will be among the 19 who will travel with him airborne for the month-long tour. Starting point will be San Antonio, Texas, and the last stop on the swing will be San Francisco.

This Week 'Summertime' Spread

A special two-page layout in This Week Magazine will boom United Artists' "Summertime" to some 31,000,000 readers in the July 24 issue. The story-and-picture feature "Katy, the Menace of Venice," details of Katharine Hepburn's Venetian experience during the location filming of the Ilya Lopert production. The big-space break in the Sunday supplement of hundreds of key city newspapers is a choice publicity plum.
What the Showmen Are Doing!

Laying the groundwork for U-I’s release of “To Hell and Back”, star Audie Murphy goes into official circles for newsworthy appearances. At top, with Vice-President Nixon during his Washington visit; lower, being hosted by the U. S. Army at Governors Island for a military-exhibit-press-preview of the picture. At military review honoring the most decorated hero-star, RKO president Sol A. Schwartz, Col. John S. Roosme, Murphy, Brig. Gen. Ralph C. Cooper; U-I vice-president Charles J. Feldman, Loew’s Theatres v.p. Eugene Picker.

Horror Rules For ‘It Came’

Horror stunts galore were used by Robert Whalen of the RKO Orpheum in Minneapolis for Columbia’s “It Came From Beneath the Sea.” Among them: an ambulance going around town bannered with a message that it would be in attendance at the theatre during the run; tie in with a beauty salon for a display complete with beauty operator guaranteeing a dye job for anyone whose hair turns white upon seeing the monster. Two more stunts are shown below.

Top Brass (and Texas) Lend Glitter to ‘To Hell and Back’

Gaining top-level prestige and backing by a distinguished assemblage of legislators and military, Universal-International’s “To Hell and Back” was the center of two days of activity in the nation’s capital that soared its stock for the opening next fall. Audie Murphy, who stars in this film of his own stirring war experiences, was the hub of the event, climaxd by a top brass preview.

Highlights of Murphy’s visit to Washington was his presentation to the nation’s highest officials, including vice-president Richard Nixon, Speaker Sam Rayburn, cabinet officers and military chiefs. At a reception tendered by the Texas Congressional delegation, Interstate’s Robert J. O’Donnell and U-I sales vice-president Charles J. Feldman, proclaimed the world premiere of the film would be held in Texas as part of a state-wide celebration honoring Murphy, a native son.

At an impressive ceremony during a meeting with General Maxwell Taylor, Army Chief of Staff, Murphy accepted a special Army Certificate of Appreciation on behalf of producer Aaron Rosenberg. The film was signally cited by Ass’t Secretary of the Army Frank L. Orth as “the finest war film I have ever seen.”

Adv'g Triple Average Pic Cost

Universal’s advertising budget on “To Hell and Back” will be three times the amount it spends on an “average feature”, according to a report in the Wall Street Journal. The financial paper gave no figures, either for the planned budget or for the “average” production cost.

Obs Usher ‘Mister Roberts’

Lady manager Helen Bortz, of the War- r, Reading, dressed her ushers in gob out- s and the cashiers in Wave uniforms as part of her campaign for “Mister Roberts.”

Lakes Hay During ‘Dog’ Days

Manager Ray Leveque, manager of hine’s Capitol Theatre in Ilion, N. V., ally believes in making hay while the sun lines. Some of his summer activities: A ogram to select a Summer King and queen; a costume contest; a Big Sister and little Brother contest; an Amateur Night of these to have their finals on the thea- re’s stage. He has also sold the playground rectors on the idea of rainy day activity to held at the theatre.

Advance TV Stunt by Foster Leiderbach, Ken- ky Theatre, Lexington, for “Seven Year Itch” shing, worked tie-in with local plumber who did for spots like that above. Audio announce- st: “If this ever happens to you . . . like it s to Marilyn Monroe (of all people) in ‘The en Year Itch’, starting tomorrow at Schine’s ucky, call George Pridemore Plumbing, etc.”

United Artists mounted one of its most intensive local campaigns ever for the Capitol (N.Y.) of engagement of “Not As A Stranger.” Some of the saturation promotion stunts: (top left) Barricini candy girl gives out sweets ‘as a friend, Not As A Stranger’; (center) street banner across Broadway in tie-up with N.Y. Summer Festival; (top right) one of caravan of five sound trucks, each carrying twin 24-sheets; (left) one of 200 music stores that lent their windows displays, taping in Sinatra disk; (right) big window display characteristic of book- store co-ops.
EXPLOITATION PICTURE

They’ll Talk About ‘The Shrike’

“Destined to be the most talked about motion picture of the year!” is a key selling angle used by U-I for “The Shrike.” There is strong premise of validity to this claim. It is a film of gripping dramatic impact, due to hit home with its ruthless analysis of a marriage problem that carries fascination to both male and female alike. The BULLETIN’s review calls it a “powerful, effective version of stage success... aimed at intelligent, adult audiences, but will draw others... There is no let-up in tension.”

Bulwarked by the film’s quality, U-I has constructed a promotional campaign that features a striking series of ads as starkly compelling as the picture—and keyed likewise to stimulate talk. From the one-column teasers (below) to the large display ads (right), the dramatically simple art and provocative catchlines are effectively designed to pique audience interest and oil the tongue-hinges. A most heartening feature to the showman is the knowledge that he is not overselling or misleading his audience with these ads. The low-key illustration and the bold copy are completely in tune with the picture’s theme and mood.

Another obviously exploitable angle is the title. Once heard, it sticks with the hearer, connoting a fearsome thing, intriguing in its mystery. Much of the talk engendered by the film will be based on, “What’s a Shrike?” More will be stirred by those proudly displaying their knowledge. When the play opened three years ago on Broadway, the title aroused such comment among theatre-goers. Imagine how this will be multiplied among movie-goers. The opportunity for stunts built around the title is limitless. A word of caution, however. The serious nature of the film and its adult appeal should not be cheapened with horror gimmicks or misleading tricks. Significantly, the pressbook steers clear of any mention of stunts.

Singular casting is an important selling point. Jose Ferrer was, of course, a natural for the role, having created it on the stage and earning both the Donaldson and the Antoinette Perry Awards as the best director and actor, and voted best director, actor and producer by the N. Y. Drama Critics. Co-star June Allyson’s role, the fanatically possessive wife, is decidedly off-beat from her past portrayals. Showmen should make capital of this to excite her fans and stimulate those movie-goers who may have become a bit surfeited with her goody-goody exhibitions.

The theme, singling out an important marital problem, offers an excellent opportunity for husband-wife draw. Apt to swell the talk and bring in that additional person would be the manager’s admonition to husbands (wives): “Please don’t see ‘The Shrike’ without your wife (husband).”

Vital to the promotion, too, is the Pulitzer Prize winning background of the story, particularly to the class clientele. A list of past Pulitzer Prize plays that have been made into movie hits would focus attention on this asset, as well as lend the prestige which counts so heavily with the selective audiences.

An unusually wide and varied selection of teaser ads are available, as displayed in the pressbook. The three one-column teasers shown at left make capital of the catchlines that predominate in all the ads, emphasizing the title as well. Note how the ad at extreme left employs a double teaser, both in the word's connotation and in anticipation of the picture. Four two-column teasers are also available.

Stark black-and-white with strategically placed art and quote-copy taken from the script characterize the large selection of display ads. Striking variety of catching lines, highlight the majority of the ads, every one with a teasingly provocative implication. In addition to those shown above: “You don’t want to love me...” “They told me that was like the Shrike...” “Rendring my victim...” “My husband..." between the break and close of my love and impaling him upon the points of my desire!” The line, “Destined to be the Most Talked-About Picture of the Year” is sole sales copy on the posters.
The confused victim, Jose Ferrer, and the wife, June Allyson, whose possessive devotion has driven him to near suicide and a psychiatric hospital, listen to the psychiatrists' (Kendall Clark, Isabelle Bonner) definition of a "shrike"—a soft, downy bird with a long beak used to impale a victim. Left, realization of her unwitting role in her husband's mental trauma transforms the "shrike" into the wife who can cure him.

THE SHRIKE

Joseph Kramm's incisive play based on a marital relationship not uncommon, but rarely recognized, won a Pulitzer Prize when it appeared on Broadway in 1952 with Jose Ferrer as director and star. Producer Aaron Rosenberg has used the same winning combination for his screen version, with June Allyson co-starred, to provide U-I with one of its most important pictures of the year.

A dramatic X-ray of a problem marriage, the story finds Ferrer in a hospital under psychiatric observation as the result of a suicide attempt. Refusing to return to his apparently devoted wife, the psychiatrists piece out the events that led to this situation: Ferrer, a rising Broadway director, finds himself losing his individuality and character because of the possessive love of his wife, June Allyson, who cannot bear anything replacing her in his affections. Hopelessly smothered by her dominating love, his plays fail. Even when he tries to leave her in favor of someone who understands his need, he is too weak to make the break, seeking suicide as the way out. As the doctors understand the problem, their attention is turned to Allyson, to make her see how her twisted love ruined her husband. As she comes to the realization, the prospect of happiness returns.
Studio Size-ups

(Continued from Page 23)

Only now the William Perlberg-George Seaton production-direction effort has the more euphonistic title of "The Proud and the Pro-fane" (William Holden, Deborah Kerr), VistaVision & Technicolor. Filming comes to Hollywood August 22, when Hitchcock and the Curtiz productions will probably be finished.

Incidentally, the Ponti-de Laurentis production of "War and Peace" (Aubrey Hepburn, Henry Fonda, Mel Ferrer) a much-disputed property, is going ahead in Italy for Paramount release. King Vidor is directing.

Studio production chief Don Hartman, who has never forgotten that he has been an actor, writer, director and producer before he got on Cloud 7 or on whatever layer of the stratosphere film executives reside, is embarking on a search for hyphenated talent possibilities, particularly in the writer-director field.

![Image](https://via.placeholder.com/150)

**REPUBLIC**

Production At Low Ebb: Westerns to Roll

The "dog days" are here for Republic, as far as continuing production is concerned. Shooting now is "Treachery" (Nancy Gates, Patric Knowles, Marie Windsor), a murder melodrama. Rudy Ralston is associate producer and Franklin Adreon is director.

Next upcoming are "Jesse James Was My Neighbor," Sidney Picker associate producer, William Witney director, and Zane Grey's "The Maverick Queen," Joseph Kane associate producer and director.

**RKO**

O'Neill Mum on Studio Plans TV-Or-Not-TV, the Question

The on-and-off sale rumors of the Hughes regime finally came to an end with the purchase of the RKO production and distribution facilities by General Teleradio, Inc. GT president Thomas F. O'Neill has stated that there will be policy changes "to make more extensive use of facilities." The general opinion here is that O'Neill will plunge into production of films-for-theatre, as well as for-TV. One straw in the wind is the fact that Charles L. Glett, an experienced executive in both motion pictures and video production, has been hired to supervise GT's motion picture activities.

Shooting now are: "Glory" (Margaret O'Brien) SuperScope & Technicolor, a horse racing story by Gene Markay, being produced and directed by David Butler; "Slig htly Scarlet" (John Payne, Arlene Dahl, Rhonda Fleming) SuperScope & Technicolor, a Benedict Bogepus Production; Allan Dwan directing. Barbara Stanwyck was originally announced for a role.

Scheduled to start August 11 is "Great Day in the Morning" (Robert Stack), an Edmund Grainger production which deals with Denver in the 1860's. Jacques Tourneur will direct.

Shooting in England is "The Way Out" (Gene Nelson, Mona Freeman), melodrama under the banner of Todon Productions, with Tony Owen producing; Montgomery Tully directing.

King Bros. inked a deal for the release of their next three productions: "The Two-Headed Spy"—to be filmed in Berlin and London; "The Seven Lanterns of Japan"—to be produced in Japan, and "The Syndicate"—to roll in Hollywood. All three are in the scripting stage.

Following are completion of Holt-Rosen's "Texas Lady" (Claudette Colbert) SuperScope & Technicolor, it was announced that Holt is seeking another property in which to star Miss Colbert.

**20TH CENTURY-FOX**

Zanuck Quashes Rumors Four CinemaScopics Lensing

Darryl F. Zanuck returned from London to be greeted by reports that he was retiring as production chief and that executive producer Buddy Adler would take over the reins. He squashed these rumors in short order and the lot settled back to the more important task of making pictures. Incidentally, the rumors persist.


"The View from Pompey's Head" (Richard Egan, Dana Wynter) from Hamilton Basso's novel of a small Georgia town; Philip Dunne is writer-director-producer.


"Mr. Retread," (Tom Ewell) formerly "The Camp Follower," with Buddy Adler producing and Frank Tashlin directing from his own script. At this writing, no feminine lead had been selected. Ewell ("The Seven Year Itch") plays the role of a veteran in the reserve who is called back. His wife joins the Women's Army Corps, but he in the meantime flunks out of the wind-up, and has to follow her to various camps. The only film on the immediate shooting horizon is another Buddy Adler production, "Bottom of the Bottle." (No cast or director set.)

Reports from first runs indicate that the 20th-Fox arthouse playing boys have done a top-flight job in getting "How To Be Very, Very Popular" off to a fast start. The newspaper ads featuring Sheree North and her "Rock 'n Roll" number are exciting public attention and drawing good grosses in early runs.

**UNITED ARTISTS**

Production Entry Rumored Global Product Deals Mushroom

The phenomenon of the industry—Unified Artists—is rolling forward at such a pace, production-wise, that it is almost impossible to keep up with its global operation. The decision of Max Youngstein to spend part of the year in Hollywood augurs two thin years.

The strengthening of an already solid relationship with independent producers using company facilities and financing; the end of an era into actual production of its own.

To this company is flocking a host of new personalities desiring autonomy rather than studio contracts, and a chance to choose roles for which they are best suited, UA acquiring topnotch creators who feel they here have a distribution outlet which operates upon an enlightened policy suitable to progressive picture-making.

Production in Hollywood:

Audrey Schenck and Howard W. Koch, Bel-Air Productions are currently filming "Three Bad Sisters" (Marla English, Kaeleen, Sara Shane)—Schenck producing, Joe directing. Bel-Air recently inked an agreement which calls for the production of 16 features within two years. Then, the films are to be in color. Next on the Schenck-Koch slate is "Franke Scout," starring Tony Martin in his first straight-dramatic role. Bel-Air features set to be released are: "Desert Sands" (Ray Meeker, Marla English) SuperScope & Technicolor, and "Fort Yuma" (Pat Graves, Joan Vohs) Technicolor.

In final process work is "The Beast of Hollow Mountain" (Guy Madison, Patro Medina) CinemaScope & EastmanColor, produced by William and Edward Nasser as the first science-fiction western; the last also directed. This marks the debut of Regiscope "animation-in-depth" process developed by Edward Nasser. Ten years ago, producer Bert Friedle was ready to launch "News Is Made At Night" (Dana Andre, Rhonda Fleming, Ida Lupino)—Fritz Lang director.

Pine-Thomas-Shane's "The Big Capers" slated to roll August 15, depending on the availability of talent.

In New York, producers Jed Harris and Michael Myerberg are well underway with "Patterns" (Van Heflin)—Fielder Cook directing, Boris Kaufman, who won an Academy Award for "On the Waterfront" is director of photography.

Bryna Productions' "The Indian Fight" (Kirk Douglas) CinemaScope & Color; location filming in the West, with William Schorr producing; Andre de Toth directing.

Overseas production:

In work on the French Riviera is "Forest Intrigue" (Robert Mitchum, Geneviève Page) Eastman Color; producer-director Sheldon Raskin.

Hecht-Lancaster will roll "Trapper" (Eli Lancaster, Gina Lollobrigida, Tony Curtis, Katy Jurado) CinemaScope & Technicolor, on August 1 in Paris. James Hill produces; Sir Carol Reed will direct.

Page 34 Film BULLETIN July 25, 1955
Robert Rossen’s “Alexander The Great” (Richard Burton, Frederic March, Claire Bloom) CinemaScope & Technicolor, which has been three years in the making, com- pleted four weeks shooting in Madrid Spain. Rossen is producing and directed.

Among the new deals recently set by UA: Robert Cotten was inked by producers Bert I. Jacks and Robert Goldstein to do his Production’s “The Killer Is Loose.” Olivia de Havilland signed with writer-pro- ducer-director Norman Krasna to star in his movie, “The Ambassador’s Daughter.” It’s reserved for CinemaScope & Technicolor pictures in Paris later this year.

VERSAL-INTERNATIONAL

way All Boats’ Finished

eady Filming Pace Maintained

Universal-International maintains an even 1 of production, space shooting throughout the year and planning far enough ahead to maintain maximum efficiency from its employees. Four features, three in Technicolor and one in black-and-white, are under way, with three more set to start next month. A shooting pace of about four films being maintained by studio chief Ed Muhl is his crew. Avoiding the ebb and flow of distribution is one of the items which enables U-I to utilize efficiently its school of young talent. It was grommed for star-

satisfied with the results of VistaVision “Away All Boats,” U-I will use the pro- ducer-director in making “The Charles Russell Story,” with Aaron Rosenberg as producer. “Away All Boats,” (Jeff Chandler, George Nader, Julie Adams) recently completed filming. Howard Christie pro-

duced and Joseph Pevney directed. It has the distinction of being U-I’s most expensive picture, budget-wise.

Upcoming for the cry of “roll’em” within the next 30 days are: “A Day Of Fury” (Dale Robertson) Technicolor — Robert Arthur producer, Harmon Jones director, and “Pilars of the Sky,” (Jeff Chandler) Technicolor—Arthur also producing, George Mar- shall directing.

At work are two outdoor action pictures, a prize fight story and the biography of a famous jazz musician, which is almost as varied a program of entertainment as one can get.

The westerns are “Backlash” (Richard Widmark, Donna Reed)—Aaron Rosenberg producing and John Sturges directing, and “Decision at Durango,” (Rory Calhoun, Martha Hyer, Dean Jagger)—Alger Zug- smith producing and Jack Arnold directing.

Both are in Technicolor.

The prize-fight story is “The Square Jungle.” (Tony Curtis, Ernest Borgnine) a black-and-white offering, with Zugsmith again holding production reins and Jerry Hopper directing.

The musician’s tale is, of course, “The Benny Goodman Story,” with NBC-TV’s Steve Allen essaying the role of the King of Swing. Donna Reed is also in this, with such musical figures as Harry James, Ben Pollack, Gene Krupa, Lionel Hampton and Sammy Davis, Sr. Persons connected with the film, and in fact all at U-I, are keeping their fingers crossed and remembering the grosses of “The Glenn Miller Story.”

WARNER BROTHERS

Current Shooting Line-Up

Loaded With Exploitable Names

Rated off its current production schedule, Warner Brothers, which pioneered in many phases of exploitation, is going to be in one of the most favorable positions it has ever enjoyed, in so far as direct merchandising to the public is concerned. Here is the lineup: An Edna Ferber best-seller, Liberace’s first starring picture, a dramatic story of the court-martial of one of America’s greatest aviation heroes played Gary Cooper, a John Wayne vehicle, and a Van Johnson-Jane Wyman love story. And soon to go into production—initial pre-recordings have been completed — is the Mario Lanza vehicle, “Serenade.”

The combination of George Stevens, Henry Ginsberg and Edna Ferber is currently filming Miss Ferber’s “GIant,” (Eliz- abeth Taylor, Rock Hudson, James Dean) WarnerColor in Marfa, Texas.

The TV phenomenon, Liberace, is working in “Sincerely Yours” (Joanne Dru, Dorothy Malone)—a remake of a George Arliss vehicle in which a classical pianist becomes deaf, finds humility and then regains his hearing. Henry Blanke is producing; Gor- don Douglas directing.

“The Court-Martial of Billy Mitchell” (Gary Cooper, Ralph Bellamy) the dramatic story of the hero who foretold and proved his theory of the superiority of airpower, is being produced by Milton Sperling’s United States Pictures, with Otto Preminger directing.

“Miracle in the Rain” (Van Johnson, Jane Wyman), a World War II romance by Ben Hecht is shooting at the studio after location work in NYC. Frank P. Rosenberg is pro- ducing and Rudy Mate directing.

“The Searchers” (John Wayne, Jeff Hunter, Vera Miles) is being made by C. V. Whitney Pictures in color and VistaVision on location in Utah. Producer is Merian C. Cooper and director is John Ford, a pretty unbeatable combination.

Warners for years has been reticent about divulging starting dates on its future productions, but has permitted the information to “leak” out that Mario Lanza HAS shown up for his pre-recordings for “Serenade,” that he is in great voice AND great shape.
United Artists (Cont'd)

And the Flame, The Technicolor (filmed in 1920) Producer-director Sobrak M. Modl. Adventure in 19th century India for freedom. 97 min.


To the End of the Earth, The, Robert Florey, Maurice Chevalier, Jean Arthur. Drama. Adventure. 79 min.

Lilo, Orson Welsel, Michael MacLiammoor, Susan Hayward, Producer-director John Sturges. Romance in 20th century love story. 90 min.


The Restless, The, Lewis Gilbert, Sage of British naval history. 97 min.

Mertime Technicolor, Katharine Hepburn, Brazil. Producer, Ilya Lopert, Director David Selznick. Romantic drama. 77 min.


As a Stranger, Olivia de Havilland, Robert Young, Gloria Georges, Michael iPad. Producer-director The Stanley Kramer. Drama. Story of overly zealod. 85 min.


Omar Khayyam, The, Kelly Aurora beautiful for throne. Plan beckett when he falls in love with his victim. 93 min.

August

Tuckian, The, The CinemaScope, Technicolor, Burt Lancaster, Diana Lynn, Dianne Foster, Producer-director Harold Harte. Drama. 87 min.


Street, The, Farley Granger, Anthony Quinn, Raracoff, Producer-director Edward Small. Suspense drama.

India Technicolor, Cornel Wilde, Jean Wal, Producer-director Arthur Lubin. Action. 79 min.

Shooter, The, Robert Mitchum, Janet Blair, Producer Samuel Goldwyn, Jr, Director Richard Wilson. Western. 81 min.


March

Tarn Lightfoot, CinemaScope, Technicolor, Rock Hudson, Barbara Rush, Jeff Morrow. Producer Rosi. Western. Director John Farrow. Produced by irish patriot plays active part in attempting to save your family and fighting for them. 96 min.


September


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Summertime is the Hottest thing on Broadway!

"Highest rating! Does for Venice 'Three Coins in the Fountain' did Rome!"—DAILY NEWS

"Superb...overpowering!"—TIME

"Will be one of the season's most popular film attractions!"—DAILY MIRROR

"A treat on two counts...Hepburn in Venice!"—AMERICAN

"Magnificent feeling and skill!"

—N.Y. TIMES

"Rossano Brazzi should tickle the fancy of any woman!"—NEW YORKER
Plea To Allied:

**KEEP YOUR DOOR OPEN!**

Tom O'Neil Explains
His $25,000,000 Plunge

**Why I Bought RKO**
THE NATION'S BIG the year
ST BOXOFFICE HIT!

seven

itch

WILDER starring MARILYN MONROE and TOM EWELL in CINEMASCOPE

PMAN • VICTOR MOORE • ROXANNE • Screen Play by BILLY WILDER and GEORGE AXELROD

Copyright • Released by 2oth Century Fox
The Air Force called it "OPERATION DEEP FREEZE"... but this handful of heroes who lived it called it "HELL"!

Filmed on actual location in Alaska with the full cooperation of the Army Air Force and Alaskan Air Command!
To Allied: Keep Your Door Open!

The recent switch by Allied leadership from a posture of watchful, hopeful negotiation to one of aggressive militancy seems more than mere premature under the circumstances. In support of this viewpoint is the chronology of trade events over the past six weeks. On June 29, you will recall, the joint Allied-TOA subcommittee charged with distributor negotiations, following weeks of intensive talks with film company representatives, issued a statement declaring that “distribution now recognizes and appreciates the serious economic position of exhibition and, particularly, of the smaller grossing theatres,” and expressing confidence that sales policies “will be formulated to bring immediate and remedial relief.”

On July 20, however, a mere three weeks later to the day, Allied’s board of directors repudiated any hopes its members may have held by summarily dismissing its subcommittee from further duty, calling its assignment completed. It was then decided to press for Federal intervention in accord with the Emergency Defense Resolution. Several days following, TOA, in expressing its disappointment, declared that the work of this Committee is not nearly finished. We feel that the Committee made distributors cognizant, for the first time, of the harsh economic plight of exhibition and that this committee had obtained valid promises which we have every reason to believe will be implemented and honored.”

Many of Allied’s friends — and members, too — may be inclined to ask, “why the haste?” In terminating the services of the subcommittee in distributor negotiations, the organization cut off the arm with which it was shaking loose some sales policy concessions, however meagre, for the benefit of exhibitors. By suspending diplomatic discussions and returning to the belligerent threat of bringing in Government to supervise film selling methods, Allied has run the risk of withering the last glimmer of hope for the very exhibitors it strives to rescue from oblivion.

And a glimmer of hope there is, for we firmly believe that the distributors will make, at very least, concessions to the low-grossing theatres. True, the consideration granted by the film companies might not be sufficient to appease exhibition’s rising temer, but every chance should have been given them to meet the test of their proclaimed good will. If, and when, they had obviously failed to implement their promises or to extend them to the satisfaction of the exhibitor body at large, that would have been the proper time to roll out the big guns.

It is not enough right now for Allied to hold its door only slightly ajar. It is not the part of diplomatic wisdom to force distribution to beat in the door with new overtures. We say to Allied: Hang out the Welcome sign; reconstitute the subcommittee and allow it to play out its role in cooperation with the TOA group. To paraphrase the “September Song,” it’s a long, long time from August to January, when Congress reconvenes. At least until that time, keep your door open.

Too Much Commercial

One may or may not agree with the gripe voiced by the N. Y. Times Jack Gould about the entertainment values of the hour-long “Pete Kelly’s Blues” television show, but the TV scribe does raise a point that cannot be overlooked by film people.

Basically it is contained in Gould’s sentence: “If the Hollywood studios want to capitalize on TV, they and their stars must learn that they will have to put on a real show of merit and sustained interest, not just a feeble excuse to carry advertising.”

The movies have been going more and more deeply into TV plugs, and there is no question about the efficacy of the medium, properly used, as a selling channel. But we must not fall into the complacent view that Hollywood’s glamour and stars are enough to entertain on TV.

A three-minute trailer of a movie is one thing. The picture is openly and frankly being sold and the brief glimpses of scenes and stars form a commercial far about the average TV sales message in appeal.

A half-hour or full hour show is another matter. Here the basic goal is entertainment and the sales message must appear to the viewer as incidental. A show of such length becomes a production, requiring variety and diversion with the commercial injected as subtly as possible. This is true whether the product being sold is a picture or a Plymouth. Let the commercial get the upper hand and all it amounts to is a big fat yawn.

The public expects superior television entertainment when Hollywood has a hand in the production. If our films are to be exploited effectively by means of special TV shows, the presentation should be in the best entertainment tradition and the sales pitch should be palatable.
The talk out West is about the M-G-M Studio! ZOOMING! Never such activity! This is No. 1 of a series of ads about BIG M-G-M attractions to come. Watch this space for more and more of the GREATEST!

**FORECAST!**

"IT'S ALWAYS FAIR WEATHER" *(In CINEMASCOPE and COLOR)*

The grapevine from Hollywood is buzzing about this gigantic, gorgeous musical sunburst. Star-bright talents glorify this grand ENTERTAINMENT!

M-G-M presents in CinemaScope • "IT'S ALWAYS WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse • Michael Kidd • Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green • Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

**"IVANHOE" DOUGH!**

**"QUENTIN DURWARD"** *(In CINEMASCOPE and COLOR)*

The producers of "Ivanhoe" have brought to life an equally great romantic novel by the master story-teller, Sir Walter Scott. Filmed in the real locations abroad.

M-G-M presents in CinemaScope • Sir Walter Scott's "QUENTIN DURWARD" starring Robert Taylor • Kay Kendall • Robert Morley • Photographed in Eastman Color • Screen Play by Robert Ardrey • Adaptation by George Froeschel • Directed by Richard Thorpe • Produced by Pandro S. Berman

**VERDICT—SMASH!**

**"TRIAL"**

Prize-winning story of the teen-ager on trial for the "Petting Party Murder." A young la professor defends him in a story that packs unusual power.

M-G-M presents "TRIAL" starring Glenn Ford • McGuiere • Arthur Kennedy • John Hodiak • Katya with Rafael Campos • Junio Fernandez • Written by Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee
I am a virgin in this field . . .

Why I Bought RKO

By THOMAS F. O'NEIL

When we originally became interested in RKO Radio Pictures, Inc. our main concern was with the film library. We had been considering the possibilities of a film program for television stations, though on a speculative basis which, I realize, was perhaps ten years ahead of its time. There were many ways in which such a project could be approached. We might provide programs to a group of stations over a tied line. We could supply prints of specially-timed programs for local release. Yet another way of operating such a service would be to sell a network program of films to national advertisers.

As I say, we had been projecting ourselves into the future. We had been looking ten years ahead, and we had not reached any positive decision or plan of action. All we knew was that General Teleradio, of which I am President, and, in due time, we would become one of the major factors in radio and television broadcasting. Starting with the acquisition of the leading regional network in New England in 1942, our holdings expanded in a dozen years to include the Mutual Broadcasting System, (largest radio network in the world) the Don Lee Broadcasting System on the West Coast and the Yankee Network in New England (two of the country's most influential regional networks) the ownership of operation of five TV stations in major markets and major radio stations, plus a highly successful film subsidiary with an impressive record of acquiring, distributing and producing quality film of all types for television.

earned Hughes Would Sell

For several years, therefore, we had followed an aggressive policy of expansion, and were naturally interested in acquiring that in 1954, shortly after Mr. Howard Hughes had personally acquired the assets of RKO Radio Pictures, Inc., he was interested in selling. We began at that time investigating the possibilities. I heard a great deal, long before I met Mr. Hughes, about possible liquidation of KO by various groups which, it was said, were anxious to acquire the company for a quick sale of its properties, terms which they would allow it to disintegrate.

It quickly became apparent to me, as a result of our inquiries, that Mr. Hughes was not interested in such a deal. Moreover, we became convinced that there was a large and growing market for fine films for theatrical distribution—field in which RKO had won an excellent reputation. Thus, if we were to complete a deal with Mr. Hughes, we felt, it would be advantageous for us to acquire not only control of an inventory of approximately 600 feature films, some of which could ultimately appear on television, but also of facilities for producing new films. Such a policy would fully conform to our understanding of what industrialists call "vertical integration"; in other words, control of a continuing source of supply.

The investigations which led to these conclusions occupied us for a whole year, and embraced such complex questions as what would happen in the film industry if a major motion picture company began releasing films for television. There are seven or eight major companies which, presumably, own about 7,000 films. Conversation in trade circles has always been in terms of "log jams breaking" and of the "flood of features" that could ensue if some one company made the first move. Statistical research showed us that in television's brief life some 3,500 to 4,000 films had found their way into circulation, usually in small blocks from miscellaneous sources. About 400 were made available in 1954, and the same rate appears to be continuing in 1955.

The current television feature film market, therefore, could quite fairly be compared with the situation which existed in automobiles during the war. Since no new cars (Continued on Page 9)
She was Han Suyin, the fascinating Eurasian...
He was Mark Elliott, the American correspondent...

This is the true story of their forbidden romance as Han Suyin herself tells it... sweeping aside 5000 years of tradition in the most enchanted love-making the screen has seen in a long time!

"It's a pleasure to do business with 20th!"

The price they pay when they come out of their secret garden and face the world in modern-day Hong Kong—makes this one of the screen's unforgettable experiences.

20th Century-Fox captures all the beauty and rapture of Han Suyin's true best-seller.

William Holden • Jennifer Jones

Love is a Many-Splendored Thing

with FORM
THATCHER

PRODUCED BY
BUDDY ADLER • HENRY KING • JOHN PATRICK

COLOR by DE LUXE

SCREEN PLAY BY
WHY I BOUGHT RKO

(continued from Page 7)

tere then available there was great trading in used models. ut when new ones became available they quickly pushed re older ones aside. Sales activity and buyer interest were, ut properly, switched. Thus, we reasoned, the same thing would happen in the television business if and when ew good quality feature films became available: they would push aside the older product being used out of necessity. There would be a process of product substitution other than any real addition of supply to the market.

Common-sense told us, however, that no major company ould be likely to make its entire library available at one me. Rather, we envisioned a judicious operation that would recognize that the older films should precede the re-lease of newer pictures, and would take account of the itical realities in selling any given number of films. If se assumptions were correct, we agreed, it was unlikely hat there would be any real upset in the television feature market, least of all any "loosening of the flood-gates" which would pour thousands of films on a suddenly dis-terested market.

Concerned with Exhibitor Reaction

Another factor which we had to consider was the react- on of the motion picture exhibitor. If we were to become ne owners of RKO, and wanted to continue to operate within the film industry, we had to take cognizance of the titude of our theatrical customers to any activities we might pursue in the television field. Personally, I feel that a film producer uses TV judiciously there need be no roblem as far as exhibitors are concerned; indeed, the ex-ibitor's business could be appreciably enhanced. It is no ood fighting television. It is here, and here to stay.

When, after these studies, an approach was made to Mr. Hughes with a view to opening negotiations, we confirmed ur earlier information: that the company's film backlog ould be acquired for television only if RKO was pur-chased as a film business, and maintained as such. As-ccordingly, I wrote a letter to Mr. Howard Hughes stating at, if our conversations matured, we would be prepared o take over RKO in its existing posture; that is to say, to oerate it as a unit for producing and distributing films for eatrical release.

While the letter does not form part of the legal contract, regard it as being binding upon us. Mr. Hughes himself ad insisted all along that he was opposed to the break-up f RKO Radio Pictures because it would cause widespread stress and unemployment, and would accentuate the film shortage. I think a great deal of credit is due to him for at humanitarian stand, for, after all, what happened to KO and its employees after he had sold, and had received is money, would have made no difference to him from a business point of view.

Now that, in fact, RKO Radio Pictures has become a sbiary of the General Tire and Rubber Company, which advanced $5,000,000 of the $25,000,000 purchase rice, the balance having been put up by the Chase-Man-attan Bank, we shall maintain it as a going concern, be-use we feel it can stand on its own feet and thrive in its wn markets.

Certainly, the inventory of films is of importance to us. It is quite likely many of them will ultimately appear on television, but we have no present plans in that respect. We intend to use this great opportunity to continue and increase RKO's role in the important theatrical release field. The company's production and distribution facilities are of the best, and we are convinced it will become a success-ful business venture. We are going to concentrate on production for the motion picture theatre, either in our own right, or by encouraging independent production at the studios.

I am, pardon the expression, a virgin in this field, and don't fully appreciate the hairline difference between what is known as "studio production" and "independent production." As far as I can judge, in these days when producing companies no longer maintain long lists of stars, directors and producers under exclusive contract, but operate on a picture-by-picture basis, there is little to choose between the two systems. As far as we are concerned, within the general area covered by production we shall develop both types.

We have, as buyers, gone into RKO with a rather dif-ferent philosophy than that of Mr. Hughes. He controlled the company's operations on the basis of what he wished, as an individual, to do. Our interest is largely financial. But I can say this: any changes we introduce will be pri-marily with the object of establishing ourselves perma-nently in the film business. We may, for instance, make a slight alteration in the company's title, but the name RKO will not die. We have no intention of losing the benefit of the great institutional value inherent in it.

Non-Committal on Toll-TV

It has been reported that we are interested in Toll-TV. Now, this is an emotional subject. I know that our col-leagues in the radio and television network business are opposed to it. We are not a network operation, and are not, therefore, necessarily of the same mind. Being the only people controlling more than one television station and also owning a major film producing organization, we may one day find ourselves in a position where we should tend to favor Toll-TV. But let us be realistic about it. Toll Television is in an area where it looks like it will stay for a long time to come. It may be years before it is sanctioned by the Government, or whichever agency is eventually concerned with the problem. So it is impossible to deter-mine what should be done with something that may never become part of the American scene. We have a business association with Skiatron, and have held it for some time. We did some tests for the company, for which we were paid in Skiatron stock. Our holding, however, is relatively unimportant. We have 5,000 of the 1,200,000 shares of stock.

I am no Cecil B. DeMille, but of this I am sure: the world market for motion pictures is steadily increasing. Our expansion in that field is, we feel, a far more compell-ing job than releasing backlog films for television. I think we shall have all the money we need for making pictures. I hope it won't be too long before those pictures earn something for us and for exhibitors. If we can attract im-portant producers now releasing through other companies, we shall be delighted. We have bought RKO as a going concern, and when I say going I mean GOING!
ALLIED ARTISTS—HOT AND HUMID. Over these withering turkish bath days of late July, little else on the stock market landscape baked in so high a fahrenheit as Financial Bulletin’s long-time, long-suffering tout, Allied Artists—that stubbornly immovable body of American Stock Exchange affairs. As it must come to all prospering companies, irresistible forces moved in to move the immovable. As the song writers say of situations like this: “Something’s gotta give! Something’s gotta give! Something’s gotta give!”

For lo many a dreary month, AA had lain dormant, curiously insensitive to any and all tidings of good cheer issuing either from upbeat brokerage opinion or company affairs themselves. Explanation of this passivity is not simple—especially when one reflects upon the stirring advances recorded by less genuinely merited cinema stocks. While virtually every key film company spurted to new post-depression highs, AA just wouldn’t move. The breakthrough came on July 25 when the AA symbol began appearing on ticker tapes with surprising regularity. In all it closed out the day with a volume of 3,000 shares, little league stuff when contrasted with NYSE activity, but enough to warm the cockles of AA shareholders.

If that Monday’s trading doesn’t sound like much, consider action in preceding days, weeks and months. A rundown of the week beginning July 18 is typical. Here’s how the sales went: July 18, 200 shares; July 19, 400; July 20, 700; July 21, 200; July 22, 500. Total of week: 2,000 shares. Over this five day term the stock opened at 4 1/2, never varied, closed at 4 1/2.

During its hot week, AA sales went this way: July 25, 3000 shares; July 26, 5300; July 27, 6700; July 28, 9200; July 29, 3500. Total volume (predominately on the “buy” side): 27,700, or a rise of some 1,400% in activity. On two days AA appeared in the “most active” ranks. In all the stock jumped 3 1/4 points—from 4 1/2 to 5 1/4—or a gain of 16 2/3% in price. Not bad! Into the early days of August, AA action shows no sign of abating, most recent quotation placing stock at 5 1/2.

Most reliable information attributes rise to discounting of soon-to-be-released earning figures covering the annual reporting period closed July 2. Insiders foresee a rather enchanted profits statement in the offing, plus another common dividend. Exhibitors playing AA films support this prospect by acclaiming better grosses flowing from company’s recent product. In any event, AA shares have taken wings and there is sound evidence suggesting that—in the words of Al Jolson—“You ain’t seen nothing yet.”

This conclusion derives from the fact that the market has not begun to discount the metamorphosis that is going on within the company. Policy established months ago is slowly but certainly steering AA into major league status. By this time next summer—perhaps earlier—AA will be on the street with class-AA films, staffed with class-AA creative talent, featuring class-AA marquee names.

With the theatre market hungering for product, Allied Artists is moving to satisfy its appetite. And stockholders will see some fancy profit statements flowering in the pasture by next season.

In addition to the common, AA’s cumulative convertible preferred, selling at about 12, offers uncommon appeal. Shareholders are entitled to a 55c annual dividend, which is cumulative if not paid and strongly protected by a sinking fund arrangement calling for 10% of earnings after deduction of preferred dividends. This issue may be converted anytime into 2.16 shares of common. At this point a preferred conversion value in terms of common would equal 11 7/8 (5 1/2 x 2.16), meaning buyers pay merely a premium of 1/8 point for a senior call on company earnings as on assets, dividends, and, of course, its speculative merits regarding conversion.

SPOTTY AND IRREGULAR may describe the balance of the cinema slate. Overall, film company shares dipped 3 1/4 points throughout July following a rousing June rally of 7 1/2 points. Theatre shares were firm, up 3 1/4%. Chart below reviews status of cinema stocks from year’s start.

By Philip R. Ward

FINANCIAL BULLETIN
AUGUST 8, 1955

Film BULLETIN Cinema Aggregate*

Loew’s continues to gallop hell-for-leather on extraordinary volume, finishing the month among the most active on the Big Board, and closing with a 1/8 gain. Republic is as lively as ever, stimulated no doubt by the impending proxy fight between the Yates and the Smith interests. Smith needs considerably more strength in shares than he had in the first skirmish if he’s to make a better showing against Yates... RKO Pictures, now stripped of its movietheater holdings, proved the weak sister of the list—that’s it.
Film of Distinction

"Pete Kelly's Blues" Exciting Musical Drama of Jazz Era

Business Rating ★★★★★

Dick entertainment values in this slick, first-rate portrait of America's exciting jazz era. Topflight music, strong cast exploitation, all spell big boxoffice generally.

For pure entertainment value, "Pete Kelly's Blues" is one of the year's delights. Produced by Jack Webb's Mark II unit for Warner Bros., this story of a jazz band, set in the frantic F. Scott Fitzgerald era, is a fast-moving, high-powered drama, with musical embellishments beyond compare. And it spells boxoffice for a number of reasons: the Webb name and a strong supporting cast, an all-sound slick production, which word-of-mouth will hypen beyond its obvious surface appeal, a story and setting (the "good" prohibition days) loaded with nostalgic appeal, and the heads-up exploitation campaign that has been under way.

Music is the film's chief concern and selling-point and there is plenty of it—Dixieland, blues, and fine pop dances, given classily, authentic, and spirited renditions. The great Ella Fitzgerald sings "Hard Hearted Hannah" and the title song, "Pete Kelly's Blues," Peggy Lee is heard in "He Needs Me" and "Sombody Loves Me," and the fine jazz score also includes a host of old favorites: "Smiles," "Sugar," "I'm Gonna Meet My Sweetie Now," "I Never Knew," "Breezin' Along with the Breeze," "Bye Bye Blackbird," "After I Say I'm Sorry," and "Sing A Rainbow." Aside from the vocals by Fitzgerald and Lee, music supplied by the talents of Dick Cathcart, Matty Matk, "Moe" Schneider, Eddie Miller, George Van Eps. Webb directs, in addition, to starring, and the production is stamped with his inimitable "Dragnet" style—strictly terse and witty. It has a particular appropriateness for the jazz era most effectively rendered by this stylized dialogue, pointed and strongly idiomatic.

And Webb's style is pointed up perfectly by the Richard L. Breen script which is smart and funny, and captures feeling of the period with superb authenticity. Cine-

maScope and WarnerColor effectively complement the screenplay and direction, making the film imaginative and "jazzy" where it should be, i.e., on the ballroom floor, where colored lights emphasize the frenzy of the dancers. Performances are first-rate. Edmond O'Brien is the perfect racketeer, and Webb, as the harried musician, plays with feeling and conviction. Janet Leigh and Peggy Lee both register as the featured women. All in all, this is an exciting, entertaining glimpse into one of America's most colorful eras, and is headed for big boxoffice returns.

The mood of the story is set immediately in the opening scenes of a Negro funeral with a choir singing and a cornetist doing a spiritual. Scene flashes to Kansas City in 1927, where Webb (Pete Kelly) is leading a jazz band in a dingy speakeasy. He is approached by racketeer O'Brien who announces that he expects a 25% commission from all the bands. Kelly's band (with Lee Marvin on the clarinet) objects, and they all agree the answer will be no. In the meantime, Webb is having his problems with wealthy, hard-drinking Janet Leigh, who loves him. As O'Brien applies the pressure, Marvin quits the band and, after a fight, Webb's drummer (Martin Milner) is shot down by one of O'Brien's underlings. Webb has no more will to fight, and won't even help detective Andy Devine, who is investigating the murder. O'Brien forces Webb to take on singer Peggy Lee, a hopeless dipsomaniac. When Lee can't go on one night, O'Brien beats her savagely, sending her to an asylum, Webb is ready to fight again. Getting a tip, he breaks into O'Brien's office to look for papers which will convict him. Leigh has followed Webb and the two are cornered as O'Brien and two of his men break in. Webb kills O'Brien, he and Leigh walk out in safety.

Pressbook ads feature full-length Webb, holding cornet, with catchline: "The Wide-Open 'Twenties'—Prohibition, the Bootleg Wars, Quick Money, and Jazz!"

Webb and Lee are trapped by the gunman racketeer come to collect tribute for the "right to play".

[More REVIEWS on Page 12]
"The King's Thief"

Business Rating ☺☺☺

Colorful CinemaScope costume-drama, with plenty of action, thrills, romance. Cast names OK-plus, should draw generally good returns, with action trade responding if exploited.

This fast-moving costume, adventure drama has plenty of action, color, and all-around zip. The setting is 17th century England in the reign of Charles II, and the story concerns the attempt of one of the king's favorites—David Niven—to gain power. Picture's length is just right; there are no slow spots. The story unfolds rapidly and interestingly, and there is plenty of action of the king's guards vs. outlaw' variety to keep the tale moving crisply. In CinemaScope and Eastman Color, the brilliant period costuming is evident, and the period location settings come to life vividly. Highlight is a scene in which Purdom, the thief, attempts to escape from prison—spine-tingling suspense, effectively played. The principals are all effective, with David Niven a stand-out. He does some of the most convincing and exciting duelling to be seen in quite some time. Director Robert Leonard has organized the action and historical elements into a slick production, in which the pace never falters and production values are first-rate. Ann Blyth, daughter of an English nobleman, is in exile in France, and discovers that her father in England has been executed for treason, largely through the efforts of nobleman-opportunist David Niven. Returning to England, she meets Edmund Purdom disguised as a common thief, who robs noblemen, and wins his support in her plan to reveal Niven's intentions of depositing King Charles (George Sanders). Purdom robs Niven of a book that proves the latter a traitor. Niven has Purdom thrown into prison and regains possession of the book, but Purdom escapes and, in a duel, pins Niven, takes the book, and sees Niven executed.


"The Man Who Loved Redheads"

Business Rating ☻☻

Entertaining English comedy import will be a winner in art-house situations. Fair dueller for metropolitan areas.

Scripted by Terence Rattigan, England's slickest playwright, this frothy British comedy is gay, witty, and light-hearted, and will be a solid art-house attraction, but is perhaps just a little too "British," in tone and in dialogue, to have much success in the general market. As the story of a man who chooses the advantages of leading a "double life," it brings "Captain's Paradise" to mind, but there is no Alec Guinness here to lure the patrons. Moira Shearer, lovely actress-dancer, plays four roles, and delightful in all of them: as a Russian ballerina, who dances a sequence from "Sleeping Beauty" which should further please art fans. The story, neat, concise, and simple, is well-written and well-paced. Technicolor photography, however, is just average. John Justin, a young peer, and an up-and-coming diplomat, has met a beautiful girl (Shearer) in his youth, and has fallen in love with her "ideal face". Grown up and married, he meets a woman with the same face, and is irresistibly attracted to her. He decides to lead a romantic life that will not interfere with his marriage and career, and rents the house of friend Roland Culver for just this purpose. Through the years there are a collection of "ide faces" for Justin to daily with, as Shearer plays a cockney girl, a ballerina, and a mannequin. As a man advanced years, when he is throwing one of his regular parties, his wife, Gladys Cooper, appears, tells him she has known his "other life" from the beginning, but has underestopped Justin, overwhelmed by his wife's loyalty, doesn't even notice the presence of the girl he had loved as a boy.


"The Naked Dawn"

Business Rating ☻☺

Off-beat Mexican drama has limited appeal, tepid marquee values. Suggested for lower-half twin-bill spot.

This off-beat drama, set in Mexico, has been given interesting production, its appeal seems limited to select class audiences. Generally, it figures to be useful only as a supporting feature. Essentially a three-character sto in which a wandering rogue teaches a moral lesson to peasant, the film is just a bit too off-beat, has too cold a distance a quality about it for mass audiences. In addition, marquee values are weak and the emphasis is on dialog rather than action. It has good performances by Arthur Kennedy, Eugene Iglesias and Betty St. John. Technicolor photography is good and authentic, getting the feel of the peasant dwellings and landscape across admirably. After robbing a freight-car, Kennedy wanders on to the farm of peasant Iglesias and St. John. Kennedy hires Iglesias to drive him to town, where the loot is to be delivered. The agent that refuses to pay for the booty, so Kennedy takes it from him forceably. After stopping off in a local bar, the men return home where Iglesias, thoroughly drunk, decides to steal all the money. Overwhelmed by greed, Iglesias plans to shoot Kennedy but reconsider the last moment and begs his forgiveness. St. John, meanwhile, has decided to leave her husband, and pleads to go along with Kennedy. After they leave, the police arrive, looking for Kennedy. When Iglesias refuses to tell where he has gone, they attempt to hang him, but Kennedy returns, saves Iglesias and, after being mortally wounded, sends the couple away.


"Son of Sinbad"

Business Rating ☻☺

Publicity and exploitation may carry this frivolity to about average grosses. Scads of gals, minimum of plot.

Neither Howard Hughes nor RKO will long be remembered for this frivolous bit of film fare. As advertised is sexual, colorful, and, at times, verbally amusing. The moments when "Son of Sinbad" is poking fun at itself are its best. It is just a bit of fluff, filled with hordes of girls cavorting about, dancing suggestively and revealingly. Filmed in Technicolor and Superscope, it has some eye-appeal and several spirited action scenes — scimitar fighting and ambushes—woven in with its obvious romantic bits. The "adverse" publicity which the film has received will probably boost its boxoffice potential in bally houses and drive-ins.


[More REVIEWS on Page 14]
IT'S FOR YOU...

AND FOR EVERY FUN-LOVING MOVIEGOER

IN THE LAND...

STATE DEPARTMENT
TO: WASHINGTON, D.C.
SIR: BABY ABANDONED IN OUR GARDEN.
HAVE NAMED HIM SAM. AFTER UNCLE.
SECRET AGENTS FURIOUS... AND HAVE SENT
BEAUTIFUL BABY-SITTER TO GET
INFANT BACK. RUSH INSTRUCTIONS.
FROM: CHARGE D'AFFAIRES
U.S. EMBASSY,
SOMEBWHERE IN EUROPE

CHARGE D'AFFAIRES U.S. EMBASSY,
SOMEBWHERE IN EUROPE
SIR: CHANGE BABY, CHARM BABE,
STALL SECRET AGENTS. "OPERATION
DIAPER" UNDERWAY!
FROM: STATE DEPARTMENT
WASHINGTON, D.C.

COLUMBIA PICTURES
presents

SPECIAL DELIVERY

STARRING
JOSEPH COTTON
EVA BARTOK

Niall MacGINNIS • Rene DELTGEN • Robert CUNNINGHAM • Don HAMMER • Lexford RICHARDS

Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR • Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT
Directed by JOHN BRAHM • An N. PETER RATHVON production

SEALED WITH LAUGHS 'N' KISSES
FROM Columbia
"The Virgin Queen"

**Business Rating 🌟🌟🌟**

Strong boxoffice appeal of Bette Davis backed up by a first-rate production of the much-loved story. Grosses figure to be good in all situations.

The story of Queen Elizabeth and her favorite, Raleigh, is attractive and appealing in this Charles Brackett production, and should be highly saleable. Brilliantly costumed and glitteringly photographed (CinemaScope & DeLuxe Color) "The Virgin Queen" rings of historical authenticity. This is largely due to a functional script that reproduces Elizabethan speech refreshingly and convincingly. The entire production is on this level, with Bette Davis outstanding and Richard Todd an appealing Raleigh. There are good action scenes, too—spirited fighting and duelling with Todd, Dan O'Herlihy, and Robert Douglas participating—and plenty of color throughout, but film is mainly a series of meaty dramatic scenes, with Davis, Todd and Joan Collins paired off variously. Skillfully directed by Henry Koster, the pace never lags for a moment. Raleigh (Todd) is introduced at court by Lord Herbert Marshall. He immediately wins the Queen's favor, but his request that he be given three ships for exploration goes unanswered; Davis prefers to have him daily at her side. Appointed Captain of the Guard, Todd gets in trouble when it is revealed that his Irish friend O'Herlihy is a soldier in the Guard. Todd marries Joan Collins secretly and plans to leave court, but Davis finally gives him a ship, although she really intends to keep him from sailing. When she discovers his marriage to Collins, she throws Todd in prison and orders him executed. Collins, who is pregnant, cannot be slain until her child is born. Todd convinces Davis that his ambitions are for England, not for himself or for her, and the Queen lets him and his wife embark on the trip to the new world.

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"The Last Command"

**Business Rating 🌟🌟🌟**

Last stand at the Alamo, with Crockett, Bowie, et al. Solid b.o. for the action trade, with exploitation carrying above-average grosses generally. Good cast.

Based on subject-matter and treatment given it, this Republic offering figures to be a sure-fire attraction for the action market. The story of the courageous last stand at the Alamo and the battle with the army of Santa Anna should prove irresistible to lovers of outdoor adventure. And exploitation can fasten on to two of the character present—Davy Crockett and Jim Bowie—to insure results. The production is good, there is action galore, hard-hitting and powerful, and the slight romance between Sterling Hayden, as Bowie, and young Anna Maria Alberghetti never gets in the way of the fighting. Frank Lloyd's direction is intelligent, extracting every bit of the action and movement from the story. The photography represents the best Trucolor to date. Cast names—with Hayden, Richard Carlson, and Ernest Borgnine most prominent—enhance this film's prospects in the general market. En route to his home in Mexico, Hayden obtains the release of lawyer Richard Carlson, who has been imprisoned on charges of sedition. Hayden refuses to join the imminently Texan rebellion against Santa Anna (J. Carrol Naish), returning to Mexico to talk to his friend. Hayden then realizes that Naish is so power-mad that revolution is inevitable. Back in Texas, he discovers that the fight has a ready begun, led by Carlson. In the days before the fatal siege, Hayden and Alberghetti become enamoured of each other, but Hayden, prophesying his own death, makes the way clear for young Ben Cooper. At the Alamo, the force is joined by Crockett (Arthur Hunnicutt), but heavily out-manned by the Mexican army, the Texans all die in the battle, with women, children and Cooper surviving.

Daniel T. O'Shea, Charles L. Glett and James R. Grainger figured in the re-shuffling of RKO's manpower under its new management. The former two assumed top posts in appointments announced by General Teleradio president Thomas O'Neil, Grainger resigned as president, but will stay on in an advisory capacity. Charles R. Manby and John B. Poor were also named to executive positions by O'Neil. O'Shea was appointed president of RKO Radio and Glett executive staff member of General Telearadio in charge of RKO studio operations. Grainger will supervise sales and distribution. O'Shea, a v-p of CBS since 1950, will reactivate film production and distribution at RKO, according to O'Neil. While at CBS, O'Shea was in a consultative and advisory capacity. Glett, who resigned as vice-president in charge of network services for CBS-Television on the west coast, has also produced independently at RKO and was v-p and general manager for David O. Selznick. Grainger, in a statement to RKO personnel, said that he will continue at RKO with the assistance of Walter Branson, world-wide sales manager, and Herbert Greenblatt, domestic sales manager. "We are all in agreement upon the problems confronting RKO and Messrs. O'Neil, O'Shea will, of course, have my wholehearted support," Grainger said. "Each of us is confident that RKO within a reasonable time will assume its rightful position as one of the principal producers and distributors of motion pictures." In speaking of O'Shea's appointment, RKO board chairman O'Neil said. "Mr. O'Shea's broad background in every phase of the entertainment business, his knowledge and experience with motion picture and television production, distribution and financing, make him ideally qualified to head the RKO organization." Highlight of the developments at the new RKO was O'Neill's statement that production and distribution of theatrical films will take precedence over any plans for the release to TV of the estimated 800-film backlog. Manby will handle liaison between RKO and the parent company, and Poor was elected a member of the board of directors of the film company. Both Manby and Poor are vice presidents of General Telearadio.

Albert Margolies was named director of advertising, publicity and exploitation of the Walt Disney releasing subsidiary, Buena Vista, succeeding Charles Levey. President Leo F. Samuels made the announcement. Margolies held posts with United Artists, Gaumont-British and Fox prior to launching his own publicity organization 14 years ago. For the past two years he has been special consultant on publicity and advertising to the Disney organization, and independently handled the campaigns on "The Living Desert" and "The Vanishing Prairie." Levey, who resigned to start his own public relations outfit, had been with Disney of 12 years.

Spyros P. Skouras fitly predicted that 20th Century-Fox would better last year's business in both domestic and foreign earnings. He made the statement on his return from South Africa where he negotiated for the acquisition of the 140-theatre Schlesinger circuit. Skouras attributed the expected increase to the greater number of features released this year. The 20th-Fox head told reporters at a press conference he places a value of almost $15,000,000 on Fox's film library, and said he would not sell the films to TV "for a few pennies." He said that toll-TV could not approximate what a picture grosses in theatres. Skouras again voiced his objections to toll-TV, saying it is not good either for motion pictures or television.
Incidentally...

DORE SCHARY conducted preview screenings and distribution conferences at MGM studios for New York and national sales-promotion executives. Attending: ARTHUR M. LOEW, CHARLES M. REAGAN, HOWARD DIETSCH, and SILAS F. SEADLER. Footage from films in production and completed features were shown and sales plans for them were outlined. Among the pictures screened: "Trial," "It's Always Fair Weather," "The Bar Sinister" and "Kismet." Footage also was shown from "Will Cry Tomorrow," "The Tender Trap," and "The Last Hunt." BARNEY BALABAN was among Paramount executives present at the premiere of "To Catch A Thief" at the Trans-Lux in Philadelphia. Others: RUSSELL HOLMAN, Eastern production manager; JERRY PICKMAN, advertising-publicity vice president, HOWARD G. MINSKY, mid-East division manager.

PENN-ALLEN BROADCASTING Co. has asked the FCC for authorization to start a trial subscription television broadcast over WFMZ-TV, its UHF television station in Allentown, Pa. Station president RAYMOND D. POLL has neither for or against subscription TV but that the only way to find where public interest lies is to start a limited operation. WFMZ-TV closed down last April.

WILLIAM WETSMAN, of Wisper-Wetsman Theatres, has been named chairman of the Detroit Theatre Committee for the Audience Awards election. DON SHAIN of the Tri-States Orpheum Theatre was appointed chairman of the Omaha Audience Awards committee. Members of the Northern California Theatre Association elected S. HAMM its president, HOMER I. TETTMEIER, 1st vice president, BEN LEVIN, 2nd vice president, WILLIAM ELDER, treasurer, and CHARLES M. THALL, executive secretary.

JERRY WALD, vice president and executive producer at Columbia, signed a new 3-year contract, it was announced by president HARRY COHN. Wald will produce two pictures each year for all of the studio's top pictures. His unit has started work on "The Eddie Duchin Story," and will follow with "Joseph and His Brethren."

BURTON E. ROBINSON, vice president in charge of sales for National Screen Service, will conduct four regional sales meetings during August with branch managers and sales personnel representing the 29 key city offices of NSS attending. HERMAN M. LEVY, general counsel of TOA, is abroad to meet with foreign distribution and exhibition representatives. He will address special meetings in Birmingham and Edinburgh.

BARNEY ROSE, U-I's San Francisco district manager, was honored by some 200 Southern California exhibitors at a testimonial luncheon celebrating his 35th year with the studio. Among the guests were U-I executives ALFRED E. DUFF, CHARLES J. FELDMAN, N. J. BLUMBERG, DAVID A. LIPTON, EDWARD MUHL, and EDWARD ZABEL, general manager of Fox West Coast Theatres.

MICHAEL BERGHER was elected a vice president of Columbia Pictures International, it was announced by president LACY W. KASTNER. Bergher has been Far Eastern supervisor since 1951.

E. C. RHODEN found himself in the middle of a controversy when he addressed more than 200 exhibitors and distributors at a Hollywood Audience Awards meeting. The National Pol Committee Chairman was challenged by SAG vice president Ronald Reagan when he quoted a producer as saying: "If we had started this audience poll several years ago Hollywood would now have more box office personalities and there could be 25 more pictures in production than there are today." Reagan said he "differed" with the statement and added: "There are always bright, shining new personalities coming up and skyrocketing to stardom, but the industry does nothing to keep them on top after they get there, and within one or two seasons they are gone and largely forgotten. I deny that SAG with its more than 8000 capable actors, is unable to supply the needed talent for another 25 pictures if producers honestly were disposed to make that many more." Y. Frank Freeman, board chairman of the Association of Motion Picture Producers, replied to the Reagan statement by saying that Paramount, of which he is vice president in charge of production, has five pictures ready to go into production if it could cast them with players whose names would make them commercially sound attractions. Freeman said: "Hollywood could produce 50 or 100 more features if we could find players and stories necessary to make commercially successful productions." The dispute followed Rhoden's discussion of techniques for acquainting the public with the Audience Awards Poll and the details of nationwide polling of movie audiences.

TRUEMAN T. REMBUSCH, prominent Allied leader, protested the staging of a new COMPO dues drive next month in a letter to Robert W. Coyne, special COMPO counsel, on the grounds that COMPO failed to give two months' advance notice and obtain clearance for the drive from all "interested parties." The national director for ATO of Indiana said no clearance was obtained from the national president of Allied or its general counsel. In another attack on COMPO's counsel, Robert Wile, executive secretary of ITO of Ohio, alleged that trade papers stories indicating that COMPO may embark on a campaign to repeal the remainder of the admissions tax are "a fraud" and advised his members not to contribute to the dues drive. Coyne replied to the Rembusch statement by citing the minutes of the Nov. 15 meeting of COMPO's executive committee where authorization was given to conduct the dues drive in case of some unusual drain on the treasury. Coyne said he "had no record that Mr. Rembusch asked to have the minutes changed."

ARTHUR B. KRIM, ROBERT S. BENJAMIN and STANLEY KRAMER inked an agreement under which inde producer Kramer will make two additional features for UA release as part of its new $40,000,000 program.

Page 16 Film BULLETIN August 8, 1955

(Continued from Page 15)
Gangster Films Depicted Era, J. Warner Contends

Selected Portions of Proceedings of Senate Subcommittee To Investigate Juvenile Delinquency

Los Angeles, Cal., June 16-17-18

Senator Estes Kefauver, Presiding

James H. Bobo, Counsel

Jack L. Warner, Producer and Vice President, Warner Bros. Pictures, Inc.,

Senator Kefauver. Mr. Warner, we appreciate your coming and giving us the benefit of your many years of experience and your views on the subject.

Mr. Warner. The cause you represent, I believe, is a serious one. I just tried to diagnose and think over to myself in the last day or two what has caused the delinquency of juveniles throughout not only America, but I believe throughout the world, and I came across several phases, particularly within the last 40 years, that there has been a complete change in the mode of life in our country.

That era, the prohibition era, when law and order were completely disregarded, tended to create not only juvenile delinquency, but much adult delinquency. I feel during that period of time of disrespect and disregard of law and order, we all know that law meant nothing.

Therefore, I feel over the years there have come many children of the parents of the period who saw this lack of respect for law and order, and grew up into what may be many of the delinquents, or it may be the parents of many of them.

Along that very particular order we happened to have in the first motion pictures that brought to the surface at very era. The first one was "Public Enemy". We proved conclusively the operation of the gangsters of that period, the prohibition operation. We made a picture, "Little Caesar", and probably a half a dozen others, all of which I thought had social impact.

I went to New York when one of our films was showing at our theater there, and I went to some speakeasy and I met one of the boys I knew, and I said that I thought they were mad at me because we had been showing them up.

He said, "No, it is great. Me and my gal have been up there three times. We are going again to see it."

I felt, although that was humorous, the seriousness behind it. These pictures brought to the surface, to the public, and to the hoodlums just exactly what they were, and I feel had much to do with law and order taking hold again, or, at least, steering it into an avenue, bringing it to the surface and stamping it out. It had a lot to do with it, as a matter of fact.

Another film we made at the time was called "G-Men". It was a history to a degree of the G-man, J. Edgar Hoover. Many of the things we showed in the film were things that Mr. Hoover was trying to get, such as his FBI men being armed. They weren't permitted to carry arms at the time. We showed the arming of FBI men and how they could protect themselves and protect law and order. It all came to pass.

I feel that motion pictures have done a great job in that respect. We have really shown life in the raw, shown the cause, shown the effect and we show the cure. In fact, the New York Times dubbed this as combining good citizenship with good picture-making. We have used that slogan quite often ever since. In fact, it is quite a good one.

Senator Kefauver. Pictures certainly have a great impact on the kind of citizens, good or bad, that we are going to have.

Mr. Warner. Yes. Another thing I felt, in addition to the prohibition debacle, which I believe apparently it turned out, so far as I am concerned, was the world wars that we have, both the hot and cold.

The world has, of course, been evolving around some (Continued on Page 18)
very, very troublesome times. The matter, as I see it in the last 40 or 50 years of my life—those years have been very, very tough years, and that had a lot to do with the planting of the seed of juvenile delinquency.

I feel committees of your kind, all American citizens who think right, can do a lot to eradicate and stamp out this. Committees of your kind have done great jobs heretofore and I know you can do this one by the very idea of going around to citizens and bringing it to the attention of the people, the mothers and fathers and kids themselves realizing just what they are doing.

Most Pictures Have Moral

Let's show them in pictures, if we can do good, or show it in everything that is printed, if it does good. It does do good. There has been a bad one here and there, which there is in everything. I have very rarely ever seen a film that hasn't had some kind of a moral, either for good or bad.

Senator Kefauver. What particular attention do you give to the matter of juvenile delinquency—an opportunity for our kids—what contributions are you making to the cause we are talking about here?

Mr. Warner. We are producing, just about finished the film called "Rebel Without A Cause". It is a story where we have shown where the parents are at fault.

Senator Kefauver. That hasn't been released as yet?

Mr. Warner. No.

Senator Kefauver. We have had some calls saying this is not a good picture, from the viewpoint of influence on young people.

Mr. Warner. They must be working from radar, because I myself haven's seen it put together. You mustn't believe everything you get by call.

Senator Kefauver. I don't believe everything I get by calls. Some of these people seem to know what they were talking about. One or two of them seemed right reliable.

Mr. Warner. They are not sure they didn't make the picture themselves, are they? Are these competitors?

Senator Kefauver. No, I am very serious. No, they are not competitors. They are people interested in the public interest and welfare of people.

Mr. Warner. All I will say is that the picture will stand for what it is. I am responsible for it personally.

Senator Kefauver. What group do you have in the way of psychiatrists or people that know something about the reaction of young people? What group do you have consider your pictures or the parts of them, from that viewpoint?

Mr. Warner. Well, in fact, every film we go into we go into with expert advice.

I would like to recite some of the people who have helped in making the picture.

Senator Kefauver. You mean some of the people you have consulted with from the viewpoint of impact on youth?

Mr. Warner. Not only did they help, but they aided and examined the scenario and I would say steered us.

The first name is Dr. Douglas Kelly, criminologist of the University of California at Berkeley, chief examining psychiatrist at the U. S. Army, at the Nuremberg war trials, lecturer and adviser to the Police Department.

And Dr. H. A. R. Brickman, California Youth Authority, Dr. Coudley, chief psychiatrist at the Juvenile Hall, The Honorable Judge William B. McKesson, Dr. David Bog, director of Juvenile Hall. Mr. Gentilli of the Boys' Group Movement. Carl Holtman, probation officers. Captain B. Stein, California Youth Authority.

Employ Specialists

Furthermore, I have a letter here from Dr. Kelly to the director of the film, stating that he had read the script and so forth and so forth.

We very thoroughly go into specialization, with people who know their particular fields, when we do anything. There is the story of Dien Bien Phu. We had a French colonel flown all the way from Dien Bien Phu.

We made a film called "Jump Into Hell". Schary and Freeman said we were too late. Before we could make the film or put it out everybody had forgotten it, Dien Bien Phu. It was all washed out. However, we made the film.

(Continued on Page)
SO EXPLOSIVE Tokyo couldn’t hide it...Washington couldn’t hold it back! Authentically filmed where it happened with the cooperation of the U.S. Army Far East, the Japanese Government and the Tokyo Metropolitan Police!

SO DIFFERENT as it dares to reveal the gripping love story of an American soldier and a forbidden Kimono Girl...who helped crack the terror of renegade ex-GIs in the Tokyo underworld that rivals the old “Chicago” days!

SO STARTLING in scenic beauty as CinemaScope plunges you into the exotic heart of Japan to surpass the thrill-filled sights of Rome in “Three Coins in the Fountain” and the exciting vistas of Hong Kong in “Soldier of Fortune”!

20th Century-Fox presents A CINEMASCOPE Picture

HOUSE OF BAMBOO starring ROBERT RYAN • ROBERT STACK
SHIRLEY YAMAGUCHI•CAMERON MITCHELL with Sessue Hayakawa
Sandro Giglio • Produced by BUDDY ADLER • Directed and Additional Dialogue by SAMUEL FULLER • Written by HARRY KLEINER •COLOR by DELUXE
Every Warner Picture Released with Code Seal

(Continued from Page 18)

and took the loss. We were very authentic, by the way, but nobody came to see it.

Mr. Young. May I rise, as you suggested?

Senator Kefauver. All right, sir. Tell us your name.

Mr. Young. Young; Jack R. Young.

Senator Kefauver. All right, Mr. Young. What do you arise for?

Cites Gangster Films

Mr. Young. Mr. Warner, in stating of the pictures he has made, has failed to state that the Warner Bros. Studio, under his supervision, during the period of time has made more gangster pictures than all major studios combined, so much so that the churches throughout the country had gotten together and preached to the congregation not to attend these pictures, gangster pictures, where they were shown.

And the late Mr. Will Hays, who then was the producers' representative, had insisted that a code be drawn up, whereby pictures of the nature of gangsters that would influence delinquency of children, as well as adults, be stopped.

For a while that code was adhered to, but since then, I regret to say, as a motion cameraman—and Mr. Warner has known me for many years, perhaps 30 or more—that the condition at this time is prevailing, that children, youths, are influenced by the presentation, such as was stated by Mr. Freeman, of "Black Tuesday," whereby a police officer had helped a criminal plant a gun in the execution chamber under a chair.

Senator Kefauver. Mr. Young, Mr. Warner is on the stand. You had something to say, and let's not get off the subject.

Mr. Young. That is right.

Senator Kefauver. You said that Mr. Warner's company had produced more gangster pictures than all the rest of them put together, Mr. Hays had a lot of trouble with them and they complied with the code for a while, but had stopped complying with it now. Is that a summary of what you were saying?

Mr. Young. That not only applies to Mr. Warner, but all the major and independent studios.

Senator Kefauver. You see, we have controversy, Mr. Warner. What do you say about that?

Mr. Warner. I don't agree with him. As a matter of fact, I don't know how many pictures we have made that—whatever it was. I really don't know what the man is talking about, other than we made pictures, as I described. I named the real hard ones. I didn't name—

Senator Kefauver. Have you had any trouble with the code under either Mr. Hays or under Mr. Johnston's dominion?

Mr. Warner. No, we had no more trouble than anyone else. Everybody has trouble.

Senator Kefauver. You do have arguments, and you finally abide by their decisions.

Mr. Warner. Absolutely. There has never been a picture that our company has put out that hasn't had the proper seal and full respect of the code. I am highly in favor of the code, because they are doing a very monumental job.

Senator Kefauver. Every picture you have put out has had the approval of the seal of the code since it has been in existence?

Mr. Warner. Yes.

Mrs. George. May I ask a question?

Senator Kefauver. What is your name?

Mrs. George. Mrs. S. George.

Senator Kefauver. Mrs. George?

Mrs. George. Yes. Mr. Warner has stated that two years later—he was two years too late in making a war picture, because the current topic wasn't interesting anymore. But I would say this: if pictures like the "Blackboard Jungle", where the kids are all het up with turbulent emotions and crazy upside-down patterns of life, with profit in dollars and cents to bring forth pictures that we already know have hit home at families.

That is not teaching you anything. We read it enough and the families have suffered; we all know what it is. Why go to see it?

For instance, the kids that are doing that, they have done it. But the other kids that haven't seen any part of it will go to see that, because most of the adults do not go to see that type of picture.

Sees Children Affected

We don't want all that brutality, and showing how degraded the children are. But that will prove something to the children that are a little weaker in their emotions, and will go to the movies to see the picture, and probably do the same thing as they are doing in this here motion picture.

Senator Kefauver. Have you had that experience with your children or children you know?

Mrs. George. Well, I have heard from other mother that have said they wouldn't allow their children—

Senator Kefauver. Well, Mr. Warner didn't make "Blackboard Jungle".

Mrs. George. No, no. I am not assuming he made that picture. But I am only bringing that as an example. If he has in mind something like that to profit by horror things where the children's emotions are turbulent now, why no
keep them quite or close down the studios with that kind of picture, and give the children a breath of air.

Senator Kefauver. All right. Thank you, Mrs. George. Mr. Warner, who do you think the Warner Bros. and other producers can do to help us in our problem? We are interested in working with you people to get your recommendations to us, and to try to create public opinion for better movies. Movies have a great impact upon the thinking of young people.

Mr. Warner. Yes.

Senator Kefauver. What do you recommend?

Commends Committee

Mr. Warner. Well, I say, as I think—not to be repeating too much, but I feel your committee and others like it will bring these types of events to the surface, and you can only do good. I don’t know how much good, but there will be a lot of good come out of this.

I feel right-thinking men in the film industry certainly welcome it. Certainly there will be mistakes. Naturally, everybody is human and will make mistakes.

But I feel that we can do a lot and we will do everything that we humanly can to cooperate and avoid repetition.

Senator Kefauver. We have had some criticism of “I Died A Thousand Lives”. Have you had much criticism on that?

Mr. Warner. That picture hasn’t been shown yet. It is a rather inoffensive film, of very little consequence.

Senator Kefauver. It hasn’t been shown yet?

Mr. Warner. No, it hasn’t been shown to the public.

Mr. Small. May I ask a question?

Senator Kefauver. You can make a statement to me.

Mr. Small. Of the last 30 pictures that Warner Bros. have put out, how many do not show excess drinking and smoking by women and juveniles?

Senator Kefauver. What is your name, sir?

Mr. Small. Nathan Small.

Senator Kefauver. Where do you live, sir?

Mr. Small. Los Angeles.

Mr. Warner. I can only answer that by “why do you beat your wife”? It is the same thing.

You must be living in a backwoods country, boy, because everybody is smoking and drinking nowadays in some form. You drink water or something.


Mr. Warner. But you have to drink—

Senator Kefauver. All right. Thank you very much Mr. Warner.

Jerry Wald, Executive Producer, Columbia Studios

Senator Kefauver. You have been a radio editor, you have published books and various magazine articles.

You have written scenarios and have produced a number of pictures, some of which are “Task Force”, “Storm Warnings”, “Blue Veil”, “Clash By Night”, “Lusty Men”, “Miss Sadie Thompson”.

Mr. Wald. That doesn’t cover it, Senator. I have been producing pictures and writing them for about 23 years. Among the pictures that I have been directly connected with in the production end were two pictures in this investigation. One was “Caged”, mentioned by Dr. Frym, and “Johnny Belinda”, which I understand was discussed this morning.

Now, what amazes me is that anybody would single out “Johnny Belinda”, because some person saw the film and raped a girl. The seeds for this destructive force was in this man obviously much before he saw the picture. But nobody here apparently took time out to recognize the force for good that this picture did. This picture dealt with the problems of the mutes all over the world. We found it did an immeasurable amount of good, because it gave a better understanding to the world and to audiences of the problems of the mutes.

On “Caged”, this was a picture I made at Warner’s as a producer. We were very much concerned about the problem of the criminal code in California which allowed first offenders to be thrown into the same cell with second, third and fourth offenders.

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MOVIES & HUMAN BEHAVIOR

Violence for Violence's Sake?

(Continued from Page 21)

Now, the one thing I don't understand, Senator, is that nobody has stopped to take the time out to recognize the force of good. There was a gentleman here who was condemning Warner Bros. for the amount of gangster pictures they made. But this gentleman must be well aware of the pictures like "Louis Pasteur", "Zola", "Midsummer Night's Dream", and the pictures that did a tremendous amount of good throughout our country and all over the world.

Example of Our Democracy

It showed one thing to the rest of the world. It showed we had the right to criticize ourselves, that we were a democratic nation, that if we felt that what was being done was wrong, that we had the right to present it on the screen.

I have not seen any picture criticizing the Russian government that has come out of Russia, and, in fact, I have never seen any film coming out of any European country which takes the problems of their own times and presents them on the screen, as we have done here.

I am connected with a company that in the last two years made a picture—has made several pictures that have caused—they haven't caused any uproar, but they were tremendous box office films. "From Here To Eternity", "On The Waterfront", "Caine Mutiny", "The Long Gray Line." Each of these films were forces for good, we think.

Senator Kefauver. Yes, I have heard much favorable comment about "The Long Gray Line". Well, nobody is claiming, I don't think—even the most severe critics—that many pictures are not great forces for good. What we are dealing with here is the impact of certain pictures upon the youth of our nation, whether the motion picture industry is doing all that it can do to help with our youth problems, whether some of the excessive violence and brutality we see at some movies is a good influence.

I don't know of anyone in the industry who will contend that some parts of some movies haven't been rather deleterious to young people. We are not diminishing the good that the industry has done. What we are anxious to know is how are you going to have better movies, insofar as the impact upon young people is concerned.

Mr. Wald. Senator, I have discovered in looking over the biggest box office pictures made that none of them have had violence in them for violence's sake. I have discovered that the greatest pictures—the biggest box office films—"From Here To Eternity", "The Best Years Of Our Lives", "Gone With The Wind", "Going My Way"—all these were pictures that were made with good taste and did not violate any rules of the Breen office or the Johnston office.

Mr. Bobo. I was interested in this point, Mr. Wald: Of course, the children of parents that are the right type of parents, that would go to the theater with their parents, come home to their parents at night after seeing a motion picture, and have it explained to them as to any question they might have, is one thing. But how about the large number of children who are probably the most avid moviegoers, who come from either broken homes or homes that have inadequate parents, the child that is likely to pick up the crime and violence, the techniques of crime as shown in the movies, is liable to have more of an emotional impact on his life. There are some million and a half of these youngsters in this country.

I think that is were our problem here would have to center. What is your feeling on that?

Mr. Wald. We would have to screen every child going to a movie, to find out if they come from a broken home or not. Our big problem, Mr. Bobo, is that you are making pictures for a mass audience. We can't stop to ask each individual patron, "What is your background and where do you come from? Are you emotionally disturbed?" It would be pretty tough to do that.

Mr. Bobo. Mr. Wald, would you not admit there are pictures that have violence in them for violence's sake?

Mr. Wald. Undoubtedly you are correct, but, Mr. Bobo, it is like branding the book industry as being indecent because we read a lot of paper-covered book, and we say "My God". I read some detective stories that had 30 people killed and branded and kicked and gouged the first four pages. But I like to measure the book business by the good books that come out and not the bad ones.

Mr. Bobo. Well, I think that is the way the people will measure the motion picture industry, by the good picture that come out. But certainly a number of people are disturbed about the crime and violence and sadism and the long fights.

Don't Judge Theatre by Minsky

Mr. Wald. I agree with you that a picture that uses violence primarily to act as a come-one for customers is in complete disagreement with the thinking that goes on by most of us in the motion picture business.

Mr. Bobo. The question is, how do we get that minimized?

Mr. Wald. I think we have a very good code administrator and there isn't any picture we do that we don't work constantly with Mr. Shurlock. I know I do and I know everyone at the major studios do. But, like any other industry, there are always a few that try to slip in under the wire.

You can't judge the theater by Minsky. You have to judge it by Rodgers and Hammerstein, for the good and not for the low points.
Discuss Sex in Movie Advertising

Gordon S. White, Director,
Advertising Code Administration of the
Motion Picture Association of America

Senator Keefauver. Mr. White, you are the Director, Advertising Code Administration of the Motion Picture Association of America, is that correct?

Mr. White. Our responsibility is to pass on advertising submitted to us by companies, both members of the Association and non-members, and to either approve or disapprove it, under our judgment, as to whether it meets or does not meet the requirements of the Advertising Code.

Mr. Bobo. Does the particular theatre have the option of choosing from quite a number of press releases or pictures, as to the posters they will put up?

Mr. White. As to posters, he doesn’t have very much choice.

As to posters, they are expensive and they are prepared usually in one or possibly two styles in each size, so the exhibitor who wants to use a poster doesn’t have a great deal of choice.

In the advertising going into the newspaper, he does have more choice. You will see in these press books there are usually a number of ads. There are usually two or three different types of ads on any particular campaign.

The exhibitor, of course, has that choice and then the exhibitor also has the right, where he has the equipment he has the right to prepare advertising of his own. That, of course, we have no control over.

The things we do pass upon are the items of advertising publicity and poster items that go into these press books, these pictures which carry our Production Code seal.

Senator Keefauver. Very well, Mr. White, you go on with your statement.

Mr. White. All right. The Advertising Code is an integral part of the motion picture industry’s voluntarily adopted system of self-regulation, and as I said earlier, has been in effect since 1930.

In conformity with the principles of the Advertising Code, it is the job of the Advertising Code Administration to maintain good moral standards and decency in advertising copy submitted to it.

The Production Code Administration has to do with the content of the story, the substance of the story, with the whole substance of a story. Producing a motion picture is one thing but writing an ad to promote it is quite another.

If necessity, a man can only highlight some idea or theme in the picture. It reflects, it represents, it treats symbolically of the picture. It is designed to attract attention and help sell the product. To induce the potential patrons to go out of the house and down the street to the theater. In these days of competition, motion picture advertising must be specially striking and effective and appealing. It must convince in a line, in a word, in an illustration, it must convince quickly.

All these are perfectly understandable designs and ends, as I am sure this Committee fully realizes. But they are also the root, I am afraid, of some of the misunderstanding about film advertising copy.

Motion picture advertising naturally is not expected to tell the story of a film. There is not space, there is not time. And if there was it would still be an error to do this, because it would take half the fun out of seeing a picture, if you knew the whole story in advance. And the advertising would thus defeat its own purpose.

What it does seek to do and what it should do is to convey the spirit, the atmosphere, the feeling, the general impression of the photoplay. This is fair. This is proper. This is accepted advertising practice. It is neither misleading nor misrepresentative.

Mr. Bobo. Mr. White, in your own office, in dealing with the Code, your judgment is the final judgment on what constitutes good taste or good morals in advertising?

Mr. White. My judgment is the final judgment as to whether each piece coming through separately does, in my opinion, reasonably meet the requirements of the Code, yes, sir.

Mr. Bobo. It is set forth under the Code at No. 11, for instance:

Quotes the Code

“Nudity with meretricious purposes and salacious postures shall not be used; and clothed figures shall not be represented in such manner as to be offensive or contrary to good taste or morals.”

Recently there has been an increase in the amount of sex type advertising, which has been received by the Code Administration?

Mr. White. I have no figures. I don’t think there has been any material increase. There may possibly have been a few more pictures in that category.

There certainly have been a few more pictures in the crime and violence category, of course, the advertising reflects it. I see a great many of these displays on pictures would be called crime and violence stories.

Mr. Bobo. Mr. White, in the event you should disapprove of a certain piece of advertising, is it taken back and re-submitted to you for final approval?

Mr. White. That is what we always hope will be done. Very, very rarely there will be something come through which we feel is irrevocably unacceptable. That is a very, very minute fraction of one per cent. Most of the material is corrected and re-submitted and approved.

Senator Keefauver. You said you hoped that would be done. That seems to express some idea it is not done occasionally.

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Sen. Kefauver Asks about 'Hell's Island' Ads

(Continued from Page 23)

Mr. White. Well, sir, this is a human endeavor. It is a very difficult thing. We do not operate with an arbitrary, complete authority where we can be dictators. We counsel, we advise.

Once in a while someone doesn't want to take our advice.

Senator Kefauver. If they don't take your advice, what happens, do they go on and put their advertising out anyway?

Mr. White. Very, very rarely. I was sort of smiling at that. I didn't want to make a 100 per cent statement. I would like to tell you, because it came up yesterday, if I may, on the ad over here on "Hell's Island", which was criticized. The vice president in charge of the studio out here said he didn't like it.

White Objected to Campaign

I don't know particularly what he objected to. There are two pieces of art work there. There is a reclining figure in which the girl is covered, and also a figure of a girl in a bathing suit.

Now, this girl in the bathing suit is wearing a costume much more modest than a great amount of the material we see in magazines and newspapers, illustrations of bathing suits.

I didn't like the way they approached this campaign. I objected to it. And I was called over to the Paramount office in a conference with the advertising manager, the director of advertising publicity, who was a vice president, and the executive vice president of the company.

They felt and insisted that what they were doing was perfectly all right. My judgment can be wrong in one direction as well as another. I suppose I am wrong as often in my judgment as any other human being is.

I didn't like this, but they insisted upon using it and I finally allowed myself in this case to be persuaded—

Senator Kefauver. You didn't like it, Mr. Freeman said he didn't like it.

Mr. White. The executive vice president in New York thought it was wonderful.

Senator Kefauver. I thought Mr. Freeman was the big boss in Paramount. He said he was. Apparently, the executive vice president in New York overruled you and him both.

Mr. White. Mr. Freeman is the big boss out here in the studio. I have to deal with the executive vice president in New York.

You asked what would happen. I gave you an example of what might happen. Possibly I was persuaded, let us say, to make a judgment which afterwards, as a Monday morning quarterback, I might regret.

Mr. Bobo. When you review the advertising of the picture, do you have before you a synopsis of what the picture is about?

Mr. White. Not always. Not always. As a matter of fact, here is one of the things that makes the job a rather difficult job at times: This advertising is largely written or started while the picture is still in production out here, in a great many cases. Often not only do I not see the picture at the time we pass upon the advertising, but maybe the advertising man working on it doesn't see it. They work, of course, on the basis of complete information from their unit men in the studios out here.

Mr. Bobo. The Advertising Code doesn't know whether the advertising of a picture, in the majority of instances illustrates the text and that the advertising faithfully represents the picture?

Mr. White. Technically, you might say that. That is probably the hardest part of the Code to administer.

That was the question that arose in the case of our discussion on "Hell's Island." But, as a general rule, on pictures of the "Marty" type and the "Interrupted Melody" type, we know enough about what the story of the picture is.

Mr. Bobo. In the ad "East of Eden," that drawing in the center of it, was a script of that picture—does that truly represent the scenes as depicted in that picture?

Mr. White. I would like to show you a photograph. These photographs are actual reproductions of frames from the motion picture. This is a CinemaScope print, so this is a squeezed print so it may be a little odd to try to analyze, but if you look at it closely you can see there is the boy and girl and the tree.

Now, these photographs, of course, obviously, are not of sufficient clarity to be used for reproduction, so they made a sketch of it and submitted the sketch.

Mr. Bobo. Was there some discussion between the advertising people and yourself over this ad in "East of Eden"?

'Eden' Ad Acceptable

Mr. White. They sent over a photograph and said the wanted to work from that.

As I say, it was obvious to me it was not suitable for reproduction. I returned them and told them that in my judgment it was all right, and they made a sketch and submitted it, and I told them in my judgment that was acceptable.

Mr. Bobo. What is your opinion, Mr. White, of the representation, "East of Eden," had?

Mr. White. My opinion of it at the time it was submitted was that it was thoroughly acceptable. It has created a little criticism. I am still of the opinion it does...
2650 NT Special Kid Shows To Build New Moviegoers

On the theory that today is the time to build the audiences of tomorrow, National Theatres will have had 2,650 special children's shows in its 345 movie houses by summer's end. In disclosing the figures, Elmer C. Rhoden, NT president, explained the acceleration in small fry shows was due to expanding youth populations and "we fully realize that those youngsters represent the junior and adult audience of tomorrow."

Over two and a quarter million young people will be entertained at the weekly special performances, usually during morning hours on midweek dates through the vacation period. Most of the shows are under the sponsorship of local PTA's, others by civic clubs, welfare departments, dairies, bakeries or soft drink distributors. The programs, all suitable for juvenile patrons, Rhoden stressed, are selected by the local sponsoring groups.

First Poll Nominations

Half of the exhibitor nominations for the Audience Awards election next November was disclosed in an elaborate Hollywood ceremony that impressed 300 press and industry personalities with its importance. The nominations were announced by E. C. Rhoden.


It's an ill wind that blows a showman no good and Trans-Lux manager Vincent Iorio found the happy side when Washington was hit by a transportation strike, using this stage coach as a real attention getter for "The Man From Laramie". One of the riders was a real man from Wyoming, Senator O'Mahoney, being greeted by Iorio, as he takes advantage of this ingenious ballyhoo.

$79,000 Exquisite Form-UA Contest Backs 'Gentlemen'

Already noted for their support of pulchritude projects, Exquisite Form Bra and United Artists will support a $75,000 beauty contest to highlight the campaign on UA's "Gentlemen Marry Brunettes." Additional purses totaling $4000 in U. S. Savings Bonds have been earmarked for exhibitors and managers promoting best theatre campaigns for the competition in the U. S. and Canada.

More than 2300 theatres will participate in the eliminations for the shapeliest girl among some 63,000 contestants, with co-star Jeanne Crain among the judges who will select the grand prize winner and runner-up in the New York finals this month. "Miss Exquisite Form" receives a $10,000 contract for modeling and TV appearances, an expenses-paid trip to Hollywood with a studio test.

20th Pressbooks To Preview Promotion On Future Films

Aimed at giving the exhibitor a head start on publicizing forthcoming pictures, 20th Century-Fox pressbooks will feature a "Preview Page" covering three or four subsequent attractions. The new service of providing exhibitors advance publicity material will begin with the campaign manual on "Love Is A Many Splendored Thing," and become a permanent feature of each press book thereafter.

Material on the Preview Page is keyed to give theatremen and ad personnel information and illustration to better facilitate the setting of local campaigns as far ahead of engagements as possible. There will be a series of special feature stories, scene and star cuts and stunts tailored for advance promotion.

[More SHOWMAN on Page 26]
Portland, Maine

4 World Premieres Go To Hinterlands

Hinterland world premieres were flourishing in the last part of July. The quartet shown here were well off the beaten path of key city world bows.

20th Century-Fox launched "The Virgin Queen," in Portland, Maine, where star Bette Davis hosted a press contingent.

Jimmie Stewart and Texas got along just fine for the world premiere of Columbia's "The Man From Laramie" at San Antonio. Top, crowds see and hear the star and other celebrities interviewed at Theatre; center, Bob O'Donnell of Interstate Circuit (right) takes producer William Goetz, Columbia vice president A. Montague and Stewart to be fitted for Texas boats; bottom, the star rides a backboard in parade with winners of "Laramie Outdoor Girl" contest.

and celebrities flown there by Fox. Festivities were covered by theatre-front TV and radio.

Columbia and Interstate went all-out in Texas for "The Man From Laramie", which bowed in San Antonio as part of a giant four-city premiere festival, carrying through Houston, Dallas and Fort Worth.

Kansas garnered two star-studded world launchings, U-I's "The Private War of Major Benson" in Manhattan, and Allied Artists' "Wichita" in that city and Kansas City, Kans.

San Antonio, Texas

Wichita, Kansas

Joel McCrea is surrounded by admirers of all ages in lobby of the Miller Theatre, Wichita, Kansas, where he signed autographs during Allied Artists' "Wichita" world premiere activities. Going on to Kansas City, Kansas, the star was greeted by official host as part of "Joel McCrea Day", in that city, where the picture played at the Granada Theatre.

Manhattans of Kansas line the streets for the parade to the Wareham Theatre where U-I's "The Private War of Major Benson" was world premiered; bottom, child star Tim Hovey (left) and his mature co-star Julie Adams, in the lobby with Wareham Theatre manager Earl Douglass and his family.
What the Showmen Are Doing!

MGM Location Filming Gets Juge Plug in S. Dak. Paper

South Dakota journalists rolled out the crimson carpet for M-G-M and its location filming of "The Last Hunt" in the Black Hills. A sumptuous ceremony that brought production vice-president Dore Schary to be scene to receive a special citation from governor Joe Foss was the highlight of a special 12-page section in the Sunday edition of the Rapid City Daily Journal entirely devoted to the location shooting. Every Inch of the 12-page feature was devoted to all phases of the production, including an editorial with monumental praise for Metro and its people, and ads from South Dakota merchants greeting the company.

Iowans Honor Gregory, 'Hunter'

Some 45,000 Iowans were involved in a day-long series of events in Des Moines honoring native son Paul Gregory, producer of UA's "Night of the Hunter", and climaxed by the film's world premiere at the Paramount. The benefit debut proceeds going to the YMCA building fund, was crowded with notables from the Governor to local leaders and a contingent of Hollywood stars which included Charles Laughton, who directed, Marilyn Maxwell, Cesar Romero, Elsa Lanchester, Mary Murphy, Don DeFore, Alex Nicol and Agnes Moorehead.

More 'Heart' for 'Major Benson'

Universal's "heart" campaign on "The Private War of Major Benson," launched on the "Strike It Rich" TV show ("the program with a heart salutes the picture with a heart"), continued for the N. Y. opening at the Plaza Theatre with a letter writing contest based on "The Most Heart-Warming Movie I Ever Saw". Winner received a U. S. Savings Bond, runners-up 20 pairs of guest tickets.

The Roxy debut of 20th's "How To Be Very, Very Popular" featured a giveaway that lured thousands of early birds to the theatre. Some of the 1500 who received free copies of Teresa Brewer's Coral Records version of film's title song at the first performance are shown at right, many of them eager Rock 'N Roll enthusiasts. 20th is offering a free copy of the Coral disc to all exhibitors who request it for use as a musical lobby record. The record has zoomed in popularity on the heels of the disc jockey campaign being used by 20th-Fox.

Couple for Whom 'Night Holds Terror' Do Boston P.A.

Pilgrim Theatre publicity manager Paul Levi scored a promotional coup in Boston for his run of "The Night Holds Terror" by getting Mr. and Mrs. Gene Courter, the real life counterparts of the couple held captive in the Columbia film, for personal appearances. The couple made 10 TV and radio appearances, attended a press luncheon and appeared at two special screenings. Levi kept the pot boiling with several stunts, among them various hitch-hiking warning tie-ups, and a honey of a gimmick, using the title with playdate information at the entrance of eight well known lovers lanes in the Boston area. The stunts and the Courtiers resulted in a smash opening.

Showman Goes To The Dogs

Schine showman Lou Hart, Auburn Theatre, Auburn, N. Y. rigged up a delightful stunt for his showing of "Lady and the Tramp". Hart promoted a local store for the cost of a cocker spaniel puppy, retrieved a lovable little mongrel from the local pound and advertised a giveaway from the stage of a real, live Lady and the Tramp. Parents were advised to register their youngsters' names at the store, which ran a full display window plugging the picture.
EXPLOITATION PICTURE

Sock Ad Campaign Sets Up Very, Very Good B.O.

What a great advertising campaign can do with a hot new star, a fireballing dance and a catchy title is being demonstrated in the initial engagements of 20th Century Fox's "How To Be Very, Very Popular!". Charles Einfeld's staff of boxofficers have given this musical CinemaScope an ad-publicity-exploitation campaign that bids to sweep it into prominence among the summer's crookers.

There is a brash exuberance about the ads that exudes the bounce and freshness of youth—and the want-to-be-with attraction that the young exert. Certain to snatch up the teenagers in its excitement, the "Rock 'n' Roll Hits the Screen for the First Time!" shout featured in the ads will haul in a sizeable catch of their elders, as well. And the rest will be tutillated by the inspirational "The Picture That Separates The Men From The Boys!"

coupled with the Sheree North-Betty Grable happy leg art.

The accent is pointedly—and properly—on Sheree, who is the big news in her first starring vehicle, in most of the ads. Fast becoming the most talked-about new star on the crest of her 20th-Fox build-up, the young blond bombshell's "Shake, Rattle and Roll" number is spotlighted, with the hip-swinging scene prominently featured.

The North-ern accent was made even more pronounced by Sheree's leg work (no pun intended) on behalf of the openings. Her recent personal appearances in New York and other cities have placed her very much in the limelight, working up an avid audience for the film. Interest in the star received a powerful hypo earlier when Life featured her on the cover and in a story headed, "Sheree Goes in for Marilyn," based on Miss North's taking over the scheduled Monroe roles.

While Sheree is a big talking point, there is additional solid star value in Miss Grable and Robert Cummings, the latter now billed as Bob, in deference to the following he has built on his TV series "The Bob Cummings Show," with Charles Coburn another sound name with a following.

With the versatile title and rock 'n' roll riding high, the ads and a gal named Sheree guarantee a showman's show.

HOW TO BE

VERY, VERY POPULAR

“10 Ways To Be Very, Very Popular” posted in the lobby, with passersby invited to vote on most important.

Essay contest on the title subject, with newspaper editors, columnists, "advice" columns, etc., as judges.

A pair of blondes in bathing suits under cap-and-gowns parading the streets with title legend, and doffing the outer clothing periodically for a pitch for opening.

Co-op ads with merchants dealing a clothing, cosmetics, jewelry, candy, flower and practically anything you can name to enhance appearance or to further gift giving, make the title a natural bridge to the sales copy.
Does Movie Art Depict Actual Scenes?

(Continued from Page 24)

not represent the worst that I have heard people interpret into it.

Mr. Bobo. In the motion picture advertising code, on a number of pictures dealing with crime and police officers, the story of a brutal cop and the story of a cop that killed for money, stressing the fact of the indecent type of police- man, are these ads approved with the seal of the Code?

Mr. White. Yes. I suppose you are referring particularly to "Rogue Cop," the story of the film, and I think the advertisement was a fair representation of the story of the film and I so approved it.

Answers on Cop Stories

As another example of group villainry, there is this picture "New York Confidential," which I see displayed up there.

"Rogue Cop" is one thing. That is the story of one individual. That doesn't say the police department is wrong. It said one individual in the police department was wrong.

"New York Confidential" is a gangster story, and there are a number of killings in it. The police play a secondary part in it. This is a result of long and serious negotiations between Warners and myself.

You will find that, I think, every single piece of advertising copy in there points up the fact that this gangster activity brought about a great police crackdown, so that the forces of law and order are credited with being in there and being in at the end.

Mr. Bobo. Without seeing the picture, a person would never know that.

Mr. White. The Codes are quite definite in their recogni- tion of the fact that we do not wish to present the forces of law and order or judiciary in such a way as to break down respect for them. But I do not believe that involves saying that we can't make a picture or carry an ad showing one man in any one of these categories, who is a villain or a crook.

Mr. Bobo. The "Blackboard Jungle" copy ad there, do you think those scenes depicted in that one particular drawing there clearly represents the story of that picture?

Mr. White. I think they are fairly representative of the story of that picture. The illustration at the top has been criticized. That is a stylized drawing of a scene which ad- mittedly is only a short scene in the picture. But it is a drawing which illustrates the general situation of these boys in this school, their attitude, their character. I think it is permissible and should be permitted if the picture is permitted. I would pass it again today, yes, sir.

Mr. Bobo. And the rape scene in the movie shown in every ad of "The Blackboard Jungle" scene?

Mr. White. Not every ad, but most of them.

Mr. Bobo. I would say a great proportion of the ads of "The Blackboard Jungle." Do you think the emphasis on the sexual angle, the illicit, the illegal sex, and the rape scene is justified advertisement for a picture which is sup- posed to portray the school system of the United States?

Mr. White. There are several things I could say about it. I am not sure the uninformed person, looking at this picture, would know it was a rape or attack of any kind, murder or robbery, or anything else.

Which reminds me of the mention made yesterday of this picture of "Johnny Belinda" of several years ago. This was a classic example in our office.

That was a story of a rape attack on a girl. The illus- tration which became the basis of most of the advertising was a picture in which a man was approaching this girl in a menacing way, somewhat along this order. He was touching her. His hands were grasping for her throat.

I wrote back a letter of congratulations to the company on the way they handled it, because they had an illustra- tion which was suitable to the picture, and yet they didn't specify it was a rape. It was an attack of some kind com- ing upon this woman. It was adequate, it was dramatic but it was not specific to the point of being offensive.

This has a little of that quality. I submit no one will doesn't know the story of "Blackboard Jungle" would know that this is a rape. They wouldn't know what it is.

Suppose it is rape? That scene in the picture was a scene which, in my judgment, motivated much of the action which followed. So, in my judgment, it was one of the key scenes of the picture. So whether we passed on it or not simply got itself down to a question of whether the presen- tation itself of the illustration was acceptable or whether it was offensive. If we had considered it offensive, we would have said no.

Mr. Bobo. In "The Prodigal" ad, which is admitted the front cover, but which portrays some of the black and white ads we have seen—Do you have any opinion as to the impression of sex within that ad?

Panties on Girls

Mr. White. I think it is probably an extreme case we have here. That is a retouched picture, to start with.

The costume, as it showed in the stills when submitted to us, had nothing over the girl's hips, except beads. We had them at least to put some panties on the girls.

I think that probably that is a borderline case, subjec- to argument.

I don't wish to make any special show of defending it.

Mr. Bobo. In the retouching of that particular ad, do you notice that the costume varies on the two different legs of the girl there?

Mr. White. Yes, I do notice that.
**MOVIES & HUMAN BEHAVIOR**

Mr. Bobo. Did that come to your attention at the time the ad was submitted? Is it not in your opinion that offers much more of a suggestive pose?

Mr. White. Possibly; I don’t know.

Mr. Bobo. Well, what would be your opinion of that at this time, Mr. White, as to whether it would be approved or disapproved by the Advertising Code as of this time?

Mr. White. Again I am being a Monday morning quarterback. If I had it come through now, I would insist, in the light of our experience and discussion of it, I would insist, at least, on having the same costume to be carried across.

**Vot Pornography, White said**

Mr. Bobo. Would it be your opinion now that borders lightly on the point of pornography?

Mr. White. No, I don’t think that is pornographic. I’m not defending it, Mr. Bobo.

I thoroughly acquiesce in your right to question and criticize.

But I don’t think there is anything in a motion picture caring our seal or any ad running that has our approval that approaches pornography, as I understand pornography.

Mr. Bobo. I agree with you in most cases. That was an ad that was of particular interest to me, and I am sure the time it went through that you didn’t realize that one person would see it in one light and another person would see it in another light.

Senator Kefauver. On Page 3 of your statement, Mr. White, the middle paragraph:

“What it does seek to do and what it should do is to convey the spirit, the atmosphere, the feeling, the general impression of the photoplay. This is fair, this is proper, this is accepted advertising practice. It is neither misleading nor misrepresentative.”

I think that is a fine statement of a principle that advertising ought to follow.

A fair presentation of what the product is going to be, and these producers have told us that in all of the pictures, horror and crime and sex pictures, there is some moralrey they are trying to prove. I just wonder if you get the moral in this advertising you hear. There is a “Kiss Me Deadly. White Hot Thrills. Blood Red Kisses.” That is all it says about it. What is moral?

Mr. White. I don’t like that any more than you do, Senator.

Senator Kefauver. What is the moral in “The Prodigal”?

Mr. White. I don’t think it is a moral. I think it is mere entertainment. This ad is designed to sell this. I said a mile ago that making the picture and telling a story of a career is one thing. Writing an ad to sell it is another. The first part is art. The second part is industry, business.

An ad has to do three things, as the late Mr. Brisbane used to say. It has, one, to attract attention. It has, two, to have interest in the form of getting you to read it. And, three, it has to convince you to the point of buying the product. Otherwise, it is not successful.

Senator Kefauver. What is the moral in “Girl Confesses Life With Big Combo Boss”?

Mr. White. I insist again I am not trying to offer a moral in these ads.

Senator Kefauver. What you are telling us then, Mr. White, is that “this is fair, this is proper, this is accepted advertising practice. It is neither misleading nor misrepresentative.”

Now, these producers tell us that all these pictures have morals. I think a great many of them do have morals, some good morals and very helpful. But I haven’t seen a moral in any of these posters you have up here.

Mr. White. The fact that in a picture that may run an hour and a half you may be able to develop a moral, I don’t think can necessarily be carried over into an ad you see in a flash. And I have never heard of anyone requiring, as a requirement of advertising, that each piece of advertising produce a moral.

This came up in the case of “Blackboard Jungle”, Senator. Some criticism came in on one or two pieces of this material, and I went to the advertising manager at MGM and I showed him the criticism for his information.

And he said this, “Our job is to sell this picture. The people who come to see this picture, by and large, go out liking it.”

Now, if they are induced to come in to see the picture and they get the moral out of seeing the picture, I would think that is enough. I don’t know how we can require them to tell a moral in an ad.

Senator Kefauver. I am just comparing what you have done here with what you say you are doing, and I don’t mean to argue with you about it.

Mr. White. I don’t, either, Senator.

Senator Kefauver. I think it is fair to say that the correspondence and complaints we have, that we literally have hundreds and hundreds of letters from people and organizations, sending samples of protests, a whole lot more about the advertising form of these than we have on the movies themselves.

There is a rising tide of public resentment against some of these ads that you have passed. We will be glad to show you a lot of our letters if that will help in your battles with the advertising agencies. We want to cooperate with you. We know your task is hard, it is difficult.

You show something to get people into the house. But this isn’t a healthy thing, to have criticism by so many organizations, by people, as to the ads for some of these movies.

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**In Next Issue . . .**

**SHURLOCK DEFENDS CODE**

Film BULLETIN August 8, 1955 Page 31
TOUGHEST MAN ALIVE Dana Clark, Lita Milan, Pro-ducer William Castle, Siegried, Raymond Massey, and Melodrama. Agent for Office of Special Investigation sets out to catch hoodlums from small mining town near Central America.

WORLD WITHOUT END Hugh Marlowe, Nancy Gates, Pro-ducer Richard Heftman, Director Edward Bernds. Science Fiction, is an adventure story that dates back to 1577 are scientist able to unbelievably accelerate speed and back time barier to see planet Earth in the year 2508.

JUNGLY MONEY MEN Johnny Weissmuller, Jean Byron, Pro-ducer Sam Katzman, Director Charles S. Goad. Adventure, girl who is love survivor of ancient civilization, 70 min.


CHICAGO SYMPHONY Dennis O'Keefe, Abbe Lane, George Montgomery, Pro-ducer Jack Bernick. Crime,query about a killer's crimes. 86 min.

CREATURE WITH THE ATOM BRAIN Richard Denning, Pro-ducer William Castle, Producers Edward L. Cahn, Science Fiction. Depopulated monster with help of mad scientist creates a gang of his manipulations. Man is killed for his conviction. 70 min. 6/27.


AMPHIS AMBULANT Bill Williams, Richard J. Jackel, Mariya, Pro-ducer Wallace W. Donaldson, Director Fred F. Sears. Western. After Civil War northern western short-shots run roughshod through peace policies to find gangs. 86 min.

GUN THAT WON THE WEST, The Technicolor. Dennis Morgan, Frances Dee, Pro-ductor Edward Bernds, Pro-ducer Sam Katzman, Director William Castle. Western. Tale of new fow government was instrumental in advancing civilisation thus half-blood Indian country. 71 min.


KILLER APE Johny Weissmuller, Carol Thurstorn, Pro-ducer Sam Katzman, Director Sam Katzman. Drama, adventure. Thieves, drama. The story of a giant half-baby, half-man who is only an ape. 86 min.

SAGGERS IN THE SUN Cinemascope Technicolor. Janet Leigh, Betty Grant, Sam Loomis, Pro-ducer Ted Rountree. Western. Young woman is threatened with murder. 86 min.


NE SING THE SERIES, The T灵感, English Language, Amedeo Nazzari, Producer Joe Calvini, Director Giuseppe Bagnold, Drama, 86 min.


OUTLAW GIRL English Language, Silvana Mangano Amedeo Nazzari, Producer Joe Calvini, Drama, adventure. 86 min.

GREEN MAGIC English Narration. Fantasci, Photogra-pher. Filmed by the Rosen Expedition in S. A. A 90 min. To London film 1000 85 min. 86 min.

LOVE IN THE CITY English Subtles and narration. A star cast. Faro film Production, Omnibus, Ponirolay or various way of love and women who practice that presented in "March of Time" style. 90 min.

MAD AT THE WORLD [Filmmakers] Frank Lovejoy, Keith Andes, Producer Joe Calvini, Director Giuseppe Bagnold, Drama, adventure. Young man unjustly imprisoned for robbery and murder who is only an ape. 86 min.
May

ETERNAL SEA: Sterling Hayden, Alexis Smith, Dean Jagger, Producer-director John H. Auer. Drama. Biography of famous American naval aviator in whose honor a Korean village was named. 103 min. 4/18.


SAILING WITH DORAGIE: Rod Cameron, Producer, Sidney Picker, Director. Drama. A jockey's career on the turf. 84 min. 4/18.


DOVE JEEPARD: Rod Cameron, Gala Robbins, Allinson Hayes, Producer, Producers. Director Ross Kelton. R. G. Springsteen. Melodrama. Success and happiness of a jockey are marred when he is accused of murdering a blackmailer. Excitement. 57 min. 4/18.

ROAD TO DENVER: John Payne, Mona Freeman, Lee J. Cobb, Producer, Associate producer-director Joseph Kane. Western. Rigid tale of cattlemen in late 1800's. 78 min. 4/18.

July


HEADLINE HUNTERS: Rod Cameron, Julie Bishop, Ben Cooper, Producer, Associate producer-director William J. O'Sullivan. Director Bill Whitney. Action melodrama. 74 min. 4/18.

LAST RIFLE DOWN: Judy Canova, Robert Lowery, J. B. S. Meury, Producer. Western. 75 min. 4/18.


MYSTERY OF THE BLACK JUNGLE: Les Barker, Jane Maxw, Jack Rea, Paul Muller, Producer, Associate producer-director Frank Lloyd. Western. A study of adult decision which a small boy has to make. 76 min. 4/18.

FLAME OF THE ISLANDS: Trucolor, Yvonne DeCarlo, Edmond O'Brien, Producer-director William Dieterle. Western. A story of adult decision which a small boy has to make. 76 min. 4/18.

LABYRINTH: The World's Morris, Mary Germane, Producer William N. Boyle, Director R. G. Springsteen. Melodrama. Innocent young man through a brief case mixup is involved with international gang trying to steal secret formula. 78 min. 4/18.


August


TENNESSEE'S PARTNER: Tecumseh, George Raft, Producer-director Howard Hughes. Director. Drama. The adventures of a young Mexican boy who grows up to become a wealthy and famous movie star. 83 min. 4/18.

SEPTEMBER

CONQUEST: The World's Morris, John Wayne, Producer, Associate producer-director Sam White. Director Howard Hughes. Drama. The adventures of a young Mexican boy who grows up to become a wealthy and famous movie star. 83 min. 4/18.

TREASURE OF PANCHO VILLA: The World's Morris, Producer-director Howard Hughes. Director. Drama. An American working for Pancho Villa helps him to build an army of revolutionists. The war is finally lost under an avalanche and the American is the lone survivor of his band. 84 min. 4/18.

20th Century-Fox

April

ANGELA: Dennis O'Keefe, Marie Lane, Rosanno Brazil, Producer Steven Fallo, Producer-director Dennis O'Keefe. Present by Patricia Pecora. Crime melodrama. A young secretary murders her boss (and lover) and implicates an American car salesman in her crime. 86 min. 4/18.


VIOLENT SATURDAY: CinemaScope, Color by Deluxe, Victor Mature, Sidney Sydney, Producer-director, Drama. 86 min. 4/18.

May


DADDY LONG LEGS: CinemaScope, Color by Deluxe, Fred Astaire, Jane Powell, Producer-director. Musical. A young man falls in love with a waitress, which leads to spring-winter romance. 126 min. 5/16.

THAT LADY: The World's Morris, Olivia de Havilland, Producer-director: Philip II of Spain and prime minister. 100 min. 5/30.

June


July

HOW TO BE VERY, VERY POPULAR: The World's Morris, Color, Producer-director. Betty Grable, Sheree North, Bob Cummings. 102 min. 7/11.

LIFE IN THE BALANCE: A Ricardo Montalban, Producer-director. Drama. 102 min. 7/11.

August


September


October

United Artists

April


May


Films BULLETIN—THIS IS YOUR PRODUCT
UNIVERSAL-INTERNATIONAL

March

AIN LIGHTFOOT CinemaScope, Technicolor, Rock on Barbara Rush, Jeff Morrow, Producer Ross Andrew, Adventure-melodrama.

BY NIGHT Light on Byzantium, Technicolor, Robert Taylor, Joseph C. Wright, Director, The story of a love intertwined with the bloody struggle for dominion in Constantine XI's Byzantium.

TOTESHOOTER, The Robert Mitchum, Jan Sterling, Robert Alda. Suspense of cavalry treachery by Indians who are terrorized by army commandant subjected to court-martial, 88 min.


DEADLINE January 1

February

A SHOW OF FORCE Technicolor, Oliver Reed, Director Edward Dmytryk, A show of force, 87 min.

RICHARD DONNER—MOVIE MASTERS hail the only player in Hollywood who can possibly be shortened by penetrating a Rumi Dam. The R.A.F undertakes the task. 102 min. 7/11.


MISTER ROBERTS CinemaScope, WarnerColor, Henry Fonda, Director Mervyn LeRoy, Boredom of one man takes aboard a cargo ship anchored off a small Pacific island. 123 min. 5/50.

August

FIVE MILLION DAUGHTERS Ava Gardner, Director Jack Cardiff, Suspense of young American girls who are kidnapped and slave of a notorious European gangster. 89 min. 7/14.

HANDBALL HANDS Technicolor, WarnerColor, Stanley Donen, Producer William Perlberg, Director, Hands of two American rebels against Fascist militarism. 71 min. 8/1.

Coming

ONE MAN UMPIRE The New York Times, Technicolor, Marlon Brando, Robert Montgomery, Director, Banned from baseball, he returns as a black-market agency business.

WARREN BROTHERS

April

BATTLE CRY CinemaScope, WarnerColor, Van Heflin, Alfonso Bedoya, Director Andrew V. McLaglen, Producer Howard B. Smith, Drama, World of World II Marines and the girls they left behind, 148 min. 2/21.

CAREY Grant, Director Otto Preminger, Romance, 97 min. 3/8.

NEW JERSEY MESSAGING SERVICE

March

DEPENDABLE SERVICE!

HIGHWAY EXPRESS LINES, INC.

To Better Serve You...

Office & Terminal Combined At
305 N. 12th St.
Philadelphia 7, Pa.
(215) 3-3450

NEW JERSEY MESSAGING SERVICE Member National Film Carriers

Philadelphia, Pa.: LOCUST 4-3450
Washington, D.C.: DUPONT 7-7200

FILM BULLETIN — THIS IS YOUR PRODUCT

JUICY TUSCAN, the Cinemascop, Technicolor, Burt Lancaster, Diana Lynn, Diane Foster, Producer Harold Halivich, Advenure, 93 min. 5/21.

The MUSICAL MURDERER Cinemascope, Technicolor, Harry B. Smith, Director, Comedy, 79 min. 3/18.

THE MUSICAL MURDERER Technicolor, Director Harry B. Smith, Comedy, 79 min. 3/18.

THE MUSICAL MURDERER Technicolor, Harry B. Smith, Director, Comedy, 79 min. 3/18.

YOUTH HOUSE Technicolor, Director Henry King, Drama, 79 min. 3/18.

TOMORROW'S CHILDs Technicolor, Director Henry King, Drama, 79 min. 3/18.

YOUTH HOUSE Technicolor, Henry King, Director, Drama, 79 min. 3/18.

TOMORROW'S CHILD Technicolor, Henry King, Director, Drama, 79 min. 3/18.

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TOMORROW'S CHILD Technicolor, Henry King, Director, Drama, 79 min. 3/18.
Sensational main, credit and end title treatment produced by National Screen Service for the great 20th Century-Fox CinemaScope hit in DeLuxe Color brings these unusual, first time trade comments:

**THE FILM DAILY**

"...Starting with a brilliant credit-design job, it is throughout easy on the eyes..."

**VARIETY**

"Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview at Loew's State."

**SHOWMEN'S TRADE REVIEW**

"The picture deserves at least a variant of an Academy Award for its extremely effective main title."

**MOTION PICTURE DAILY**

"The tone of the picture is set early by the multi-colored patchwork of boxed credits, names and their roles flashing from different sections of the screen."

**THE REPORTER**

"Many clever production innovations. Among the brightest of these is the novel and amusing use of title cards."

National Screen expresses its admiration to Saul Bass, distinguished artist-designer who created the original idea for the titles for "THE SEVEN YEAR ITCH" and also for "CARMEN JONES", another NSS title production.
Stars on the Doorstep

Our Untapped Talent

Financial Bulletin

Are Hollywood's Top Executives Underpaid?

Viewpoint

Paramount Moves Wisely

In Point Reviews

Crisp, Iness-wise Analysis of the New Films

Trial

Divided Heart

Naked Street

Love is a Lendedore Thing

CERT SANDS

The Ambush

YS Fair Weather
EXPLOSION OF BOXOFFICE POWER
PARAMOUNT'S RECORD-SHATTERING SESSION OF BOXOFFICE BLOCKBUSTERS!
EVERYTHING TO ATTRACT CROWDS, TOPPED BY 1955'S
RESS IN THE ARMS OF HER MOST ROMANTIC CO-STAR...

with that famous Hitchcock suspense—blazing with
t daringly projected love-affair of the decade—
with unmatched marquee strength. Pulse-pounding
heart-quickening romance . . . all in a dazzlingly
setting that transports your audience to the fabulous
Riviera where the VistaVision cameras captured all
olor right on the spot!

LANDIS • JOHN WILLIAMS • Directed by ALFRED HITCHCOCK
JOHN MICHAEL HAYES • Based on the novel by David Dodge
Color by TECHNICOLOR
THE STRANGEST COVENANT MAN EVER MADE WITH GOD!

The best-seller that rocked the world with its daring is on the screen at last... of a man who committed an unforgivable sin — and a woman who fought against a love she thought was impossible!

also starring
LEE J. COBB
with AGNES MOOREHEAD

Produced by BUDDY ADLER • Directed by EDWARD DMYTRYK • Screen play by ALFRED HAYES
Based on the Novel THE LEFT HAND OF GOD by William E. Barrett

"it's a pleasure to do business with 20th!"
Paramount’s Wise Move

Paramount has made a wise and constructive move in the direction of easing the plight of those theatres that are existing on the fringe of oblivion.

George Weltner, head of the company’s world wide sales, announced last week that, following a personal study of the exhibition situation in numerous territories, he decided to set up a special unit, headed by Charles Boasberg, to bring relief to theatres “on the borderline of continued operation”.

Certainly, this is no panacea for exhibition. Undoubtedly, there will be deprecating comments from some quarters, but we prefer to accept Paramount’s move at face value.

There are several thousand small theatres throughout the country that require substantial assistance. Mr. Weltner’s new plan is a move—even if only one step—in the right direction. We hope he goes further, but, meanwhile, he deserves exhibition’s friendly salute.

No Taste For Public Relations

The Motion Picture Exposition and Hall of Fame, an institutional idea as bold and electric as any proposed in years, is dead. But it is no more dead, if you will forgive our spleen, than the public relations conscience of the movie industry. If a diagnosis may be drawn with reference to Hollywood’s long-time PR history, current exorcise of the Exposition plan must indicate either a hardening of the industrial arteries or a softening of the head. Once again, the movie business shows that it has no taste for public relations.

Our industry’s shoddy PR past is no secret. Indeed, its traditional, unflagging resistance to constructive programs of engendering good-will, wooing higher public regard, increasing national respect, must go down as something of an all-time industrial mystery. And nothing deeper: the enigma so much as filmdom’s ear-shattering babble when non-PR issues are at bay—principally in the promotion of its individual wares. In reality this is all the public knows of the industry, that side of its face pictured through ads, commercials and trailers of specific pictures. What the business stands for, aims for, hopes to achieve—these the film companies would keep a deep, dark secret.

In Chapter 5 of FB’s series, “Our Relations With the Public—and Ourselves,” appeared this assertion: “Romantic involvement between movies and the greatest of all its publics—the mass-entertainment market—has been something less than history’s greatest passion. Someone may be wooing this lovely creature, the paying public—perhaps TV, perhaps the promoters of organized sports—but hardly movies.”

Come alive, Hollywood! It’s not the money. Assessed at $850,000, the Exposition would represent a bargain-basement steal at five times that amount. Let’s see just once that type of cooperative, all-industry effort that can make our industry more than just a misrepresented blur in the gossip columns.

Mr. Ziv and Hollywood

The rather heated warning issued by Frederic W. Ziv, TV producer and president of Ziv Television Programs, Inc., to the effect that production of TV film by Hollywood is doomed to failure, is probably best termed propaganda. For all of Mr. Ziv’s assurances that Hollywood does not have the proper experience and background to produce TV film with strong entertainment value, something remains unconvincing in his argument. And what it probably is, is the quality of current TV film—much of which Hollywood is not producing. It is notoriously bad; and this viewer simply doesn’t understand what Mr. Ziv means when he talks about entertainment standards of TV film production. Furthermore, the best TV film to be seen invariably constitutes filmed “series”—not separate half-hour programs, but “one-a-week” installments in season-long series.

It is precisely this kind of fare that Hollywood is planning come the fall. Both the 20th-Fox and Warner Bros. series will consist of weekly installments of planned series. One wonders whether the basic impulse to Mr. Ziv’s criticism doesn’t come from his fear of the competition that Hollywood will bring to his own type of production.

There are other points to be considered. As for Hollywood loading their programs with “free advertising for their movies at the expense of sponsors and TV stations,” the situation is certainly more involved that Mr. Ziv admits. Granted that if in the past, single programs about Hollywood have perhaps pushed the plug too heavily, Hollywood didn’t, after all, have too much to lose. The worst that could happen would be that viewers would be dissatisfied with the single program.

Mr. Ziv’s argument seems to rest on the highly questionable distinction he makes between “TV audiences” and “movie audiences,” implying that each requires a different kind of entertainment to satisfy it. Let’s face it: it’s the same audience.

As to Mr. Ziv’s argument that Hollywood is exploiting TV for profit, this seems too naive to even refute. Since when has the profit motive not been operating in the TV industry?

—Dick Bretstein
THE BEST FROM THE WEST!

This is one of a series of ads about the Big M-G-M attractions to come. Watch for more Top attractions in this space!

Previously we told you about
"It's Always Fair Weather,"
"Quentin Durward" and "Trial."

M-G-M presents "THE TENDER TRAP"
In CINEMASCOPE and COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs!

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarra Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

"I'LL CRY TOMORROW"

The remarkable story of Lillian Roth as revealed in her book and on TV's "This Is Your Life" comes to the screen as an inspirin human document.

M-G-M presents "I'LL CRY TOMORROW" starring Richard Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Taylor • Ray Danton • Screen Play by Jay Richard Lang and Helen Deutsch • Based on the book by Lillian Roth Connolly, Gerold Frank • Directed by Daniel Mann • Produced by Lawrence Weingarten

"THE BAR SINISTER"

In CINEMASCOPE and COLOR

For the millions who asked for something new. Adventure, romance and humor in a novel, fast-paced entertainment.

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards • Jarma Lewis • Eva Guenn • Dean Jagger • and Wildfire • with Richard Anspach • Willard Sage • Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman • Produced by Henry Berman
Exclusive Film BULLETIN Feature

By VANCE KING

A perennial problem of the movie industry is the one it goes under the general title: "New Faces, the Care and Nurturing of". Of late, a groundswell of interest in a topic has been rising at a rapid rate. Right now, as a matter of fact, the exhibitors of the nation are involved, with the public's cooperation, in sorting out numerous and icky young people who populate Hollywood, boasting varying degrees of histrionic talent and personality and hoping to see their names emblazoned on marqueses.

The current quest for new faces is being sponsored by the Council of Motion Picture Organization, a worthy 2nd industry group, which is answering the unceasing demands of both the celebrities and producers for personalities that might develop into the stars of the future. The hunt is being backed by a huge national campaign. That it might not bring any real solution to the young and brilliant achievements is somewhat beside the point; truth is that the industry is trying to benefit because the campaign bears on its young a tide of publicity that will serve to whet public interest in movies and movie personalities.

The primary purpose of this dispatch from Hollywood's ever-morning film list is to explore the new faces, trend. We are going to see what each of the studios is doing in the search for spions to replace the aging luminaries. But, before we plunge pellmell into the cool stream of thinking that any 1 of campaign can quickly uncover a dozen or so new personalities who will soon shine brightly in the movie heavens, we pause to take a deep breath and mention that the are people in Hollywood who have a different view. They observe, for instance, that a wealth of untapped talent is right on the producers' doorstep, that the industry is emphasizing the quest for unknowns, that the theatres, themselves, will not support the youngsters disinterested in the present campaign. Without seeking to dash the water on the new faces hunt—which is, as we have noted out, great publicity fodder—let's give a thought or two to this line of thinking.

Not a recent COMPO Audience Awards meeting in Los Angeles a rather interesting debate developed between a number of speakers. The platform was occupied by Elmer C. Rhoden, National Theatres president and hard-working chairman of the COMPO committee on awards, Y. Frank Freeman, executive in charge of Paramount studios, and Ronald Reagan, actor and vice president of the Screen Actors Guild. Mr. Rhoden allowed as how one producer told him that if the "new personalities" poll had been started several years ago, Hollywood would now have enough boxoffice personalities to cast 25 more features than are currently in production.

The "debate" was under way when Ronald Reagan disputed the view of Mr. Rhoden's informant. From his background as a good Hollywood citizen, good craftsman, good spokesperson, and just good Joe, Mr. Reagan took issue, stating that there are over 8,000 members of the Screen Actors Guild and that the producers certainly could find the personalities they might need in those ranks to make 25 more pictures.

Up rose Mr. Freeman to say: "We have five pictures ready to go into production right now, if we could cast them with players whose names would make them commercially sound attractions for exhibitors, but we can't completely cast even one of them."

Thus was raised an interesting new facet of the talent problem. We saw it as a lively story and hoped to pin down the three principals to extension of their remarks, but were stymied when Mr. Rhoden had to hurry off to push the Audience Awards campaign in other cities (he is devoting a great deal of time and personal effort gratuitously), and Mr. Freeman declined to name the five pictures to which he had referred.

But Mr. Reagan had something on his mind and was not loath to speak it, exclusively, to Film BULLETIN. In his familiar, pleasantly earnest manner, he spoke:

"I'm not opposing the 'new faces' idea. I think there should be more to it, not just an annual scramble for a whole bunch of faces that next year will be forgotten.

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UNTAPPED TALENT

(Continued from Page 7)

“What Hollywood has done in the past could be likened to the New York Yankees firing its pitching staff and letting other winners go, to make room for new people.

“If you think this idea is far-fetched, look back over the last three or four years for the names who were then hailed as newcomers—promising new personalities—and see how long since they have worked.

“It seems now in Hollywood that after one picture, you stop being a new face.

RUDOLPH REAGAN

“I question that this new drive for new faces is really sincere, for I do not believe we have ever exploited properly and competently the persons we already have here in Hollywood. There is a vast pool of talent now in the business.

“It is strange that every once in a while some producer gives a performer who has had several parts a different, out-of-the-ordinary role and that performer skyrocket back up into prominence. He is out of the slump, and his stock rises back up. He creates a great new sensation.

“But the talent was already there—the performer just got a good chance to show it.

“I think it would be better for Hollywood producers in the long run, rather than seek the so-called ‘new faces,’ to give some familiar face a new role and a new wardrobe!”

Talking about the present constitution of the film production side of the industry, Mr. Reagan became more explicit: “I get impatient with the whole routine of ‘new faces,’” he said. “This is now a completely freelance market. There is now no program of follow-up and promotion of players.

“My fear is for the future of the business because there has been no development looking toward getting a backlog of good, solid personalities who have been created under the contract system. What is going to happen to the industry when these solid boxoffice personalities are gone?

“At the present time and under present conditions, players are promoted to the extent of the pictures they are in. They work for one studio one week and at another, at other week. It has been the trend that there is no overlapping, no continuing campaign to promote these players if they happen to be working for another employer.”

Mr. Reagan then become more specific: “Look at M.G.M. the greatest star-building studio of all time. This public and public relations for players became a 24-hour-a-day business with it. If a star went on vacation, a publicist went along. It was a constant program of wh way and what you were selling people.

“Look at the ‘mystery’ campaign M.G.M. did on Garbo that wasn’t Garbo; that was M.G.M. Look back on the other stars MGM created—all under the contract system. They had the players under contract, and they sold them at every opportunity to the public. And now, look how well established in the public mind those stars still are. There is no such program now!”

Stars Blamed for Poor Roles

Mr. Reagan moved on: “Learning to be an actor is not accomplished overnight,” he stated. “It’s not that easy. When great actors like Spencer Tracy and Bette Davis take roles which in the public mind are foreign to them and acquire themselves notably, there should be no surprise.

“They are great performers, but, unfortunately, when the players like Miss Davis have to play the same type of role in several pictures, they—the stars—get blamed.

“The stars’ ability does not decrease—the talent remains the same; but there is a tendency behind the camera to think in cliches.”

Y. Frank Freeman had something else to say at the COMPO meeting in Los Angeles’ Boulevard Theatre. “This year, Hollywood major companies and principal independent producers will produce between 290 and 300 pictures. To be sure, they will cost as much as it would have cost to produce 500 pictures some years ago. But Hollywood can produce 50 to 100 more pictures if we could find the money and the drive necessary to make commercially successful productions under today’s conditions.”

To which Mr. Reagan rebutted:

“I deny that the Screen Actors Guild, with its more than 8000 capable actors, is unable to supply the needed talent for another 25 productions if the producers were honest and disposed to make that many more.”

There was an odd and interesting coincidence relating to the remarks of Freeman and Reagan. Mr. Freeman’s own Paramount studio had recently dipped into the ranks of the Screen Actors Guild to pluck an old-timer perhaps regarded in production and exhibition circles as a “has-been” once in a while. James Cagney came out of virtual retirement to play the lead in “Run For Cover.” It was a run-of-the-mill thriller, but seemed to make Hollywood suddenly conscious again of the existence of this fine actor. I mustn’t fail to mention Cagney was being hailed for a performance of Academy Award calibre in M-G-M’s “Love Me or Leave Me” at a stand out job in “Mr. Roberts.” He was in demand by every lot in the cinema city. All the great Cag
Are Top Film Executives Underpaid?

Perhaps it was inevitable—that recent news items reporting Darryl Zanuck’s disaffection with his one deal” at 20th Century-Fox. In this quarter, at st, it was received without surprise. And it will cause further brow movement if it develops that Mr. Zanuck but the vanguard of a trend by other comparable talents may shortly depart the ranks of the major film companies for greener pastures.

The issues at stake are at once vexing and resistant of solution. For Mr. Zanuck’s reported attitude square-draws a bead on one of the most serious corporate problems facing filmdom: assessing the actual worth of that select band of top-drawer executives to which the movie industry lays claim—and, further, holding them. Not only production, but in exhibition, in distribution and in advertising circles, there stand out certain figures of extraordinary talent who are worth every dollar they are paid and more. Yet these gifted few—as we shall later see—feel the squeeze of the times. They are confronted as curious a paradox as one can imagine: the disequilibrium between their seemingly fat incomes and the reality that they might do far better elsewhere. And to make the paradox complete, let it be added that this situation is no fault of their employers.

Such is the dilemma that it must rightly give pause to see who manage the big film companies, to every investor owning stock in a movie enterprise, to the industry at large. We are not dealing with ordinary talents here; we dealing with as elite and electric a group of working business men as you will find this side of the Queen Maud of Akwater.

You can talk about your bankers’ clubs, your N.A.M.s, your Union Leagues, venerate the men who commandeer the executive suites of major industry, canonize Odlums, Zackendorfs and L. P. Hunts—but you’ll long and hard before you find the likes of that little eternity of titans who represent the true giants of the screen picture crafts. In this discussion we shall confine ourselves to those who, like Mr. Zanuck, man the pumps of production with imagination, with artistry, with showmanship. Hollywood has its fakers—in the top ranks, too—it also has its talented Zanucks, and they are precious.

To cull a term, let us call them the “arteprisers.” For this is precisely what they are—one part artist and one part enterpriser. You might also throw in generous portions of soothsayer, salesman and gambler. And lest we forget, add to the ingredients a dash of genius. This, you see, is the indispensable quality, though, it might be added, it abounds among arteprisers as it does among all men, in varying degrees. If you’ll forgive the hauteur, the impression here is that the artepriser has a decided edge over most of us in things cerebral.

The point is not that the artepriser is the cock of the marketplace or the peer of his fellow enterprisers in machine-age industry. It is simply that he embodies in a single talent that rarest of combinations: the canny skill of the businessman and the sensitivity of the artist. This, of course, makes him no more capable in his job than, say, the president of American Radiator in his, but it does cast him in a decidedly more heroic mold. In the chilling impersonality of modern industry, the artepriser survives as one of the few true heroes of the faceless management echelons. He is the industrial titan—with heart.

Yes, quite a guy this artist-businessman. Yet withal there is trouble in the ranks of the arteprisers—most of it reducible to pure personal economics. You see arteprisers need shoes and furniture, milk and potatoes like the rest of us. Most have an appetite for good shoes and vintage brandy, which their talents rightly command. Trouble is the arteprisers bank deposits have been victimized by two stinging trends inherent in our national economy.

First is that arteprisers, unlike the old days, are no longer tycoons. The enormous growth of the corporate system has put to route the personal, one-man business baron of the Twenties and earlier. Today mighty enterprises can no longer be financed by individuals. Neither can they be wholly operated by single enthroned personalities. Today most corporations are owned by financial institutions and by the public through the medium of stock. Today these corporate monsters are run by teams. The artepriser, lacking resources to build his own enterprise, and thus reap the risk-takers’ reward, joins the team. He is sometimes team captain, most usually the captain’s first lieutenant—Vice President in Charge of Operations, which is generally tantamount to running the show. In any event, no matter his station in the company, his payment is salary, not profit. Salaries have a limit. Profits—under free enterprise—do not.

This brings us to that other factor that squeezes the artepriser’s dollar income to a point incompatible with his value to the company—taxation. Most members of this:

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esoteric group pick up pretty fat pay checks. Well and good. Then comes the long arm of Internal Revenue and they are taxed, and taxed and taxed. For their labors, their brilliance, their capacity to make a world alternately laugh and cry, lift it out of itself into some zone far beyond the cares of the day, they take home perhaps 25 percent, no more than 30 percent, of the salaries drawn to their order.

Darryl Zanuck is a case in point. What is the price of the Zanuck genius to 20th Century-Fox, to the stockholders, to the company’s balance sheet, to the industry and to the economy in general? On the surface Zanuck’s doing all-right. To some it may be difficult to accept seriously the disaffection of a man whose annual salary is a reputed $260,000, with certain additional fringe benefits. But a strong case can be made out to prove that men of the Zanuck calibre are worth their weight in gold. And ere a dissident stockholder raise his voice at the annual meeting to protest what the production chief is paid, he had better pause to reflect on the value of a key man like Zanuck. We would unhesitatingly advise the shareholder that his stock would depreciate rather sharply if Mr. Z were to decide to chuck his responsibility as head of production and turn to that section of his contract that permits him to function in a semi-retired advisory capacity. Once upon a time a man named Charlie Green, an important share-holder, held up Zanuck’s remuneration to question.

Today, Mr. Zanuck is “unhappy with his money deal” at 20th Century-Fox.

And small wonder. Consider this: personnel trained by Zanuck—and possessing but a modicum of his experience and talent—are earning take-home figures far beyond anything their old boss comes close to. Thanks to the capital gains provisions, these individuals can sign a participation deal for about half his annual income and fare better dollarwise.

Then, too, consider the scores of performers, writers and directors who, in forming their own companies, escape income taxation for the light touch of the capital gains tariff. Today’s product-hungry market in theatre films adds to the glitter of this trend. Investments of $200,000 and $300,000 have been known to return profits several times that amount in independent ventures. In some cases, personal financing is not even necessary, for it is policy among some film companies to subsidize inde productions all the way.

Imagine what a Zanuck might have commanded on two—no more— independent ventures this year. Think of the companies that would have turned flip-flops reaching for the money barrels to sequester a Zanuck show or two for its releasing schedule. On the open market, as captain of his own vessel, Mr. Zanuck would clear a net far above his present post-tax income.

This, then, is the biting problem confronting Zanuck and those of his special brand who make the wheels hum and profits flow. It is not a question of equitable compensation. It is simply that the harvest is more bountiful to do-it-yourself way.

It is thus incumbent upon the major companies and the investors in them to take fresh stock in this situation. First-rank arteprisers are hard to come by. They are singular men, laboring in a singular occupation. Men of the Zanuck type are not easy to replace.

Still and all, to make a case for a someone earning salary around a quarter-million-plus per annum, is a simple task. It takes pretty bright public relations to make one moan over his “plight”. Nonetheless, the artepriser’s office is completely unique in modern commerce drawing no counterpart in outside industry. As such, it is entitled to a bit more consideration.

Comparisons between executive function in unrelated industry can be odious as well as meaningless. Notwithstanding, some general conclusions do emerge. Manufacturers in the more prosaic fields, for instance, are in business to sell utility. People need clothes, food, cars and light bulbs. These are physical necessities without which contemporary life would be fairly unendurable. Hence, the management’s job is pretty well spelled out: it has to fashion a good product and do a sound job of selling, between, at the production level, it’s pretty much black and white. Here the job is make more and more of the same. That, in essence, is mass production.

The artepriser is confronted by a different routine. In an old saw by now, but worth repeating, that every new show business production—be it “Damn Yankees,” Motor, Jackie Gleason, or “The Ten Commandments”—is a new and original business venture. In this sense an artepriser’s current work bears no relation to his predecessor’s. That knowing injunction to build afresh from scratch is forever present. The artepriser is never without this terrible (or wonderful) sense in his vitals. He takes his germ tissue where he finds it (it frequently discharged from himself), lovingly nurtures it in his inimitable laboratories to maturity, then hopefully thrusts it before millions of people for approval. Among movie arteprisers, the process may be repeated a number of times each year, the case of a Zanuck, in full charge of his studio’s production, it is repeated 20 or more times annually, in varying degrees of personal responsibility.

And what does he sell? Certainly not utility in the economist’s sense. Folks can live and die without physical discomfort for lack of his product. He sells more than mere physical utility. He has to offer something of the heart.

Yet the problem of personal economics remains. What is the answer. Frankly we don’t know; much thought is required. Perhaps it may be solved in the fashion of the classic resolution to all such matters. When the late Clarence Darrow was approached by a grateful client, for whom he had just won acquittal, with this question—“Oh, Mr. Darrow, how can I ever thank you?”—he promptly replied: “My dear woman, ever since the Phoenicians invented money over 6,000 years ago, there’s been but one answer to that question.”
NEW SCREEN
EXCITEMENT
THRU GREAT
CREATIVE
MANPOWER
EXCITEMENT is the key-note of our industry...call it show business...call it entertainment...call it whatever you like, but EXCITEMENT is what it all boils down to.

United Artists has it!
The list of personalities and properties in this ad spells it out. There are RIGHT NOW, in some stage of actual preparation or production, over 100 top quality pictures. This guarantees to exhibitors throughout the world more than 30 films a year for the next 3 years—with a promise of even greater news to come, in quality and quantity.

Backed by a distribution and promotional staff that has more than doubled its world-wide personnel in the last few years, it is no exaggeration to state that UA is prepared to fulfill not just the greatest program in its 36 year history, but one of the greatest in the history of this industry.
SAMUEL GOLDWYN, JR.

STANLEY KRAMER
Producer-Director

NOT AS A STRANGER"—starring OLIVIA de HAVILLAND, ROBERT MITCHUM, FRANK SINATRA, GLORIA GRAHAME, BRODERICK CRAWFORD, CHARLES BICKFORD

THE PRIDE AND THE PASSION"—Technicolor VistaVision

NORMAN KRASNA
Producer-Director-Writer

THE AMBASSADOR'S DAUGHTER"

KIND SIR"

ANATOLE LITVAK
Producer-Director
Three pictures in four years

ITY LOPERT
Producer

SUMMERTIME"—Technicolor—starring KATHARINE HEPBURN, ROSSANO BRAZZI
In association with London Films

RICHARD III"—(IN ASSOCIATION WITH LAURENCE OLIVIER) Technicolor—VistaVision—starring LAURENCE OLIVIER, CLAIRE BLOOM, RALPH RICHARDSON, MICHAEL REDGRAVE, JOHN GIELGUD, JOHN MILLS

THE LUCKY KID"—Eastman Color—starring CELIA JOHNSON

THE MAN WHO LOVED REDHEADS"—Technicolor—starring MOIRA SHEARER, JOHN JUSTIN

JOS. L. MANKIEWICZ
Producer-Director-Writer (AGARD, INC.)
Four pictures in three years

VICTOR MATURE
Producer-Star
Six pictures in five years

DAVID MILLER
Producer-Director

THE SHORT WEEK-END"

ROBERT MITCHUM
Producer-Star (ORM PRODUCTIONS)
Five productions in four years
1. "FOREIGN INTRIGUE" (IN ASSOCIATION WITH SHELDON REYNOLDS)
2. "BANDITO" (IN ASSOCIATION WITH ROBERT L. JACKS)

EXCITEMENT...
EDWARD and WILLIAM NASSOUR
Producer-Director

"THE BEAST OF HOLLOW MOUNTAIN"—Color—CinemaScope—RegiScope
starring GUY MADISON, PATRICIA MEDINA
"RING AROUND SATURN"—Color—RegiScope

ROBERT PARRISH and TOM LEA
Producer-Director

"THE WONDERFUL COUNTRY"

PINE-THOMAS-SHANE Producers

"LINCOLN McKEEVER"—starring JAMES CAGNEY
"MOUNTAINS HAVE NO SHADOWS"
"THE BIG CAPER"

OTTO PREMINGER Producer-Director

Three pictures in three years
1. "THE MAN WITH THE GOLDEN ARM"—starring FRANK SINATRA

SHELDON REYNOLDS Producer-Director-Writer (MANDEVILLE FILMS, S A)

"FOREIGN INTRIGUE"—starring ROBERT MITCHUM

ROBERT ROSSEN Producer-Director-Writer

Two pictures in two years
1. "ALEXANDER THE GREAT"—Technicolor—CinemaScope
starring RICHARD BURTON, FREDRIC MARCH, DANIELLE DARREUX, CLAIRE BLOOM

SABRE PRODUCTIONS Producer-Director (FRANK SELTZER, VICTOR ORSATI, JOSEPH NEWMAN)

"FLIGHT FROM HONG KONG"—starring ANTHONY QUINN
"THE BOSS"
"MR. TEX"

VICTOR SAVILLE Producer-Director

"KISS ME DEADLY"—starring RALPH MEEKER
"MY GUN IS QUICK"
"A MOST CONTAGIOUS GAME"
"ONE LONELY NIGHT"
"BIG HILL"

AUBREY SCHENCK and HOWARD W. KOCH Producer-Director (BEL-AIR PROD.)

Six pictures in two years
1. "BIG HOUSE, U. S. A."—starring BRODERICK CRAWFORD, RALPH MEEKER
2. "DESSERT SANDS"—Technicolor—SuperScope
starring RALPH MEEKER, MARLA ENGLISH, J. CARROL NADEAU
3. "FORT YUMA"—Technicolor—starring PETER GRAVES, JOHN HUDSON
4. "REBEL IN TOWN"
5. "THREE BAD SISTERS"

FRANK SINATRA Producer-Star (OXFORD PRODUCTIONS)

Five pictures in four years
1. "ONE WAY OUT"

EDWARD SMALL Producer

"THE NAKED STREET"—starring ANTHONY QUINN, FARLEY GRANGER, ANNE BANCROFT
"TOP GUN"—starring STERLING HAYDEN
"GOD IS IN MY CORNER"
"THE LAST NOTCH"

ROBERT WATERFIELD JANE RUSSELL Producer-Star (RUSS FIELD CORP.)

"GENTLEMEN MARRY BRUNETTES"—Technicolor—CinemaScope—starring JANE RUSSELL, JEANNE CRAIN
"THE LAST MAN IN WAGON MOUND"—Color—Widescreen
starring CLARK GABLE
"RUN FOR THE SUN"—starring RICHARD WIDMARK
"THE GREAT MANHUNT"
"WAY OF AN EAGLE"
"OIL FIELD STORY"—(Untitled)

ORSON WELLES Producer-Director-Star

"OTHELLO"

CORNEL WILDE Producer-Star (THEODORA PROD.)

"STORM FEAR"—co-starring JEAN WALLACE

CREATIVE MANPOWER!
SCREEN EXCITEMENT!
AND IT'S ALL BACKED UP BY SELLING POWER!
“It's Always Fair Weather” Gay, Witty, Musical Hit!

Business Rating 3 3 3

Sock musical-comedy entertainment, full of cheer, humor, and topnotch production values. Fine cast, strong word-of-mouth will draw good-plus returns, except in action houses.

Very much in the topflight entertainment tradition of Metro musicals, “It's Always Fair Weather” fills the bill with perfection in the requirements of bright musical comedy fare. With the talented Gene Kelly leading the way, it is smooth, imaginative, and mighty funny. Its audience will be wide and delighted. If the humor goes broad and a bit slapstick in spots, it is in keeping with the light-hearted spirit of the story. As for production values—Arthur Freed has drawn it all from the top drawer. Kelly, along with Stanley Donen, both staged the numbers and directed the film, and the former’s famous touch is very much in evidence. The dance routines which he, Dan Dailey, and Michael Kidd perform are inventive, jaunty, witty.

Two of Broadway’s most competent lyricists, Betty Comden and Adolph Green, provided story, script, and lyrics. The songs have the catchy, playful quality that the team is noted for, and they are neatly complemented by Andre Previn’s music. Kelly, Dailey, and Kidd—three war buddies—are heard in “The Binge,” “The Time for Part-2,” “Once Upon A Time,” and a clever novelty tune, “Blue Danube,” in which, meeting ten years after the war, they express their disgust for each other. Sinuous Cyd Charisse and Dailey not only dance, but each does a gimmick patter number, respectively, “Stillman’s Gym,” and “Saturation-Wise.” On the whole, as original film scores go, this one is of award-winning distinction.

The comedy highlight of the film is the work of Dolores Gray. As a TV star (large segment of the film is a riotous parody of TV “heart” shows) she is brilliantly funny. Her “Midnight with Madeline” sequences come close to being show-stoppers. She also sings one song—“Thanks A Lot But No Thanks”—in the film’s best production number. Eastman Color and CinemaScope make for effective photography, big, colorful, and vogue. To sum up, this is a stand-out musical show, produced with wit, directed with taste and zip, and acted with verve and vigor.

Three World War II pals, Kelly, Dailey, and Kidd, celebrate their return to New York in their favorite hangout, run by David Burns. Kelly gets a letter from his bride-to-be, saying she is already married, and goes on a binge, joined by the others. Back at Burns’ place, they agree to meet in exactly ten years in the same spot. Their meeting is a horrendous failure: Kelly has become a Broadway sharpie and a fight manager, Dailey, a stuffy TV executive, and Kidd, a “square” who runs a hamburger joint. In the middle of their luncheon, Cyd Charisse, TV co-ordinator for Dailey’s program, appears with boss Paul Moxie, who invites the three to attend a rehearsal of the program, featuring Dolores Gray as “Madeline.” Dolores tells Cyd that she’s not satisfied with the subject selected for her “Throb of Manhattan,” human interest bit, and Charisse decides that the reunion of the three buddies would be ideal fare, without letting them know in advance. At Stillman’s gym, Cyd and Gene learn that the evening’s fight has been fixed by Jay C. Flippen. Kelly beats up his fighter, and escapes to the show. The buddies reveal that their reunion has been a bust, but they are interrupted when Flippen and his hoods break in to “get” Kelly. A brawl ensues, in which the boys become fast friends again, and Flippen’s confession is telecast.

“Love Is A Many-Splendored Thing”

Business Rating 🌟🌟🌟

Moving, beautiful love story a natural for the fem trade, but with plenty of appeal for most males. Stars Holden and Jones, strong ad campaign, title song, location photography, should spell good-plus grosses. Best for class situations. Pace too leisurely for action addicts.

20th Century-Fox has come up with a beautiful and stirring love story, a good, old-fashioned love story that will wow the fem trade and with much appeal for all males with a spark of romance in their hearts. While this unquestionably is a “class” film, it has those ingredients that will touch the hearts of all elements. Quite possibly, it could even score a surprising success in action houses. Adapted from Han Suyin’s best-seller, it tells the touching tale of a Eurasian doctor and an American newspaperman, who love each other deeply but are doomed to frustration in their hope for a life of happiness together. Script by John Patrick (“Teahouse of the August Moon”) is literate and moving, and Jennifer Jones and William Holden register solidly. Their love scenes are the most convincing to appear in some time. Director Henry King, while he allowed the pace to lag at times, created a thoroughly believable, and engrossing love story. Buddy Adler’s production is top-drawer. CinemaScope and De Luxe color are superbly employed in capturing the atmosphere of Hong Kong and environs. The film will get an added boost from the popularity of its title song, written by Sammy Fain and Paul Webster. Alfred Newman’s score is of the highly hummable variety. Eurasian surgeon Jones, whose husband had been killed by Communists, meets Holden, a foreign correspondent covering Hong Kong in 1949. Despite the social and racial gulf between them, and in spite of her insistence that nothing serious will come of it, they are soon in love. Jennifer goes to Chung King, where her Chinese relatives reside and announces to them that she intends marrying him. But Holden’s wife, from whom he is separated, will not grant him a divorce, and soon he must go to Korea to cover the Communist invasion. Jennifer is sure that their love is right, although she is without a job when the hospital refuses to renew her contract. Word comes, soon after, that Holden has been killed in Korea. The girl he left behind has her memories to live with.


“Desert Sands”

Business Rating 🌟🌟


Action fans should go for this tale of the French Foreign Legion and their fight with the Arabs in the African desert. It’s blood and guts stuff, particularly violent. The very graphic brutality, for those who like it, is the film’s major selling point. Done in SuperScope and Technicolor, the Howard W. Koch-Aubrey Schenck production gets a photographic boost, but, there’s not much other than an action to recommend it for audiences in general, and discriminating viewers in particular. The story has little time for plausibility; director Lesley Selander just seems intent on crowding the screen with fast-moving scenes of violence—and he succeeds. The action fans will love. Ralph Meeker, an American, arrives at a Legion Fort in the Sahara, to assume command. He is surprised to learn that the Fort’s relief column has not yet arrived. Later, he and aide J. Carrol Naish, find the column in the desert, and save it from being slaughtered by the Arabs. The Arab attacks the fort, led by Keith Larsen, his sister, Marla English, and their uncle, John Carradine, is successful and Larsen plans to lure the approaching Legion columns in and ambush them. Marla, in love with Meeker, and having learned that Carradine—not the Legionnaires—had murdered her father, determines to aid Meeker. She kills Carradine, and releases Meeker, who alerts the oncoming columns. They join Meeker’s forces and overcome the Arabs. Marla is taken prisoner, but Meeker promises her help.


“Apache Ambush”

Business Rating 🌟

Routine western lacking names, real punch. Boxoffice prospects dim. For lower slot in minor action spots.

This minor western unfolds in routine fashion again, the background of the post-Civil War era. The pace is fast enough, but it offers nothing in the way of boxoffice va, lacking even color. The black-and-white lensing is somber. Obviously filmed on a low budget, the economy is plainly visible in script, production and cast. The conventional heroes lack the punch to intrigue the outdoor market, and the running-time is a very long sixty-eight minutes. The story has President Lincoln, on the eve of his assassination, order Indian scout Bill Williams and a Union soldier Ray Teal to Texas for the purpose of bringing back cattle herds to feed the North. This means leaving the cattle through hostile Apache territory. In Texas, Yankee-hater Richard Jaeckel discovers a cache of repeating rifles and joins a local band of renegades led by Mexican outlaw Alex Montoya. A fight over the rifles ensues during which they are destroyed and Montoya and Jaeck are killed. The Apaches attack as the herd is being led through, but Williams gets the idea of having the herd stampede the Indians. The plan is successful and the assignment is carried out.

Columbia. 69 minutes. Bill Williams, Richard Jaeckel, Alex Montoya. Produced by Wallace MacDonald. Directed by Fred F. Sears.
"Trial"

Business Rating ★ ★ ★

Another controversial and provocative film from Metro, adapted from Don M. Mankiewicz's prize-winning novel, its problem drama, which cuts across the issues of racial hatred, Communism, and the spirit of the law is loaded with excitement and tension, and comes off as a most powerful and engrossing production. "Trial" shapes up as sure-fire boxoffice winner, with plenty of exploitables are, and word-of-mouth sure to be strong. This film has been more zip than "Blackboard Jungle," and only a rather bitrary and phony ending keeps it from being truly great". Mark Robson's direction is first-rate in every scene. The pace he commands is almost frantically rapid, and it has the effect of "capturing" the viewer with its nine-tingling intensity. The photographic work is in perfect harmony with the film's tone—exciting and bluntly sarp in detail. Several scenes are real shockers. The one which Communist lawyer Arthur Kennedy leads a huge rally in New York is enthralling—and terrifying, too. All performances are fine, with these topers: Kennedy, Glenn Ford, as the confused defense attorney, and Juanita Hernandez, as a Negro judge. The film's appeal is not just surface, it is an adult and intelligent presentation of very serious problems. Ford, Professor of Law, is told to go it and get some trial experience. He is hired by lawyer Arthur Kennedy to defend a young Mexican (Rafael Campos), whose apparent advances toward a young American led to her death from heart failure. Ford, with the aid Kennedy's secretary, Dorothe McGuire, has to combat the town's bigotry, which is at white heat. Hernandez, a Negro judge, is on the bench, to make things appear less prejudiced, and John Hodiak handles the prosecution. Kenya goes East to raise funds, and Ford finally realizes he is a Communist. Turning to McGuire in frustration, he asks her to confess she had once been a party sympathizer. The trial, it becomes obvious that Kennedy to trying to row the case, so that Campos will become an executed martyr for "the cause". He is found guilty by the jury, but a final appeal, Ford argues that his mistakes have led to his conviction and that the law should provide for only a light punishment. His appeal is granted by the judge.


"The Divided Heart"

Business Rating ★ ★

Business Rating ★ ★

"The Divided Heart"

Business Rating ★ ★

"The Divided Heart"

Business Rating ★ ★

"The Divided Heart"

Business Rating ★ ★


"The Naked Street"

Business Rating ★ ★

Routine crime melodrama OK for action houses. For lower half of dual bills in other situations.

Strictly routine, this crime melodrama has not overlooked a cliche or familiar twist, yet it has an atmosphere of ugly violence that makes it engrossing. It should do well enough in the action field. Based on the underworld empire credo of revenge within the ranks, the plot moves along at a fair pace, and occasionally builds up to tension and excitement. Anthony Quinn creates a believable character as the "boss". Maxwell Shane, who co-authored the script, also directs, and proves again that he is a steady hand with this kind of material. Quinn, an unscrupulous racketeer, has one redeeming feature: he's kind to his family—mother Else Neft and sister Anne Bancroft. When he discovers that Anne is pregnant, and that the father is Farley Granger, who is in prison and condemned to be executed, he pulls strings and gets Granger released so that he can marry the girl. Granger gets tired of the pressure Quinn is putting on him, and begins to cheat on Anne. Quinn finds out, decides to frame Granger for murder, and coerces the latter's friends to testify against him. On the eve of his execution, Granger exposes Quinn. When the police come for him, Quinn makes a break for freedom, but falls to his death from a rooftop into the alleyway where he started his life of crime.

UA. 84 minutes. Farley Granger, Anthony Quinn, Anne Bancroft. Directed by Maxwell Shane. Produced by Edward Small.
GREAT TALENT MAKES GREAT PICTURES

People, people, people! By the thousands they milled under the bright lights of the Fox, Frisco marquee for the World Premiere ceremonies of "The McConnell Story." On-the-spot television pickup via Steve Allen's "Tonight" brought unprecedented full hour-and-a-half N.B.C. telecast to millions across the nation. (Inset) June Allyson, who co-stars with Alan Ladd, is interviewed by Hy Averback of "Tonight" show. (CinemaScope and WarnerColor.)

Back in the saddle again is John Wayne, reunited with John Ford, the director who started Duke, the Boxoffice King, on the fabulous road to fame. Here they are in Monument Valley on location for "The Searchers," first picture of C. V. Whitney's new company producing for Warner presentation. Film is based on an action-packed bestseller by Alan LeMay, famed writer of adventure drama; cast includes Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood. (Technicolor-VistaVision.)

Sarita Montiel, beautiful Spanish-born star of Mexican motion pictures, arrives in Hollywood for her co-starring role opposite Mario Lanza in "Serenade," to be directed by Anthony Mann and produced for Warners by Henry Blanke. Scheduled for early production, with most of the prerecording already done by Lanza in a record-setting succession of "one-takes," much of the picture will be made on location in Mexico. (WarnerColor.)

On Texas plain near Marfa, Elizabeth Taylor and Rock Hudson play lovers for George Stevens' production of In Fferber's great novel, "Giant." Scene tender climax to tour of vast Reata ranch on which Rock has taken his Virna bride. Other stars of picture now shooting on Warner Bros. sound stages include James Dean, Jane Withers, Chill Wills, Mercedes McCambridge. (WarnerColor.)

Congratulations extended as Jack Warner and other studio topers join "Miracle in the Rain" company in feting filming completion of Ben Hecht's classic love story starring Jane Wyman and Van Johnson. Left to right at studio set party: Cinematographer Russell Metty, Steve Trilling, Director Rudolph Mate, Miss Wyman, Producer Frank Rosenberg and Mr. Warner. Much of the picture was made in the actual New York locale of the story.
Shurlock Defends Code as Guardian of Movie Morals

Violence of Old Westerns Shifted to Modern Stories

MOVIES
—and—
HUMAN BEHAVIOR

Part 4 (Conclusion)

Selected Portions of Proceedings of
Senate Subcommittee To Investigate
Juvenile Delinquency

Los Angeles, Cal., June 16-17-18

SENATOR ESTES KEFAUVER, Presiding
JAMES H. BOBO, Counsel

Geoffrey Shurlock, Director of Production Code
Administration of the Motion Picture Association of America

Senator Kefauver. We are glad to see you, Mr. Shurlock. Are you the Director of the Production Code Administration of the Motion Picture Association of America?

Mr. Shurlock. Yes, sir.

Mr. Bobo. Mr. Shurlock, for how many years have you been Director of the Production Code Administration of the Motion Picture Association of America?

Mr. Shurlock. I have been connected with it for 23 years but have only been Director since last October.

Mr. Bobo. In your position as Director, the duties of his office are what?

Mr. Shurlock. To pass upon all scripts and all finished pictures to make certain that they meet the requirements of the industry's voluntary production code.

Mr. Bobo. What have your positions prior to being associated with the Production Code Administration?

Mr. Shurlock. I was connected with Paramount Studios six years prior to that, beginning in 1926.

Mr. Bobo. Mr. Shurlock, what is the composition of the staff in the office of the Motion Picture Production Code?

Mr. Shurlock. The Production Code's staff consists of director and seven members.

Mr. Bobo. And is it the duty of these seven members to review and pass on all motion pictures produced in America?

Mr. Shurlock. It is the duty of the staff to review and pass on all pictures produced by the members of the motion picture associations who are signatory to the code, and also on any and all other scripts or pictures which independent may wish voluntarily to submit to us. I want to say that that includes probably 99 percent of the pictures produced in the United States for theatrical entertainment.

Mr. Bobo. In addition to the seven staff members and the Director, is there any type of advisory board composed of professional persons in psychiatry or psychology or criminology connected with the Motion Picture Code?

Mr. Shurlock. No, sir, there is not. We are bound in our duties under our own code and not authorized to go very far outside of that.

Mr. Bobo. Mr. Shurlock, the funds for the operation of the Motion Picture Production Code are secured from what source?

Mr. Shurlock. Each producer submitting a picture pays a fee based on the negative cost of the picture.

Mr. Bobo. You have a statement, Mr. Shurlock. Would you like to give it?

Mr. Shurlock. This year is the 25th anniversary of the voluntary adoption by the industry of the Motion Picture Production Code. The Code, as this committee of course knows, sets forth principles to assure good moral standards and decency in motion picture entertainment.

Looking back over this quarter of a century I think it must in right and justice be said that the Code truly marks the embodiment and acceptance of moral responsibility on the part of the industry to the vast world-wide public that it serves.

Last year the Code Administration approved 303 feature-length pictures. Of these, 228 were submitted by member companies and 70 by non-members.

(Continued on Page 20)
I can confidently say that the Code is as strongly supported and as warmly approved in Hollywood today as it has ever been. There are no signs of weakness or wavering.

In the early days, there were those who feared that the Code would rob films of integrity or reality, that it would impede advancement and development. These fears have proved groundless.

**Code Not Perfect**

In the early days, too, there were those who felt that the Code might be observed more in the breach than in the performance. Like the other doubters, they have been proved wrong, too. The Code’s accomplishments, the industry’s steady adherence to it, have been convincing rebuttals of these misgivings.

Now I don’t mean to tell you that the Code is perfect, or that its enforcement is perfect. It is, after all, a human document, and it is administered by human beings, who assuredly lay no claim to being always right and who are always infallible.

Sometimes we are criticized as severely, or more so, for alleged mistakes of omission as for reputed mistakes of commission. Senators doubtless understand that! As is perhaps similar in political affairs, we sometimes find, when we run down complaints, that the critics are familiar neither with the picture assailed nor with the Code. And we sometimes find that critics judge us not by the standards of the Code, which are the only fair criteria, but by their likes or dislikes, by their own particular set of principles or beliefs, even by their prejudices.

We are far from impervious to the public’s attitude. I assure you, but I must also add that we would be serving neither the audience nor the industry well if we were to sway and bow before every breeze of criticism that comes along. That would certainly not be good or reliable self-regulation. Our job, as I view it, is always to maintain the Code’s honesty and forthrightness and integrity.

Mr. Bobo. Mr. Shurlock, in receiving the Motion Picture Code seal, do the theatres around the country require that they have the seal before they show the picture?

Mr. Shurlock. No, sir, not now.

Mr. Bobo. Have you been aware, Mr. Shurlock, during the last year or the last few years of the criticisms of motion picture context which contains excessive brutality and violence, both in this country and abroad?

Mr. Shurlock. Yes, sir. Recently there has been some.

Mr. Bobo. Have you given this information that you have received on this or brought it to the attention of the producers about the increasing amount of violence in the films?

Mr. Shurlock. Yes, sir. About last November, shortly after I took over, I went back to New York and discussed the matter with the president of the association, Eric Johnston. I then came back and started a very definite campaign to warn producers that there seemed to be an increasing resistance on the part of the public to be entertained or amused by seeing violence or brutality in pictures or pictures that seemed to be of a violent nature.

I may explain here that this thought of mass criticism has occurred before in the course of the twenty years we have been applying the Code. In the early thirties, 1930 perhaps, 37, there was quite an outcry against the industry because of the fact that there seemed to be an excessive number of what were then known definitely as gangster pictures. I mean definite gangster pictures in the sense that they dealt with the gangs of the prohibition era. The industry took notice of this fact. In fact at that time they actually staggered the release of this accumulation of this type of picture and stopped making them, at least in mass. Later on, about 1940, there was some complaint of the fact that there was an unusual number of what we call horror pictures in circulation — Dracula, the Wolfman, Frankenstein, the Son of Frankenstein, Daughter of Frankenstein, and so forth. When the industry found out that there were no longer being liked, and we live by pleasing the public, they stopped making them.

Mr. Bobo. Mr. Shurlock, if the Production Code Administration feels that in certain movies there is an excessive amount of violence, an excessive amount of brutality, or a low tone of morals shown in the picture, would it be possible for them to withhold their seal if there was a signatory member of the association?

Mr. Shurlock. It would be possible for us to hold our seal under any circumstances.

Mr. Bobo. How many pictures since the office has been inaugurated has the seal been withheld on?

Mr. Shurlock. I don’t really know. I would have to go through our records.

Mr. Bobo. About how many, just approximately, do you know?

**Only 2 Films Denied Seal**

Mr. Shurlock. Well, I want to give you a reasonably correct answer. In the early days, we had to withhold quite a few because all pictures—because a great many unsatisfactory pictures were being presented.

Let me say this: of the major companies in the last ten or fifteen years, I only know of two. There have been a number of foreign films also submitted to us which we had to refuse the seal, and I cannot count them up in my mind at this moment.

Mr. Bobo. What were these pictures, Mr. Shurlock?

Mr. Shurlock. One was an independently produced picture called “The Moon Is Blue” and one was a picture pro-
Sees Violence on Wane in Coming Product

Produced by one of our studios called “The French Line.” I must hasten to add that that picture has since then been re-edited and it now has the Code seal.

Mr. Bobo. In the event that a producer that is a signatory member or has submitted a film to you for approval, is the only recourse that you have to withhold the seal?

Mr. Shurlock. If we cannot come to an agreement on how the picture should be satisfactorily re-edited.

Mr. Bobo. If he goes ahead and releases the picture, there is no system of fine or regulation within the association itself?

Asks Producers’ Reaction

Mr. Shurlock. Yes, there is a fine of $25,000 for the release of any picture not bearing our seal by a member company.

Mr. Bobo. The pictures you mentioned were released without the seal, were the producers of these pictures fined by the association?

Mr. Shurlock. Neither the producer nor the distributing company was then a member of the association, so they were not subject to the fine. In the case of “The French Line,” the fine was never assessed.

Mr. Bobo, Mr. Shurlock, you state that you have brought this to the attention of the producers, the excessive crime and violence. What has been the reaction of them to this criticism?

Mr. Shurlock. As in the former cases, they agreed that if there is a public reaction against any element in the picture to the point where the pictures are not being enjoyed, they will change their type of production and their approach.

Mr. Bobo. Do you think that this particular type of approach to crime and violence has materially changed within the last six months?

Mr. Shurlock. I think it is definitely beginning to change. I think that there will be an improvement visible in the pictures released this fall, or certainly this winter.

Mr. Bobo. Do you have opinion, Mr. Shurlock, as to what might be the cause of this constantly increasing violence in movies?

Mr. Shurlock. I think the following: I think first of all that the type of violence that is being objected to — I should say that the reason that some of this violence is being objected to is that it no longer appears in the old type Western picture, but has been brought up to date into a type of picture in which the characters are more readily recognizable and identifiable.

In the standard Westerns there is an area of the fairy tale about the portrayal that does not bring an audience into direct identification. I think when that type of story is told in modern setting, the violence and the brutality effect the public more strongly.

I also think the following, that there is on the part of the public a greater resentment against violence because unfortunately there have been recently fewer of the old style family type of picture. I don’t think that we are making many more than we did previously. I think perhaps we have been making fewer of the domestic comedies and pictures completely divorced from violence, so that when the family goes to the movies they see during the course of the year a greater proportion of violent pictures that they may have done previously, and I also have a feeling — it is my personal guess — that a family which has sat through a television play 5:00 and 6:30 of good standard western violence, and then they put the children to bed and go out to the theater, sit through a double-bill consisting of “Crash Out” and that type of thing, they simply feel that they have had too much violence for the day. I think they take out their resentment on the movies which are not necessarily any more violent than the previous shows because they had to pay for the movies.

Mr. Bobo. Do you think it would be possible, Mr. Shurlock, that the children that they put to bed might also see the twinbill and have a tremendous amount of violence thrust at them in one evening’s entertainment?

Mr. Shurlock. Yes, it is possible.

Mr. Bobo. Do you feel that the ads that we have displayed around the room today, do you think that they accurately reflect the type of picture which they are supposed to sell — “The Prodigal,” “Womens’ Prison,” “Blackboard Jungle,” or “Kiss Me Deadly?”

Mr. Shurlock. I know very little about advertising. I will admit. It has always been a mystery to me. None of these ads would get me anywhere near a picture, I admit. But I suppose the advertising people in New York know what they are doing or are kept on the payroll on the basis that they know what they are doing.

Says White Explained

Mr. Gordon White, who is head of the advertising in the Code Administration, I thought explained the matter as thoroughly as it could be done. He is an advertising expert. I am not.

Mr. Bobo. I was asking that question in line with the regulations as set forth in the Code that subjects would be treated with care and within the limits of good taste would be brutality, the sale of women or a woman selling her virtue, things such as that. In “The Big Combo,” for example, would that be the theme of the picture which a person would see?

Mr. Shurlock. I didn’t see the picture. I doubt very much

(Continued on Page 22)
in "The Big Combo" whether it is about a girl who gives herself to the boss. I think there is more about the boss than the combo, whatever that is.

Mr. Bobo. Mr. Shurlock, you were here and heard the testimony the other morning of Mr. Mooring in which he introduced a number of pictures and gave an opinion on them, one of them being "Black Tuesday." The description of that picture has been brutal killings, a new and unique trick for concealing a gun, a perfect pattern for crime, escape from the just process of law, and excessive brutality, all of which are expressly forbidden by the Code. Were you familiar with that particular pictures? Does that adequately describe the type of picture that it was?

**Did Not See the Film**

Mr. Shurlock. Here is where I think I fall on my face. I never saw the picture.

Mr. Bobo. Did you receive a report of the picture from a member of your staff or pass it for the approval of the Code?

Mr. Shurlock. I don’t believe so. I think it was probably passed in the usual routine of our office.

Mr. Bobo. "The Big House" dealt with the kidnapping of a child which became the main theme, despite even efforts to cover the fact by introducing prison breaks as a secondary theme. I am quoting the words of Mr. Mooring. It has also introduced excessive brutality and gave details of the crime of kidnapping which is also in violation of the Production Code.

Mr. Shurlock. As far as we, in our interpretation of the Code, are concerned, Mr. Mooring is in error. There is no kidnapping in the story. Now, I speak without having seen the picture, but this is what we agreed with the producer would be permissible. The child is not kidnapped. The criminal, having broken out of jail, hiding out in the hills, the child stumbles on them. They had no kidnapping plans at all.

Mr. Bobo. Actually, in the script, he was originally a kidnapper and as the picture finally came out the child was held as a hostage rather than being kidnapped.

Mr. Shurlock. That is correct. The original story which was rejected by us had the leading criminal a kidnapper. We told the producer this is in violation of the Code. He thereupon came back some days or weeks later with his revised treatment which did not in our estimation violate the kidnapping provisions of the Code.

Mr. Bobo. In "Cell 2455—Death Row," it dealt with the life of a notorious criminal of current times, and identified him in the screen title, thus while side-stepping the rule against the use of the criminal’s name in the film, it violated the expressed purpose of the rule. It also contained intimate reference to sexual behavior, detailed partly by pictorial means, then confirmed by sound effects.

Mr. Shurlock. I don’t quite know what the second charge means. The first charge I will answer as follows: When the regulation about criminals, notorious criminals, was written into the code, I don’t think that anybody thought that one of these criminals would be literary enough to write a book. Chapman did write a book and the studio bought this book. Now I have not gone into this phase of the matter, but I think that the reason his name appears on the main title probably comes from the fact that the Author’s League insists that when a property is purchased for the screen the author of the book will be given proper credit on the main title. The studio endeavored, and think successfully, to side-step this legal inconvenience. I think the whole body of the story the name was never used.

Mr. Bobo. In the scenes he is referring to of a sexual nature, Mr. Shurlock, would it be proper for the motion picture to lead up to an actual scene and then drift off into a back-ground of music; would that meet the requirement of the code without showing the actual act?

Mr. Shurlock. We would not approve any scene at all unless it had first of all a real moral basis in the picture. We would probably insist that they cut the scene short, very short, of any actual preparation for seduction or adultery. We also would insist that the scene end very abruptly; avoid any of this lingering music which suggests that intimacy is being indulged in while the music plays or the cameras fan through the trees or the moon or whatever it is. We have been for years cutting out those scenes and insisting that the scene end after the embrace.

Mr. Bobo. Well, is it true that in a very brutal or sadistic type of fight that it teaches a moral lesson within the picture, that it could then be approved by the code?

**Recalls Fight in “Shane”**

Mr. Shurlock. No, not if it got into the area of excessive brutality which the code forbids. “Excessive,” of course is a matter of opinion. The producer has the one idea of what is “excessive”, and we do, and very often the public changes its mind as to what is excessive. I’d like to bring up a picture which has now become a classic. It was “Shane.” There was one of the longest and bloodiest fight I ever saw in my life in Technicolor. I never heard a complaint about it. If “Shane” were released today, I think there would be complaints about the length of that fight. Within the industry, in the first version we thought the fight went on too long and after some discussion with the studio, we got I think about a third of it trimmed down, so even then we were concerned, as we should have been with excessive brutality, and that picture seemed to have satisfied the public.

Mr. Bobo. In “Son of Sinbad,” it exploits nudity, which the Code forbids, coming under the heading of immoral...
AL LICHTMAN lashed out at COMPO units opposed to the organization’s dues drive, warning that unless exhibitors support the Council they won’t have it for long. He dressed down officials and members of National Allied, who, he said, were willing to profit by the drive but wouldn’t support it. The 20th Century-Fox distribution director, who has been ill for several months, also declared that his company will not change its sales policy, since “exhibitors like” it. Lichtman also told a press conference that he will decide by next March whether health will permit him to remain in his post.

LOUIS B. MAYER was tight-lipped about reports that he was seeking to gain control of Loew’s along with a Wall Street syndicate. He told a news conference on his return from Europe he had heard rumors that Louis Wolfson was eying the film company, but declined comment.

ADOLPH ZUKOR became a Chevalier of the Order of Leopold on decree of King Baudoin of Belgium at a ceremony at the Belgian Consulate in New York. Belgian Ambassador Baron Silvercruys made the decoration before Mrs. Zukor.

SAMUEL PINANSKI advocated the start of an industry-wide campaign to get Congress to eliminate the entire Federal admission tax at its next session. The president of American Theatres Corp., speaking as an exhibitor rather than as a COMPO official, expressed the hope that COMPO will lead the fight. He urged the industry to start now since ’56 is an election year. Support came from William Gehring, Eugene Picker and Walter Reade, Jr. Opposed was Allied’s True- man T. Rembusch, who charged that only distribution profited by the tax reduction via increased film rentals, and asked exhibitors to press for legislation setting a 30 percent ceiling on film rentals.


COLONEL H. A. COLE of Texas added his voice to those attacking COMPO by declaring that smaller theatres are not interested in the campaign advocated by Samuel Pinanski (see adjoining column) to free larger theatres of the Federal tax. Declaring that Texas Allied was exciting national COMPO and that he has resigned as COMPO director, Cole said Texas Allied would not take part in the current COMPO dues drive to finance the Audience Award Poll, “Exhibitors for the most part have gotten little, if any, financial benefit out of the big job COMPO did in the tax fight,” the Texan Allied leader stated, and they are angry that none of the organization’s funds was used for the “desperate fight” against toll-TV. A surprise was Cole’s comment that he does not believe the organization National COMPO has set up can possibly be successful in getting the large number of theatres interested and working” to put over the Audience Poll. “In view of all these matters,” Col. Cole concludes, “the exhibitors in our group have come to the belief reluctantly that National COMPO either can not or will not accomplish the financial salvation that is necessary for their continued existence.”

GINA LOLLOBRIGIDA, gorgeous, meets eager Burt Lancaster, in Paris’ Cirque d’Hiver prior to filming of “Trappeze”, UA release in which they co-star.

[More NEWS on Page 24]
GEORGE WELTNER, Para. worldwide sales chief, made headlines last week with announcement of a sales policy to deal with “problems affecting exhibition, particularly theatres on the borderline of continued operation”. Charles Boasberg, seasoned distribution executive, will join Paramount, with the special assignment of handling such borderline situations. Theatremen who regard their situations as “distress” cases are asked to bring their matters to the attention of the branch manager, who will relay the information, and his own evaluation, to the home office. This information will be channeled to Boasberg, “who will thereafter handle the matter with honesty, friendliness and expedition.” Weltner said that he has personally visited numerous branches in recent weeks to learn of exhibition’s condition. “I have talked to our own people in the field and to exhibitors on the subject of theatre operators with acute economic problems,” he stated.

EDWARD MUHL will be one of Hollywood’s busiest production chiefs when the Universal-International studio starts rolling with its big 36-feature schedule for 1955-56, representing a 25 per cent increase over the 29 features for this year. Twenty-seven of the films will be in color, Decision to expand production volume was made at meetings presided over by president Milton R. Rackmil, attended by N. J. Blumberg, Alfred E. Daff, Muhl and David A. Lipton.

FLOYD ODLUM revealed his intention to infuse some life into the presently inactive RKO Pictures Corp. The Atlas Corp. boss is working on a reorganization of the company and would like to put it into some paying “business ventures”.

WALTER READE, JR., TOA board chairman, talks over plans for an all-industry exposition fair and trade show for 1956 with other TOA officials and a committee representing TESMA. Shown approving tentative plans: seated beside Reade, Albert Pickus, TOA v.p.; standing, l. to r., TESMA president Fred C. Matthews, TESMA v.p. L. W. Dayee, TESMA exec. sec’y Merlin Lewis, TOA manager Joseph Alterman, TOA show director William Orkin, and J. Robert Hoff, former TESMA president.

ERIC JOHNSTON, president of the MPAA, confirmed by the senate for a new term as chairman of the International Development Advisory Board. DANIEL T. O’SHEA elected to the board of directors of the MPAA, which also accepted the resignation of JAMES R. GRAINGER, former RKO Radio president... CHARLES GLETT was appointed executive vice-president and member of board of directors of RKO.

ON THE MOVE: WALTER BRANSON, RKO world-wide sales manager, returned from France on the Liberte following a four-week business trek of the continent... ARNOLD M. PICKER, UA vice-president, hopping from Tokyo to Hong Kong and Manila, conferring with UA execs and local exhibition heads.

AL SCHWALBERG was tended a birthday and housewarming party by Mrs. Schwalberg in the new offices of his recently-formed ARTISTS-PRODUCERS ASSOCIATES. Among the guests: ADOLPH ZUKOR, BARNEY BALABAN, LEONARD GOLDENSON, MAX YOUNGSTEIN, and many others.

E. D. MARTIN has announced that the UTAH-IDAHO Theatre Owners Assn., covering Salt Lake City area, has become an affiliate of TOA. TOA president is CLYDE A. BLASIUS, of Westates.

NATIONAL THEATRES will soon enter the producing field by financing a group of pictures to be made by the new Louis de Rochemont-Cine-Miracle Productions. National president E. C. Rhodes said some time ago that National wanted to go into the producing business to increase the dwindling supply of features. The new company will use its Cine-Miracle process, a system similar to Cinerama, but requires only one projector.

BARNEY BALABAN casts a critical eye on display material advertising sales drive, celebrating the Paramount president’s 20 years in that office. Ad chief Jerry Pickman points to poster. Balaban is flanked by sales executives E. K. O’Shea and Hugh Owen.
What the Showmen Are Doing!

from Newsreel to Hitching post, 'Laramie' Stunts Mount

Riding high on the Jimmy Stewart phone ill gimmick and other stunts, "The Man from Laramie" continues to stimulate showmen's imagination. Among the stunts: San Francisco Paramount Theatre publicist Mary Hennessy grabbed up special items from the film's Texas premieres, incorporated them into the regular newsreel advance of playdate. Buffalo's Bill Brereton made capital of an Outdoor Girl contest for his Lafayette in, hooking up with a TV show, newspaper and dept. store for top publicity and prizes. RKO Orpheum manager George Stevens St. Paul set up a hitching post in front of the theatre pre-opening week with sign: reserved for The Man From Laramie." Beverly Theatre manager Don Felix protoced a Bridgeport (Conn.) radio station contest to find best Jimmy Stewart mimic. TV recorded was used to tape the entries all giving the Stewart telephone plug—the machine going to the winner.

Note that American Airlines had Jimmy Stewart featured in large scale ads, publicist Warren Patton of the Orpheum in Tulsa set local AA office key window display using stills from the picture and plugging playdate.

Musical Trailer for 'Brunettes'

"Gentlemen Marry Brunettes" will boast a unique trailer consisting entirely of musical numbers. United Artists concocted the idea on the theory that popular songs rate high as ticket-sellers.

Excerpts from the picture's nine songs will be included in the trailer, including ditties from such experts as Rodgers and Hart, "Fats" Waller, Walter Donaldson, Sidney Clarke and Lew Pollack, and Harry Brooks and Andy Razaf.

Ferrer, Clooney Tour for 'Shrike'

 Barely pausing to ship their new son Miguel to his California home upon arrival from England, Jose Ferrer and wife Rosemary Clooney took off on a nationwide tour to drumbeat U. I.'s "The Shrike", in which Ferrer is starred. The pair set out on an extensive press, radio, and TV tour including among the key cities, Chicago, Minneapolis, St. Paul, Detroit, Buffalo, St. Louis and Los Angeles.

The For Hot 'Blackboard Jungle'

The weather and "Blackboard Jungle", with very hot items, were combined in a tour stunt by Howard Kuemmerle, Liberty (N.Y.) Theatre manager, to garner attention. In the midst of the heat-wave, Kuemmerle had a film can labeled "Blackboard Jungle" frozen in a huge cake of ice with the following identification: "This is the cry they said was 'TOO HOT TO FILM', we are keeping it cool in ice until Sunday."

Bond Tie-In Gives Audie Blog

Solid Nat'l Newspaper Backing

Universal scored a big promotional scoop for "To Hell and Back" in a tie-up with the U. S. Treasury Department that bids to carry the picture and star Audie Murphy to every nock of the nation.

Deal made with the Savings Bond Division of the Department calls for a series of six cartoon strips, each covering a section of Murphy's inspiring story, to be distributed to the 51 Savings Bond offices throughout the country. Each of the offices will send the strips to a local daily and weekly newspapers that regularly carry savings bond promotion material. Some 530 dailies and 4900 weeklies will be covered.

The tie-up was said to be one of the most extensive ever set by the Treasury for a movie star.

West Coast theatemen were given first hand details of the exploitation phase of United Artists' huge $5,000,000 promotion program by Mori Kruschen, UA exploitation manager. At L.A. con-

fab, from left, UA branch mgr. Dick Carnegie, FWC head booker Everett Sharpe, NT head buyer Bert Pirosh, FWC's Pete Lundgren, NT v.p. Ed Zebel, Kruschen, and John Lavery, assistant to Zabel,
MOVIES & HUMAN BEHAVIOR

Comes to Defense of Mickey Spillane!

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actions. It also presents dancers identified with sexual actions, and after the fashion of burlesque, and is intended to excite emotional reaction of an audience through exposure and movement.

Mr. Shurlock. Yes, I understand that. I was just thinking how to answer that. I would like to tell something of the story of "Son of Sinbad." That picture was submitted to us at least sixteen months ago. We refused to approve it in its then form. It lay on the shelf until I think last February when the company had a change of heart evidently and came to us and said, "Look we will do whatever we can within reason to re-edit this picture so that it will be given a seal and put in circulation."

Cut 60% of Some Dances

We did the best we could with a picture which was in its first form quite unacceptable. We took anywhere between 40 and 60 per cent of the footage out of the dances. One particular dance which was originally 247 feet long ended up 80 feet long, and that isn't all dance. It includes other scenes of cutting away to the people watching. We cut out as much of the questionable costuming as we could.

Now, we have been criticized for not having cut enough. That is possibly an error in judgment. I was worried about the possible reaction to this film. I would like to say I went down to a theater here Tuesday and Saturday night deliberately. I caught the 8:00 o'clock showing and would like the committee to believe me when I say I listened most carefully and I heard not on single whistle, wolf call, laugh or wise crack at any of the dances. The audience apparently accepted it as just another Arabian Night fantasy.

Mr. Bobo. In "Fort Yuma" I think the Motion Picture Production Code office reduced 24 personalized killings in that picture to the number of ten. The other night I saw the picture "10 Wanted Men" and there were 17 killed within that picture. What is the criteria that you use as to the number of people that will be killed in any one picture?

Mr. Shurlock. There is no very definite criteria. Each story, of course, is pretty much sui generis and has to be judged by its own merits.

We took cognisance of the fact in re-editing "Fort Yuma" that there were complaints about the number of killings, and the producer agreed that this was not good entertainment now even if it had been six months ago, and being a sensible man he concurred in our suggestion to reduce it. We did not evidentlv take that action with "Ten Wanted Men," a picture which I have also not seen. Maybe we should have, I don't know.

Mr. Bobo. I notice in one of the pictures that we have that the picture is advertised as the story of a perfect crime, the picture being "Five Against the House," which presents a pattern of crime conceived by four young college men. These are Mr. Mooring's statements here.

Mr. Shurlock. Mr. Mooring is a little in error. The crime is not perfect. It does not come out. In our interpretation of the code—and I might explain that we have been guided since about 1936 by a very interesting interview we had with a crime expert named August Balmer who was an expert at that time, I think, Professor of Criminology at Berkeley. His advice boiled down to something rather simple as rule of thumb. He said, "The more involved in the crime the more easy it is for the police to come up with a clue an for the criminal to make a slip." He encouraged us to believe that rather involved crimes would not cause any serious social damage. He says the thing to watch out for is a simple way of committing a crime.

Mr. Bobo. In "Violent Saturday," again dealing with violent crime and methods of committing criminal acts, expressedly details the methods of a bank robbery crime.

Mr. Shurlock. I did not see the picture, but I check that accusation with the members of the staff who had seen the picture. They said it was no more explicit than yelling into the bank and saying, "Give over the money," an by the way, the crime there is frustrated too.

Mr. Bobo. In "Kiss Me Deadly" over here, which is "White, Hot, Thrills, Blood Red Kisses," and Mickey Spillane's latest H-bomb, is the tone of that picture of an acceptable nature as far as violence and brutality and dealings with opposite sex?

Mr. Shurlock. Well, fairly. This is rather low-ton type of literature to bring to the screen. There is no use denying that. It must be said, however, in its defense, that it is a story of Mickey Spillane trying to solve a crime, not to commit one.

The sex situations were very mild in as much as it is one of the characteristics of Mickey Spillane that while the girls are crazy about him, he pays very little attention to them. So at no time is there any getting together on that score, though a lot of the girls made passes at him.

Back to Juvenile Problem

Mr. Bobo. Was there at one time a discussion as to whether the seal would be withheld from this picture, or the picture approved?

Mr. Shurlock. I don't think so.

Mr. Bobo. Mr. Shurlock, in your feeling of the presentation of crime and violence and the presentation of criminals is it your reaction that because of the repulsion of the public to these particular scenes is the reason they should be trimmed, or do you have an opinion on what adverse effect it might have on the personality development or the emotional development of our juvenile population?

Mr. Shurlock. That is an area about which I do not know too much, frankly. I have confined my activities and thoughts almost entirely to the code.
NTAPPED TALENT

Continued from Page 29)

y talent was still there; Hollywood just had to “dis- cover” it all over again.

Is there, then, truly a veritable goldmine of talent right at the doorstep of the Hollywood studios? Rather than vote all its attention to the search for new faces, would not be wise for Hollywood to scan the ranks of the reen Actors Guild for “fresh faces” among the seasoned terans and the almost-forgotten “new faces” of a year or so ago? We believe there are quite a few potential stars iden there.

The subject of new faces has its various sides, too. There the view, for instance, of Robert Aldrich, producer-director of quite a few years experience, during which he turned the business from the ground up. Says Mr. Aldrich: “One of the standing jokes in the motion picture indus- for years has been the clamor for new faces. About a year, some exhibitor somewhere rushes into print demands that Hollywood develop new star personali- s. And nine times out of ten, film salesmen visiting that exhibitor some months later with a picture boasting several unknowns’ is turned down on the grounds that the new faces are a risky proposition at the boxoffice.

“The joke, obviously, has gone far enough. But there is a real chance that Hollywood will begin to develop new talent that it has sought for so long—and an even better chance that the exhibitor will accept this talent. Television can take the credit for this shift in thinking.”

“The mere movement in the direction of new talent is enough. It’s a trend that must be accelerated if Holly- wood is to continue to people its pictures with personalities it are known and loved. Most of the current crop of stars, to be charitable, are middle-aged. And with the emergence of new, fresh, eager faces on television, Holly- wood must move fast to offer competition to at least this use of the newer industry.”

Whether spurred by the competition of TV or the ed- aging age of filmdom’s standby stars, the movie industry hot after young talent. Mr. Freeman’s company, in- centially, trails most of the other majors in number of new personalities being groomed. Paramount sharply reduced player roster in recent years, preferring to pay the high chance fee for any player it sought for a particular role.

While this might still add up to better economics than maintenance of a big stable of stars, it does not make for “research” in new faces.

Right now, Paramount is concentrating on six personali- ties including George Gobel, the fabulously famous tele- vision comic, who is working his first film—a remake of “Lady Eve”. The other five are: Carol Ohmart, Tom Try- on, Orste Oksop, Marla English and Barbara Darrow. Miss English, incidentally, is on suspension for refusing to go to Europe for “The Mountain,” which producer-director Edward Dmytryk will make with Spencer Tracy starred, and Miss Darrow, who has been around the Hollywood hills for a while, got the role and a term contract.

Miss Ohmart and Tryon, both from the New York stage, are being given their first roles in the top parts of “The Scarlet Hour,” a melodrama which Michael Curtiz is pro- ducing and directing.

Kirk, who from now on will be simply known by his first name Orest, is an European concert-opera singer, who got top billing with Kathryn Grayson in Paramount’s “The Vagabond King.”

No studio in all the recent history of Hollywood has made a more serious effort than Universal to develop new personalities. It has paid off in spades. Rock Hudson, Tony Curtis, Jeff Chandler, Janet Leigh, Piper Laurie are among the names that have acquired marquee power under the U-I aegis. For a decade now, this studio has main- tained the only consistent program for developing home- grown talent, and the company’s advertising department, under the guidance of David A. Lipton, has done a splen- did job of exploiting the new personalities.

As a matter of fact, the Universal publiciteers can take credit for the rapid rise of one of the young players they

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UNTAPPED TALENT

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had under contract by their urging that he be given more and more important roles. The studio heads complied, and that young man, now a star, commands some $200,000 per picture and has formed his own independent unit. His name—Tony Curtis—as good an example of progress as can be found in any "new faces" report.

The studio has placed under contract the four recent "Miss Universe" winners—Hillevi Rombin, "Miss Universe" herself; Carlene King Johnson, "Miss United States"; Maribel Arrieta, "Miss El Salvador", and Maureen Hingert, "Miss Ceylon." It is a personal opinion that Miss Hingert will be remaining in Hollywood long after the others have departed.

But U-I does not have all of its eggs waiting to be hatched in the "Miss Universe" basket. So intensified has its training of young persons become that it is now building a 400-seat theatre, with rehearsal halls and classrooms, for its budding talent division! These young people have a definite program to follow each day. And there is rigid discipline. Mara Corday, whose first starring role was in "The Man From Bitter Ridge" with Lex Barker and Steve McNally, has just finished a role in "Day of Fury," with Dale Robertson. She is not exempt from classes because of her billing. There is a young girl name of Pat Crowley, who thought she was big stuff when she appeared in Paramount's "Forever Female" with Ginger Rogers. She's now working in a role with Tony Curtis and Ernest Borgnine in "The Squared Jungle," and still attending U-I school.

Universal some time ago brought over three girls from Europe to test for the Mary Magdalene role in "The Gallileans." The picture hasn't been made yet but Gia Scala of Italy remained. Her first role, "All That Heaven Allows."

One of the busiest young men on the lot is George Nader, who gained prominence in RKO's "The Carnival Story." He's been seen in U-I's "Four Guns to the Border" and "Six Bridges to Cross." He's also worked in "The Second Greatest Sex" and "Away All Boats."

From Culver City to Universal City was a cross-town switch for Tommy Rall, a featured player in MGM's "Seven Brides for Seven Brothers" and who is in U-I's "The Second Greatest Sex" and "The Squared Jungle." From a local drama school to an independent production by Ivan Tors, Rex Reason came to a U-I contract, under which his first film was "This Island Earth." After an interruption to his career by the Army, William Reynolds back, and has prominent roles in the as yet unreleased "A That Heaven Allows," "There's Always Tomorrow" and "Away All Boats." Another young man who had his career temporarily disrupted by the Army is David Janssen, who can now be seen in "To Hell and Back," and has coming "Away All Boats" and "The Squared Jungle." An just a couple weeks ago Universal signed Phil Harvey, young singer fresh out of the Los Angeles Conservatory of Music, the eighth youthful potential placed under contract within one month!

Twentieth Century-Fox at one time had under contract a promising young German actress named Cornell Borchers. Something happened, and she wound up on the U-I contract list for one picture a year for five years. Right now she's a big hit in the imported "The Divided Heart."

Just a few months ago, a young lad lived within five miles of Universal City, and he and his family had hope of his being an actor, but nothing came about except a role in a TV show episode of "Lassie". U-I executives after seeing it on the air wanted him, but the lad had moved to Northern California. Negotiations followed, they signed him for two pictures a year. He's Tim Hovey, the nine-year-old hit of "The Private War of Major Benson."

The MGM of today cannot compare to the MGM of yesterday in its development of young talent, but recently this premier studio has again come to life in the development of newcomers. It has been building up quite a list of young contractees. Among the leaders are Anne Bancroft one of the promising personalities named in the COMPC exhibitors poll, who is appearing with Robert Taylor and...
UNTAPPED TALENT

Stewart Granger in “The Last Hunt,” and Vic Morrow, the murderous delinquent of “Blackboard Jungle”. And here is Irene Papas, a Greek actress of supposedly extraordinary dimensions who is playing opposite James Cagney in “Tribute to a Bad Man.” And of course, known to a lot of exhibitors for her personal appearance tours is lovely Elaine Stewart, who has only had a few minor roles, one of them a bit in “The Last Time I Saw Paris.”

Others in the yet-to-be-developed field are Robert Dix, on of the late, great Richard Dix; Steve Forrest, Anne Francis, Dolores Gray (she’s a click in “It’s Always Fair Weather”), Kay Kendall, John Kerr (of “Tea and Sympathy”), Luana Lee, Jarma Lewis, Liliane Montevacchi, Roger Moore, Leslie Nielsen, Jeff Richards, Sue Wagner.

Jerry Wald, head production man at Columbia, is a great one for new faces. Since he assumed the helm under Harry Cohn, Jerry can point to Aldo Ray, Phil Carey, Diane Foster, Cleo Moore and Brian Keith as stars created during his regime. Another rising young lady on the Columbia roster is Kim Novak, who will be seen in “Picnic”.

From way out in left field (in fact it was an air field), Columbia was dealt a blow by the hand of fate. Bob Francis, one of the most promising of recent newcomers was killed in a plane accident a few weeks ago. Francis was only 25 years of age, and he had just begun to make his mark.

One of the most talked about players in Hollywood isames Dean, who is being given the same powerful build-up by Warners that that other “paragon of good manners” -Marlon Brando—was accorded. If Dean can match or approach the talent of Brando—after whom he has patterned himself—he will be forgiven his idiosyncrasies, and will become one of Hollywood’s brightest luminaries.

Other Warner problem children (and all actors are problem children) include Perry Lopez, Jacques (Jack) Sernas, osanna Podesta, none of them in the Dean class.

At one time under contract to J. Arthur Rank, Joan Collins is one of the hottest personalities around at this time. she荧 to a term deal by 20th Century-Fox, Miss Collins, who made her first film appearance of any importance in Warners’ “The Land of the Pharaohs,” went from a secondary role in 20th-Fox’s “The Virgin Queen” to the top role of Evelyn Nesbitt Thaw in “The Girl on the Red Velvet Swing.” This is about as good traveling as one can get, including streamliners.

Another young lady catapulted from TV and Broadway by a set of fortuitous circumstances is Sheree North, who is quite a talented young lady. Miss North, the former star of “Hazel flagg” on Broadway and the controversial dancer on Bing Crosby’s television show, is the star of 20th’s “How To Be Very, Very Popular,” a title which Miss Marilyn Monroe might take to heart.

Virginia Leith, a former model who “stared” in an amateur film production in which she didn’t say a word, did learn to speak in “Black Widow,” “White Feather” and “Violent Saturday,” before going on a loanout to the Jacks-Goldstein United Artists production of “A Kiss Before Dying,” 20th-Fox has another talented young lady under contract. She is Dana Wynter, recruited from television and stage work in both England and the United States. She is now working in “The View From Pompey’s Head.” But the first role for the girl, one-time medical student and daughter of a London surgeon, was on loanout to Allied Artists for “The Body Snatchers.”

This quest for new faces takes strange turns, especially among independent producers. For instance, Edward Nassour, who with his brother William, has produced “The Beast of Hollow Mountain”, starring Guy Madison and Patricia Medina for United Artists release, wanted a boy for a very important role. In Mexico City Edward Nassour, who making his debut as a feature director on the film, saw and talked to Mario Navarro, an eight-year-old kid who never appeared in motion pictures, on the stage, radio or TV. The charm and the talent of the youngest intrigued Nassour, who, after signing him for the picture, gave the lad a term contract.

Re-enter Robert Aldrich with further comment on his practical experience in the development of new talent.

“Recently, in producing and directing ‘Kiss Me Deadly’, I utilized what amounted to an entire cast of new people. All of my stars were unknown, or virtually unknown, to the vast movie-going public although several had been seen on television or Broadway. The response to this type of casting on ‘Kiss Me Deadly’ is indicative, I think, of the growing real sentiment for utilizing new personalities in motion pictures.”

Television will be a tremendously important factor in furthering this drive to build popular new personalities for our industry. Both by acquiring people who first become known via TV and by exploiting the names, faces and talents of movie personalities, the motion picture showmen can speed along the star-making process. Harnessing of the electronics branch of show business may very well prove to be the greatest blessing ever for the movies. The story of the future: “From New Face to Star in Two TV Performances.”
TOUGHEST MAN ALIVE Dane Clark, Lita Milan. Producer William L. Dozier. Director William Castle. Dramatic Melodrama. Agent for Office of Special Investigation sets out to catch the most wretched, treacherous man in Central America.

WORLD WITHOUT END Hugh Marlowe, Nancy Gates. Producer Richard Heerman. Director Edward Bernds. Science Fiction. A spaceship carrying Circums in Mars in 1957 are suddenly accelerated to unbelievable speed and thrown back in time barrier to see planet Earth in the year 2508.

COLUMBIA

May

CELL 2465, DEAD ROW William & Robert Campbell. Producer Wallace MacDonald. Director Fred Sears. Melodrama. Reveals life of criminal family. 6 years in death house. 77 min. 5/2.

END OF THE AMERICAN BOY Donald De Keyser, Van Johnson. Producer David Lewis (Coronado). Director Edward Dmytryk. Western. A young boy grows up to be a hard-edged bandit. His love destroys only woman he ever loved. 104 min. 4/18.

SEMINOLE UPRISING Technique. George Montgomery. Producer Sam Katzman. Direction by Diri-Erre Ballyame. Western. Young army officer is assigned to capture a Seminole Indian chief whom he had known as a boy. 74 min.


June

S AGAINST THE HOUSE Guy Madison, Brian Keith, Mario Lanza. Producer Nicholas Minnelli. Director Richard Fleischer. Melodrama. A young man, tells his story to police under the law. 113 min.

CREATURE WITH THE ATM BRAIN Richard Denning. Producer Sam Katzman. Director Edward L. Cahn. Science fiction. The first intelligent monster to take over the world. 74 min.

August

BRING YOUR SMILE Here, Technicolor. Frankie Laine, Keefe Brasselle. Producer Jonie Taos. Director Blake Edwards. Crime Drama. A writer (Frankie Laine) writes songs lyrics which helps phantom-composer and singer (Keefe Brasselle) achieve his master plan to destroy the Golden State. 86 min.


September

APACHE AMBUSH Bill Williams, Richard Jackel, Mona Stolz, Producer Wallace MacDonald. Director Fred F. Sears. Western. After a war on Navajo lands, shortage leads to perilous cattle drive through country home to Apache, bands in relentless pursuit. 74 min.

FOOTSTEPS IN THE FG, Technicolor. Stewart Granger, Jean Simmons.Producer. Fred F. Sears. Western. After a war on Navajo lands, shortage leads to perilous cattle drive through country home to Apache, bands in relentless pursuit. 74 min.


SPECIAL DELIVERY Joseph Cotton, Eva Bartok. Farce with international background. Quirksiron on Curren's biography. 88 min.

October


DUEL ON THE MISSISSIPPI Technicolor. Patricia M. Diniz, Les Bernard. Producer Sam Katzman. Director William Castle. Adventure. Daughter of reformed pirate becomes a thief. Film's own heroine is quite different from that falls in love with one of its members. 77 min.

LAST APACHE, The, Technicolor. Edmund Gwenn, Dorothy, Prec. 9 min.


July


SAKENGAN Eastman Color. Produced by George Mitchell. Bandit terrifying lives is tracked down by government hunter. 61 min.


June


July


DON JUAN’S NIGHT OF LOVE Rafael Vallone, Silvana Mangano, Raffaella Cresci, Giorgio Albertazzi. Producer Nicolò Schiolda. Director Mario Soldati. Italian costume melo- drama with a love story to intrigue in the romantic days of Madame Pompadour.


SANTA FE PASSAGE Trucolor, John Payne, Faith Domergue, Rod Cameron, Producer Sidney Picker. Di- rector William Castle. Western based on legend. Wagon train of miners in hostile Indian country. finds romance with native girl. 90 min.

CITY OF SHADOWS Vic McGleghan, John Bailey, Kathleen Crowley, Producer William E. O’Sullivan. Director William Whitney. Crime melodrama. A lawyer masterminds a racketeer’s rise to power, but he is captured by the law. 70 min.

DOUBLE JEOPARDY Rod Cameron, Gale Robbins, Allen Von Howel, Director R. G. Springsteen. Melodrama. Owner of small charter boat service becomes involved in smuggling jewls, double-crossing partners and murder.


MISSIONS OF A LITTLE BLACK JUNGLE Lex Barker, Jane Meacham, J. MacWal. Director R. G. Springsteen. Western. Indian youth man through a brief cabin mishap is involved with international gang trying to steal secret device.


SECRET VENTURE Kent Taylor, Jane Havens, Producer-director William N. Boyle, Director R. G. Springsteen. Melo- drama. Young couple on a small trucolor is involved in international gang trying to steal secret device.


QUEST FOR A LOST CITY Eastmancolor, Dana & Gilmor Lamb. Lori Lesser Productions. Adventure document- ary, exploration of hidden caverns in ancient Mexico. 70 min.

SON OF SINBAD Technicolor, Dale Robertson, Sally Forrest, Lilt St. Cyr, Vincent Prince, Mari Blanchard, Producer-director John Farrow. Adventure. Romance. Further adventures of Sinbad and his 40 more love pairs Robertson-Fraser, Price St. Cyr. 88 min. 8/8.

WAKAMAKA Technicolor, Producer Edgar M. Queeny. African Adventure. 65 min. 4/11.

PEARL OF THE SOUTH PACIFIC SuperScope, Techni- color. Virginia Mayo, Dennis Morgan, David Farrar, Lance Fuller, Allan Dwan Producer, Benedict Bogeaus. Adventure drama. In a plot to steal a treasure in black pearls two white men and a native fall in love. End of the plan and remain on the island and get married. 86 min.


COMING OF AGE Eastmancolor, Producer-director Edward Dmytryk. Adventure drama. America, flyover forced down in China during World War II. It can only be built by a Chinese against the warlord who masquerades as a priest and saves the town. Sheffield and the characters. 70 min.

LOVE IS A VERY SPLENDORED THING Eastmancolor, Producer-director Ted Morris. Producer Buddy Adler. Director Henry King. Drama. John Regan (complicated in cause her blood is a mixture of two worlds. 102 min


CONQUERING THE Trucolor, Technicolor, John Wayne, Susan Hayward, Pedro Armendariz, Angela Lansbury, Producer-director Jack Wrather. Drama. Romance and intrigue between two countries.

TREASURE OF PANCHO VILLA SuperScope, Techni- color, Producer-director Jack Wrather. Producer-director Edmund Grainger. Director George Sherman. Western. Mexican bandit attempts to corrupt a young man to help him to steal money to finance revolution. The treasure is finally lost under an avalanche and the American is the lots survivor of his band.

ANGELA Dennis O’Keefe, Mara Lane, Rosanno Brazzi, Producer-director Frank Tashlin. (Paradise) Producer-director Patricia Pictures Corp. Melodrama. A young secretary murders her boss (and lover) and implicates an American tourist on charges of murder. 81 min. 5/10.


HOW TO BE VERY, VERY POPULAR Cinemascope, Producer-director John Farrow. Musical. Western. Criminal. Sure, gangster. 88 min. 5/16.


THAT LADY Cinemascope, Technicolor. Olivia de Havilland, Gilbert Roland. Producer-director Louis de Funès. Historical drama. Reckless romance between fighting General Philip II of Spain and his prime minister. 100 min. 5/30.


HOUSE OF BAMBOO Cinemascope, Deluxe Color, Producer-director Nicholas Ray. Western. Criminal. Sure, gangster. 88 min. 5/16.

HOW TO BE VERY, VERY POPULAR Cinemascope, Producer-director John Farrow. Musical. Western. Criminal. Sure, gangster. 88 min. 5/16.


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Viewpoints

The Breach in Exhibition

Mrs. Luce Blunders

New Revolution Brewing?

FINANCIAL BULLETIN

Ward Reports a Talk with Frank McKay
Another chapter in the UNEB

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HISTORY MAKING
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BIGGEST OPENING DAY IN ENTIRE 37 YEAR HISTORY
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BIGGEST OPENING DAY IN ENTIRE 26 YEAR HISTORY
OF MAJESTIC THEATRE, SAN ANTONIO *

BIGGEST OPENING DAY IN ENTIRE 25 YEAR HISTORY
OF TEXAS THEATRE, SAN ANGELO

BIGGEST OPENING DAY IN ENTIRE 25 YEAR HISTORY
OF UPTOWN THEATRE, VICTORIA

BIGGEST OPENING DAY IN ENTIRE 25 YEAR HISTORY
OF ARCADIA THEATRE, TEMPLE

BIGGEST OPENING DAY IN ENTIRE 20 YEAR HISTORY
OF CENTER THEATRE, CORPUS CHRISTI

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also ALL-TIME RECORD WEEKS: Arlyne, Longview; Jefferson & Liberty, Beaumont; Brunson, Baytown; Crim, Kilgore; Texan, Greenville; Morley, Borger; State, Galveston; Plaza, Laredo; Yucca, Midland.

*Biggest non-holiday week
THESE GUYS KNOW WHAT GETS THE DOLLARS!

(These exhibitors came to the Coast to see a rough cut of Samuel Goldwyn's greatest attraction "Guys And Dolls.")

DAVE WALLERSTEIN, Balaban & Katz
"A tender and moving love story so well portrayed by Marlon Brando and Jean Simmons makes this more than an outstanding musical, it gives it universal human appeal. Congratulations to all for a wonderful picture."

EDDIE ZABEL, National Theatres
"It's a helluva good picture. It will make a lot of money. I enjoyed it very much."

SOL A. SCHWARTZ, RKO Theatres
"It was well worth going 3000 miles to see 'GUYS AND DOLLS.' Brando sensational, Sinatra terrific and wait until you see Jean Simmons and Vivian Blaine. There is only one Sam Goldwyn and he has done it again."

EDDIE SILVERMAN, Essaness Theatres
"The industry is indeed fortunate that it can look forward to the greatest musical ever made, 'GUYS AND DOLLS.' It doesn't seem possible that Sam Goldwyn will ever reach greater heights."

CHARLES MOSS, Moss Enterprises
"One of the greatest pieces of entertainment I have ever seen. The offbeat casting resulting in superb performances demonstrates the terrific vision and genius of Mr. Samuel Goldwyn."

JERRY ZIGMOND, Paramount Theatres
"An exceptional picture. It will rank as one of the major entertainment attractions for a long, long time to come."

Samuel Goldwyn's "GUYS AND DOLLS" starring MARLON BRANDO • JEAN SIMMONS • FRANK SINATRA • VIVIAN BLAINE • with Robert Keith • Stubby Kaye • B. S. Pully • Johnny Silver • The Goldwyn Girls • Written for the Screen and Directed by Joseph L. Mankiewicz • Music and Lyrics by Frank Loesser • Choreography by Michael Kidd • In Cinemascope • Photographed in Eastman Color • Distributed by M-G-M
The Breach In Exhibition

Exhibition organization stands at the crossroads.

The growing feud between Allied and TOA is becoming a matter of grave concern to all thinking theatremen. Leaders of both groups have broken out in a rash of charges and counter-charges that are widening the breach in exhibition's ranks, and threatening to engulf whatever semblance of hope remaining that the two bodies can work together for the benefit of their members.

What happened to those happy honeymoon days when TOA and Allied put their shoulders together and to the wheel, and put over what was described in some quarters as the "greatest grass roots campaign in the history of Congress" to chop down the burdensome excise tax on theatre admissions? No amount of vituperation now being exchanged can erase the fact that that was a magnificent joint effort.

If politics becomes the order of the day, the leaderships of both organizations face the danger that many in their ranks will adopt a plague-on-both-your-houses attitude, and go it on their own. Then we will have leaders, like the Mexican generals of old—without an army. That may bring smiles to faces in distribution's forces, but it will be a sad day for theatremen.

We call upon the leaders of Allied and TOA to reestablish liaison for whatever joint action might serve the best interests of all exhibitors.

Mrs. Luce Blanders

Mrs. Clare Booth Luce blundered in abolitively forcing withdrawal of MGM's "The Blackboard Jungle" from the Venice Festival competition by means of her official office, by some high-handed threats, and by behavior decidedly more feminine than ambassadorial.

Madame Ambassador is subject to censure on two counts: her reasoning and her method.

To justify her action, Mrs. Luce presumably reasoned that Metro's juvenile delinquency shocker would depict a seamy side of U.S. life that might prove embarrassing in the international scheme of things. To obviate this prospect, however, MGM had prepared a forward to the film noting that "Jungle" is strictly a specific case study and not at all representative of the U.S. scene. But with or without apologies for the social blight which "Blackboard Jungle" portrays, Mrs. Luce erred in her basic premise—that arbitrary, personal censorship is the answer to hiding from other nations what might, or might not, be a distorted picture of American life.

Mrs. Luce must have momentarily forgotten her own nation's position on the subject of censorship by Iron Curtain countries. She may have also suffered a lapse regarding a very elementary precept of human intercourse—when you conceal the truth in order to delude others, you usually wind up deceiving yourself. American institutions can stand on their own feet before the world without recourse to sugar-coating or shoulder-paddling. And what cannot stand up should be torn down.

Mrs. Luce meant well, of course. But if her motives were pure, her methods surely merit the sharpest rebuke. Without troubling to consult with MGM, Mrs. Luce, as American Ambassador to Italy, strung the Festival director squarely on the hook by summarily ordering him to cancel out "Jungle" from competition. Failure to comply, Mrs. Luce is alleged to have said, meant she would stalk out of the Festival and proceed to "create the biggest scandal in motion picture history."

It is heartening to observe the bold and forthright stand of Arthur Loew, president of Loew's International. He barely hesitated a moment before lodging the strongest kind of protest with Secretary of State Dulles. In a statement, Mr. Loew touched the naked nerve of the issue with these words: "The basic question is whether any American representative abroad may enforce censorship by the exercise of the power of his political office . . . Censorship, always undesirable, is most dangerous when enforced through usurpation of power. That is the road which leads inevitably to the curbing of freedom of expression and eventually to stultifying all creative thought."

Mrs. Luce, whose marital ties to a prominent publisher are well known, might appreciate the sting of the situation by reflecting upon the standing injunction against her husband's TIME Magazine by the Peron government in Argentina. That is one form of censorship by power. Her deed represents another. One is as evil as the other.

DOS Joins Tom O'Neil

One of the choicest items of news to greet theatremen in many a month came late last week in the announcement that David O. Selznick has entered a pact to produce films under the RKO aegis. This disclo-
THE ACCENT ON NEW FACES, that vital plasma of the Hollywood system, is receiving a new twist of late. There was a time when the casting office handled all the traffic in bright, new personalities. Today, however, the industry’s most exciting physiognomies seem to be streaming in via quite a different route, indeed: the boulevards and byways of big business. The parade in recent years has brought, Milton Rackmil from records, Tom O’Neil from rubber. The ubiquitous Louis Wolfson, say reports, is itching for entry. Now comes a gentle-spoken mid-western financier named Frank D. McKay.

Mr. McKay, whose lodgings may be traced to Grand Rapids, Mich. and Miami Beach (he is president of the group controlling the Bal Harbour Hotel there), is not yet a movie personage. Nor may be ever be. He and his associates are currently gunning for one simple objective: namely, control of a major film company. Such acquisitions do not come easily. But it must be admitted that Frank McKay has got quite a bit working for him. As of this writing his chances appear better than good.

In a telephone conversation last week with your Financial Editor, Mr. McKay voiced concern that too much pre-settlement publicity may severely jeopardize the deal. Accordingly, the name of the company at issue shall go unmentioned for the present—except to say that its revelation may come as a surprise to many. For clues, you may do well to observe stock quotations, past, present, future.

This secrecy to the contrary, some interesting facts were revealed by Mr. McKay:

1) McKay and his group are expressly interested in the financial, book-keeping aspects of the film company—not operation.
2) Reorganization and recapitalization are distinct possibilities.
3) Beside McKay, the group consists of businessmen much like himself (real estate and financial men)—not movie people.
4) Their overtures have been agreeably received by the management officers of the company they would control.
5) There is no connection between this group and Louis Wolfson.

So hold on to your hats. These are shifting times.

SOME INTERESTING SHENANIGANS in Republic have been observed both in the stock and rumor markets. Eccentric trading has ping-ponged this issue all over the lot. Heavy buying pressure blasted the stock to over 11 from a base of 7. As this spurt was developing, threat of a hot proxy fight hung heavy over Republic. Then, as the stock reached its peak, a spokesman for the dissident group, lead by Ben “Sell ‘em Short” Smith, offered words of conciliation. This promptly plummeted Republic almost 3 points off its high. Then, last week, it started back up. Meanwhile, Herbert Yates, apparently not one to be lulled into a false sense of security, added 7,800 shares of his Republic portfolio through June and July, and probably a lot more in August.

A Hollywood syndicate may well be responsible for the sharp price rise in Republic common shares. The group has

allegedly purchased between 200,000 and 250,000 shares, and has manifested its zeal by paying premium prices (reported $12.50 as result of its inflating bidding pressures. Speculation is now rife respecting a new proxy threat from this quarter. This may be, for the current holdings of the west coast group puts it in a bigger league than the Smith operatives, who were able to muster no better than 84,300 shares on the issue of an independent audit. The Republic situation thus continues as explosive as ever.

A MILD SLUMP IN FILM SHARES has set in to plague cinema investors, though profits appear to be holding up throughout. In August, 1954, film securities literally ran amuck in the most glowing single month performance of a generation, in all thundering 223 1/2 points upward in the Film BULLETIN Cinema Aggregate. Quite a reversal, August, 1955. Let’s look:

Film BULLETIN Cinema Aggregate

CHIEF CULPRIT of this descent is Columbia Pictures which skidded 6% points, though at one time in late August it tottered to its year’s low, a full 8 1/2 points below the July close. On the bright side, Allied Artists sustained its earlier gains with increased activity (on August 24 lead the American Exchange with 12,800 shares) and burst to a new high of 6%. To repeat that familiar refrain in this department, AA is going places.

Theatre shares reflected the generally satisfied tone of large circuit business by holding relatively firm in the face of the film company sell-off. In this vein, look for important financial developments within RKO Theatres in the near future. May have a vital bearing on its market behavior—all of it good.
A STATEMENT OF POLICY:

“They don’t come any bigger than

THE TALL MEN”
We have just screened “The Tall Men” and I am delighted to tell you it is a brilliant entertainment achievement... an attraction with absolutely unlimited boxoffice potential.

I consider it the greatest picture 20th has produced since “The Robe.”

It is without qualification the best Western anyone has ever made.

“The Tall Men” unfolds the epic, pulse-stirring story of the opening of the historic Bozeman Trail from Texas to Montana.

As Black Ben Allison, ex-Quantrell Raider turned bad man, Clark Gable gives his finest performance since “Gone With the Wind.” Jane Russell’s portrayal of Nella Turner is nothing short of sensational—and her rendition of the contagious title song is an unforgettable thrill in itself. The chemical combination of Clark Gable and Jane Russell confirms Darryl F. Zanuck’s unerring showmanship touch.

Robert Ryan is tremendous as Montana Stark, with whom Gable forms a strange partnership. Cameron Mitchell, who co-stars as Gable’s quick-tempered young brother, brings a conviction and intensity to his role that marks him for certain stardom in his own right.

“The Tall Men” is the saga of an unprecedented adventure, and at the same time it grippingly relates a man’s love for a woman, a brother’s
love for a brother, and the true bond between men who stand together under all circumstances.

I know you have seen amazing CinemaScope footage in such attractions as “Three Coins in the Fountain,” in “Soldier of Fortune” and in “Love is a Many-Splendored Thing.” But you’ve never experienced anything as startlingly beautiful and panoramic as the snowstorm scenes, the Jay-hawker battle and the cattle and horse stampede sequences of “The Tall Men.” They simply defy description.

Everyone connected with “The Tall Men” has done an outstanding job. The screen play by Sydney Boehm and Frank Nugent is packed with thrills. The taut, suspenseful direction by Raoul Walsh ranks with his best accomplishments. The production by William A. Bacher and William B. Hawks is tremendous.

Because “The Tall Men” is such an extraordinary picture, we are formulating special plans for handling it. We will accept a few pre-release engagements in a few specially selected situations the latter part of September.

I urge you to see your 20th branch manager right away and ask him to show you “The Tall Men” immediately he receives a print. You’ll see for yourself why they simply don’t come any bigger than “The Tall Men” and why we expect that its grosses will rank with the greatest in motion picture history.

Al Lichtman, 20th Century-Fox
"The Bar Sinister"

_**Business Rating 0 0 0**_

Unusual, intriguing story, with dog as hero and narrator, is highly appealing entertainment. Should click with the kiddies and adults too, for good returns in all situations. Strong on exploitable.

This off-beat dog story, based on a tale by Richard Harding Davis, is, in many ways, a fascinating and occasionally charming movie. It should be eminently popular with the kiddies, and will have plenty of appeal for adult audiences, too. Telling, by means of the canine’s own narration, the story of a wandering bull terrier, Wildfire, and his adventures, as he searches for his mother and his father, whom he desires to punish for deserting his mother, this Metro offering is really something fresh. Handsomely mounted in CinemaScope and Eastman Color, it is a highly appealing entertainment. Although it occasionally lapses into cloying sentimentality, the tale holds up well, especially as the narration describes people out of Wildfire’s eyes. The title will be no help, but plenty of exploitation angles are afforded by the theme. Wildfire is picked up by Bowery bum Jeff Richards, and trained in pit-fighting, with bets placed on the fights. Richards is in the money and entertains his sweetie, Jarma Lewis, lavishly. When Wildfire loses the “big” fight, Richards ditches him, and the dog is taken in by kindly Edmund Gwynn, who works in the stables of Dean Jagger’s estate. Story winds up with Gwynn, Jagger and his daughter, Sally Fraser, training Wildfire and leading him to the show-dog championship in Madison Square Garden. He finds his mother and father along the way, and the dog family is eventually happily reunited.

MGM, 88 minutes. Jeff Richards, Jarma Lewis, Edmund Gwynn, Dean Jagger, Sally Fraser. Directed by Herman Hoffman. Produced by Henry Berman.

“Lay That Rifle Down"

_**Business Rating 0 0 0**_

Conventional Judy Canova comedy that will get by in rural areas. Nix for the big cities.

This is not one of Judy Canova’s funnier vehicles. True, Judy strikes a ridiculous pose as she takes a “charm” school correspondence course, and there’s the standard, hectic chase scene at the end, but laughs of even this sort are few and far between. The picture concentrates on story—which is mighty skimpy—and will disappoint those who prefer to see the more familiar brand of Canova comedy. Judy sings three songs of the hillbilly variety in her unique fashion. Production is low budget. Canova works like a slave in her aunt’s hotel. In answer to her questions about the letters she has been receiving (they’re from the charm school), she replies that they’re from a boy friend. Judy then persuades a stranger in town (Robert Lowery) to play the part. But he intends to fleece her out of the land she owns, where a group of orphans are living. Complication has aunt Jacqueline de Wit and the local banker trying to get the land themselves. In finale, Lowery reforms, his former associate is apprehended with the money Judy has gotten from the sale of the land, the greedy aunt gets nothing, and the orphans are safe and secure.

Republic, 71 minutes. Judy Canova, Robert Lowery, Associate Producer, Sidney Picker. Directed by Charles Lamont.

“Kiss of Fire"

_**Business Rating 0 0**_

Routine historical-adventure fare lacks conviction in script. Palance name should attract at least average returns generally. Good title might help.

Based on Jonreed Lauritz’s novel, “The Rose and The Flame,” this is a romantic adventure of political intrigue in the Spanish New Mexico of 1700, and, particularly, of the journey of the about-to-be-crowned Queen of Spain (Barbara Rush) to a port of embarkation in California under the protection of “El Tigre” (Jack Palance). For all this intriguing background, “Kiss of Fire” is only fitfully entertaining. The plot—and particularly the romantic aspect—never comes to life, and there are only occasional bursts of action. The screenplay of Franklyn Coen and Richard Collins is a commonplace adventure script, and it fails to be convincing. The Samuel Marx production is only so-so, but it is enhanced by some fine Technicolor photography. Joseph M. Newman directed with a heavy hand. Performances are never more than adequate. When word comes to New Mexico that the King of Spain is dying, Barbara Rush, heiress to the throne, sets out for Monterey, to board a ship for Spain. Her party includes Rex Reason, her protector and would-be suitor, Martha Hyer, her cousin, and Palance, their guide, an ex-Spaniard who loves the New World. On the trip, Barbara rejects Reason’s proposal of marriage, and the party is set upon by Indians. Palance outsmarts the attackers, but is deceived by Reason, who escapes with Rush and Hyer. He catches up with them as they board ship, beats up Reason, and takes Rush to shore, who gives up her throne for love.


“Devil Goddess"

_**Business Rating 0**_

Below-par Weissmuller jungle fare. Rates only lower slot in minor action spots.

This is for TV! Latest of long, long Johnny Weissmuller jungle series, it will be acceptable only to the most die-hard followers of such fare. Weissmuller’s name and the title should get it by as a dueller in minor action houses, but there’s not much here to arouse even rabid thrill fans. The plot outline is all too familiar, slow-moving and devoid of any real excitement. The sepia photography introduces a couple of good stock shots of volcanoes in eruption, but they are repeated too many times. Opening sequences, in which two hyenas fight a life-and-death battle, and Johnny and a gorilla do likewise, are the freshest things this has to offer. Kimba, the chimp, is on hand, but is the subject of a bit too much footage. Story has scientist Selmer Jackson and daughter Angela Stevens enlisting Weissmuller’s aid in their search for an old friend who has disappeared in the jungle. Villains, headed by Ed Hinton, are also on their way to the Kirundi village to steal a hidden treasure of jewels. Johnny’s party discovers that natives are being sacrificed to the fire demon of the nearby volcano. In the confusion the treasure is stolen, but the fire demon turns out to be the long lost scientist. The volcano erupts, the victims escape, the treasure is recovered.


[More REVIEWS on Page 12]
Film of Distinction

"The Left Hand of God" A Provocative Drama

Business Rating 3 3 3

Engrossing, off-beat dramatic fare, well-produced in all respects. Fine marquee and exploitation values will account for good returns generally.

A rather unusual, always engrossing and somewhat provocative dramatic offering, "The Left Hand of God" is of interest for both its theme, and its highly professional and appealing production. Boxoffice prospects are good, with featured names like Humphrey Bogart, Gene Tierney and Lee J. Cobb for the marquee, and strong exploitation potential in the film's challenging subject matter. Pictorially the production is eye-filling. Once again, favorable evidence is presented here for 20th-Fox's plan of having actual location backgrounds made an integral part of the film story. It pays off again, as it did in "Soldier of Fortune," "House of Bamboo," and "Love Is A Many-Splendored Thing." Set in a remote province of China, "The Left Hand of God" captures, via its Cinemascope breadth and soft De Luxe Color the mood of the alien background perfectly, and this mood is an essential ingredient in the successful presentation of the story, with its strange reversal of values. But, like most values in the Buddy Adler production, the photography is nicely underplayed, subdued and subtle, pastoral, as well as picturesque. Edward Dmytryk, one of Hollywood's more able directors, has done a concise job in telling this story of a man masquerades as a priest. As in several of his other recent directorial efforts, the emphasis throughout is on under-projection, visually and in performance. The story moves smoothly, building to its dramatic climaxes quietly but firmly. And this general quality is just right for the scenes involving Lee J. Cobb, which are dramatic highlights, making them stand out more sharply and meaningfully. Bogart is effective as the pseudo-priest. His performance is thoughtful and arresting. Tierney plays her part with quiet eloquence, and Cobb is exciting, dynamic as the warlord. (His make-up, by the way, is extraordinary.) The supporting cast is uniformly good, with E. G. Marshall and Agnes Moorehead excelling in featured roles. Alfred Hayes' script, adapted from William E. Barrett's novel of the same name, is sturdy and competent.

The time is 1947, the place a remote province in China. Bogart, dressed in the garb of a priest, makes his way through a storm, to a Catholic mission. He is met by Gene Tierney, a nurse, and is introduced to the doctor in charge, E. G. Marshall and his wife, Agnes Moorehead. Obviously unsure of the part he is playing, Bogart performs his religious duties hesitatingly and reluctantly. Alone, he shows his uncertainty by fingering a revolver. Marshall is in favor of closing the mission, but the religious Tierney insists that it be kept open. She is becoming unusually interested in Bogart, but protests to Moorehead that it is wrong to think of him as a "man." Bogart's strong personality wins the respect and admiration of the villagers, but his uncertainty leads Moorehead to suggest that he consult the minister in charge of a nearby Protestant mission. Bogart takes her advice, and unfolds his story in a flashback, revealing his masquerade. As a flier, he was shot down in China during World War II and cast his lot with warlord Cobb, but, restless and homesick, he left Cobb's employ. He tells the minister that he's fallen in love with Tierney and that he will stop the pretense. He is advised to write an explanation to the Bishop, but at this moment learns that Cobb is preparing to attack his mission. He calms the villagers, tells them he will take responsibility for the action. Meeting Cobb in the center of the village, Bogart proposes a deal. They'll shoot dice—the safety of the village against Bogart's freedom and his services for five years. Cobb agrees, and Bogart wins. He finally confesses his deception to Tierney, who tells him she has fallen in love with him, and has also sinned. Bogart confesses to the Bishop's emissaries, and agrees to do penance. He leaves, with Tierney soon free to join him.

“The Girl Rush”

Business Rating 

Very thin story line retards this musical comedy. Has plenty of color and hoopla, with Roz Russell working hard. Reception will be lukewarm generally.

Rosalind Russell’s first film musical, after her great Broadway success in “Wonderful Town” reveals her as charming, hard-working performer, but she loses the battle in this Frederick Brisson production. Set against the exciting background of the famous Flamingo Hotel and the Las Vegas gaming tables, it is colorful—with the locations most effectively photographed in VistaVision and Technicolor—but is burdened with a woefully thin story line. The screenplay by Robert Pirosh and Jerome Davis is a flimsy affair that requires Miss Russell to perform all sorts of antics—which she does with plenty of verve—and provides Pirosh, who doubled as director, with an excuse to take the spectator on a scenic tour of Nevada’s gambling town. Despite the virtues of sight and sound that the film poses, the result is a pace that is much too slow, with the story lacking the substance to uphold the trappings. And cool word-of-mouth is bound to retard its boxoffice performance. The Hugh Martin-Ralph Blane score is not a distinguished one, the best bet being a good production number sung by Gloria de Haven (and well-danced by Robert Fortier and others) called “Occasional Man.” Russell also registers strongly in the humorous “Homesick Hillbilly.” Marion Lorne provides a good comic bit, and Eddie Albert lends his gentle humor to the proceedings. Russell goes to Vegas with Aunt Marion Lorne to inspect a hotel which she is supposed to own with James Gleason. She discovers it’s a dump, and that Gleason has lost the repairs money gambling at Fernando Lamas’ nearby hotel. But she runs across wealthy Eddie Albert and decides she’ll try to hook him. Lamas, who fears the competition, tries to monkey-wrench the romance, but fails. Russell builds up her hotel successfully but falls for Lamas, and with Albert latching on to songstress de Haven, everything turns out for the best.

Paramount. 85 minutes. Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria de Haven, Marion Lorne, James Gleason. Produced by Frederick Brisson. Directed by Robert Pirosh.

“Shadow of the Eagle”

Business Rating 

Prospect very dim for this English costumer about Catherine the Great. Not enough quality for art-houses, and little appeal for general release.

This turgid costume melodrama about political intrigue in the court of Catherine the Great of Russia will have trouble finding appreciative audiences in this country. It is full of technical flaws and without compensating subject matter of appeal. The story of the pretender to Catherine’s throne is cold and distant, and the production is marred by a clumsy, irritating soundtrack (Valentine Cortesa’s projection of English verges on the unintelligible), unimaginative and sombrely gray photography (including even Venice location shots), and a brassy, cheap, musical score, and the action is in terms of some astonishingly broad heroics. With little marquee value finding the right spot for it will be a problem for most U.S. exhibitors. Catherine of Russia (Binnie Barnes) sends count Richard Greene to Venice to kidnap Valentina Cortesa, who claims to be the rightful heir to the Russian throne. Cortesa’s protector (Walter Rilla) is using her to further his own political ambitions. Greene accidentally meets Cortesa at a Carnival, and fall in love. They are betrayed and returned to Russia. When Barnes discovers that her favorite loves Cortesa, she orders them both executed, after having the heiress tortured. Greene escapes, frees Cortesa, after a bloody fight, the two ride to safety.


“Illegal”

Business Rating 

Familiar crime-courtroom melodrama. Has good pace. Should satisfy action fans. Fair dueller for other situations.

Edward G. Robinson’s performance in “Illegal” is too strongly reminiscent of many similar efforts of his in the past to satisfy any but the avid crime melodrama fans. The plot is a rehash, with variations, of one that has been kicking around for years. In spite of stereotyped material at hand, Robinson, in the role of a former district attorney who goes over to the defense of criminals, manages to make some pretty corny scenes amusing, if not convincing. While failing to avoid the stock cliches of the subject matter, it still has enough slickness to line up as a better-than-average entry in the action market. Discriminating audiences will find it all very familiar. The fast-moving script by W. R. Burnett and James R. Webb is more than adequate for the action trade, and should win their approval. Lewis Allen’s direction keeps the story moving with punchy climaxes giving the proceedings a charge intermittently. Support is fairly competent, Nina Foch in particular Jayne Mansfield, type-cast as the dumb blonde, should click with the male segment. District attorney Robinson sends an innocent man to the chair unintentionally. Crushed by remorse, he resigns and enters private practice, leaving his legal assistants and friends Nina Foch and Hugh Marlowe. His first case brings him to the attention of big-time crook Albert Dekker, who operates successfully because he controls a pipeline of information from the d.a.’s office. It turns out that Marlowe, now married to Foch, is the leak. When Foch discovers that her husband is the culprit, she kills him in self-defense, and Robinson defends her. Dekker, realizing that the defense will uncover the facts about his operation, has Robinson shot, but he staggers to the court-room, calls Dekker’s girl-friend (Jayne Mansfield) to the stand and blows the case apart.

If you think I'm wonderful, wait till you see
MY SISTER EILEEN*

Hey boss, if you think she's cute—wait till you see *
MY SISTER EILEEN

A slick chick, Mr. Murgatroyd But you should see
MY SISTER EILEEN*

Please, Sir, go see
MY SISTER EILEEN*

Wait till you see
MY SISTER EILEEN*

A mere bagatelle, Oswald I wait till you see
MY SISTER EILEEN*
“The Girl Rush”

Business Rating 0 0

Very thin story line retards this musical comedy. Has plenty of color and hoopla, with Roz Russell working hard. Reception will be lukewarm generally.

Rosalind Russell’s first film musical, after her great Broadway success in “Wonderful Town” reveals her as charming, hard-working performer, but she loses the battle in this Frederick Brisson production. Set against the exciting background of the famous Flamingo Hotel and the Las Vegas gaming tables, it is colorful—with the locations most effectively photographed in VistaVision and Technicolor—but is burdened with a woefully thin story line. The screenplay by Robert Pirosh and Jerome Davis is a flimsy affair that requires Miss Russell to perform all sorts of antics—which she does with plenty of verve—and provides Pirosh, who doubled as director, with an excuse to take the spectator on a scenic tour of Nevada’s gambling town. Despite the virtues of sight and sound that the film poses, the result is a pace that is much too slow, with the story lacking the substance to uphold the trappings. And cool word-of-mouth is bound to retard its boxoffice performance. The Hugh Martin-Ralph Blane score is not a distinguished one, the best bet being a good production number sung by Gloria de Haven (and well-danced by Robert Fortier and others) called “Occasional Man.” Russell also registers strongly in the humorous “Homesick Hillbilly.” Marion Lorne provides a good comic bit, and Eddie Albert lends his gentle humor to the proceedings. Russell goes to Vegas with Aunt Marion Lorne to inspect a hotel which she is supposed to own with James Gleason. She discovers it’s a dump, and that Gleason has lost the repairs money gambling at Fernando Lamas’ nearby hotel. But she runs across wealthy Eddie Albert and decides she’ll try to hook him. Lamas, who fears the competition, tries to monkey-wrench the romance, but fails. Russell builds up her hotel successfully but fails for Lamas, and with Albert latching on to songstress de Haven, everything turns out for the best.

Paramount, 85 minutes. Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria de Haven, Marion Lorne, James Gleason. Produced by Frederick Brisson. Directed by Robert Pirosh.

“Shadow of the Eagle”

Business Rating 0

Prospect very dim for this English costume about Catherine the Great. Not enough quality for art-houses, and little appeal for general release.

This turgid costume melodrama about political intrigue in the court of Catherine the Great of Russia will have trouble finding appreciative audiences in this country. It is full of technical flaws and without compensating subject matter of appeal. The story of the pretender to Catherine’s throne is cold and distant, and the production is marred by a clumsy, irritating soundtrack (Valentine Cortes’s projection of English верges on the unintelligible), unimaginative and sombrely gray photography (including even Venice location shots), and a brassy, cheap, musical score, and the action is in terms of some astonishingly broad heroics. With little marque value finding the right spot for it will be a problem for most U.S. exhibitors. Catherine of Russia (Binnie Barnes) sends count Richard Greene to Venice to kidnap Valentina Cortesa, who claims to be the rightful heir to the Russian throne. Cortesa’s protector (Walter Rilla) is using her to further his own political ambitions. Greene accidentally meets Cortesa at a Carnival, and fall in love. They are betrayed and returned to Russia. When Barnes discovers that her favorite loves Cortesa, she orders them both executed, after having the heiress tortured. Greene escapes, frees Cortesa, after a bloody fight, the two ride to safety.


“Illegal”

Business Rating 0 0

Familiar crime-courtroom melodrama. Has good pace. Should satisfy action fans. Fair dueller for other situations.

Edward G. Robinson’s performance in “Illegal” is too strongly reminiscent of many similar efforts of his in the past to satisfy any but the avid crime melodrama fans. The plot is a rehash, with variations, of one that has been kicking around for years. In spite of stereotyped material at hand, Robinson, in the role of a former district attorney who goes over to the defense of criminals, manages to make some pretty corny scenes amusing, if not convincing. While failing to avoid the stock cliches of the subject matter, it still has enough slickness to line up as a better-than-average entry in the action market. Discriminating audiences will find it all very familiar. The fast-moving script by W. R. Burnett and James R. Webb is more than adequate for the action trade, and should win their approval. Lewis Allen’s direction keeps the story moving with punchy climaxes giving the proceedings a charge intermittently. Support is fairly competent, Nina Foch in particular Jayne Mansfield, type-cast as the dumb blonde, should click with the male segment. District attorney Robinson sends an innocent man to the chair unintentionally. Crushed by remorse, he resigns and enters private practice, leaving his legal assistants and friends Nina Foch and Hugh Marlowe. His first case brings him to the attention of big-time crook Albert Dekker, who operates successfully because he controls a pipeline of information fro m the d.a.’s office. It turns out that Marlowe, now married to Foch, is the leak. When Foch discovers that her husband is the culprit, she kills him in self-defense, and Robinson defends her. Dekker, realizing that the defense will uncover the facts about his operation, has Robinson shot, but he stagers to the court-room, calls Dekker’s girl-friend (Jayne Mansfield) to the stand and blows the case apart.

Here's

MY

SISTER

EILEEN
You haven't seen anything until you've seen "MY SISTER EILEEN"

Eileen's mad about boys!
Her sister's glad about boys!
Eileen's boy-friends are mad at each other!
The landlord's just plain mad!

CINEMASCOPE

...and you'll be mad about the funniest, freshest, Technicolor musical that ever Cinemascope joyously across the screen!

MY SISTER EILEEN

STARRING

JANET LEIGH • LEONARD LEMMON • BETTY GARRETT

Rated ROBERT FOSSE • KURT KASZNNAR • RICHARD YORK • LUCY MARLOW

SCREEN PLAY by BLAINE EDMUNDS and RICHARD EDAN • Based upon the play "My Sister Eileen", by Joseph Kessel and Jerome Chodorow

Produced by FRED KAHN • Directed by RICHARD QUINE • A COLUMBIA PICTURE

Color by TECHNICOLOR

make a DATE with MY SISTER EILEEN from Columbia
sure should gladden exhibitor hearts everywhere, for it brings back into
harness one of the truly premier
film makers of the industry, and con-
currently establishes fast-learning
Tom O'Neil as a man who knows
what he's about.

If any doubts existed before re-
garding Mr. O'Neil's films-thea-
tre plans, they may now be put
thoroughly to rout. As repeatedly
predicted by Film BULLETIN, the
new RKO management is discover-
ing that theatres, not television, is
the biggest, surest market for mo-
tion pictures. One more develop-
ment in support of this thinking
stems from reports placing Mr.
O'Neil in Akron recently, home of
the parent company General Tire &
Rubber, in order to take back a
bankroll of $15 to $20 million to
start production humming at RKO
studios. By utilizing his immense
broadcasting and TV facilities to
support his theatre production
through publicity and exploitation,
Mr. O'Neil has a powerful combi-
nation, and one that should help
both exhibitors and RKO ring up
some heavy coin.

Congratulatons to Mr. O'Neil for
canny foresight in securing David
O. Selznick, and good luck to Mr.
Selznick, from whom theatremen
and the public have come to expect
nothing but the best.

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Viewpoints

(Continued from Page 5)

On The Air

Plug for 'Hunter'

NBC radio's "Biographies in Sound" (Tuesdays, 9-10 P.M.) remains, per-
haps, the most consistently fine pro-
gram that the sightless medium offers.
And its standards weren't lowered last
week when it presented an hour tri-
bute to Charles Laughton, consisting
mainly of some of that actor's inimit-
able readings.

Of chief interest on the program was
a forty-five minute reading of a com-
mentary on the forthcoming Laugh-
ton-Gregory-UA production "The
Night of the Hunter." It was indeed
a treat (set against the Walter Schu-
man score from the film's soundtrack)
and served as an excellent plug for
the film. The reading, of course, failed
to indicate just how good the picture is,
because everything that is described
visually in the film had to be put into
words, and the translation was, of ne-
cessity, inadequate. But there can be
no doubt that many in the listening
audience will be inspired to see the
film.

The program could only have been
of service from UA's point of view.
Up against the problem of trying to
sell an off-beat film of more subtlety
than mass audiences usually go for, UA
must employ a special kind of ex-
ploration. And while the "Biogra-
phies" program obviously wasn't geared
precisely to this end, it had the
same effect. It was good radio and a
good plug.

"Night of the Hunter" will also get
some TV treatment this week via a
major Ed Sullivan show spot. Shelley
Winters and Lillian Gish, stars of the
film, will be on hand to act a live
scene from it, and, probably, a great
many more movie patrons will be
picked up along the way.

* * *

'Intrigue' Campaign

United Artists is also in the news
with an interesting TV campaign be-
ing prepared for the now-in-production
"Foreign Intrigue"—based on the tele-
vision series of the same name, which
has the advantage of being filmed enti-
tirely in Europe. In addition to eleven
TV trailers, there will be a 30-minute
featurette designed for both TV and
theatre presentation.

It will be interesting to see the effect
that the TV property has on the film
when it appears. As TV, "Foreign
Intrigue" has been a better-than-aver-
age entry in the adventure line.

Considering the success of Jack
Webb's films, the idea of bringing top
TV people into the theatre-movie field
is a good one.

—Dick Bretstein

Is A New Revolution Brewing?

Changes in motion picture tech-
nology are again brewing, a scant
two years after the upheaval in pro-
jection and sound that stirred the in-
dustry into a prosperously new era.
We are poised on the threshold of
fresh advances as the eagerly await-
ed Todd-AO 70mm. version of "Ok-
lahoma" is being readied for road-
show release October 13, and 20th
Century-Fox's new 55mm. film was
unveiled with scenes from "Carou-
sel."

Reports from Hollywood on both
processes were glowing. The "Ok-
lahoma" rough print screening
brought enthusiastic response from
spectators. Darryl F. Zanuck
emerged from the first rushes of
55mm. "Carousel" with these words:
"As revolutionary in definition and
audience participation as the origi-
nal CinemaScope"—and backed his
words with an order for 25 more
55mm. cameras.

If exhibitors are inclined to quail
at the prospect of more outlays for
installations of projectors and
screens, let them pause and compare
the public's attitude toward movies
today with that of the lacklustre
days of '52. Quick interest has re-
placed the dull apathy of the pre-
big screen days. The public has
perked up because the movies has
proved that it is again a living,
growing thing, sprouting new
branches fruitful with entertain-
ment.

The motion picture is a unique
combination of art and technology.
In this unusual field, the art alone
is not enough. It must be augmented
by the ultimate in technological
presentation. Therefore, everything
that enhances the presentation of
the medium should be encouraged,
not feared.

The bitter competitive battle go-
ing on today for the public's atten-
tion and dollars brooks no lapse into
stagnation or a "good enough" atti-
tude. The dynamics of this industry
point only to a forward direction in
its every facet. If we do not remain
dynamic, we die.

Just as Cinerama, CinemaScope,
the big screen, and even the short-
lived 3D, shot a new vitality into
the motion picture industry, so will
every progressive technological de-
velopment redound to its benefit in
the future. Stilling this growth in
the name of standardization or econ-
omy can only mean regression. En-
couraging it points the way to con-
tinued and improving prosperity.

—Dick Bretstein
ALLIED ARTISTS
Studio Readied for Start
Of Wyler's First AA Film

After finishing two features during the
past week, Allied Artists goes dark for a
while, then will concentrate its production
facilities on the first contribution to its
schedule from produce-director William
Wyler—"Fearful Persuasion" (Gary Cooper,
Dorothy McGuire, Marjorie Main, Robert
Middleton).

The two completed were "Shack Up On
101" (Terry Moore, Frank Lovejoy, Keenan
Wynn) and "Calculated Risk" (Bill Elliott,
Beverly Garland, Tom Drake). The former
went through a series of title changes, and
probably will get a new final one, as various
protests about the gutter meaning of the
phrase "shack up" come in. One Los
Angeles paper, the said Times, even refused
to use the title in its columns. The picture
had more trouble when Terry Moore, on
loan-out from 20th-Fox, originally refused to
report for her role and was threatened
with suspension. She finally showed up, how-
ever.

"Calculated Risk" is a modern melodrama,
a change of pace for both Bill Elliott and
producer Ben Schwalb. The former is much
better known as a western star than a
straight dramatic thespian, and Schwalb is
familiar as the producer of the Bowery Boys
comedies at Allied Artists.

The Wyler picture, "Fearful Persuasion",
for a while was known as "Mr. Birdwell
 Goes to Battle", but there were too many
gags about the picture being the biography
of a publicist named Russell Birdwell. Al-
lied Artists turned back to the original title
of the Jessaway West novel.

Upcoming soon on the Allied Artists slate
will be: "The Come On" (Barry Sullivan),
a Lindsay Parsons melodrama and "Screaming
Eagles", war story of a paratrooper di-
vision, to be made by the independent pro-
ducers Sam Bischoff and Dave Diamond.

COLUMBIA
Four Top-Budget Features
Now Shooting; More Slated

As far as current production is concerned,
Columbia is in great shape. Four top-budget
pictures are in work, and there has been
scheduled a continuing flow of production

keep the top crews of the company on the
payroll. The four big ones are "Tambour-
rine," "The Eddy Duchin Story," "Jubal
Troop" and "The Way We Are."

"Tambourine" (Jane Russell), a creation
of Howard Welsch and Harry Tarleman, is
a story of gypsies, in Technicolor and Cine-
maScope. Nicholas Ray is directing this
film. "Jubal Troop" (Glenn Ford, Ernest
Borgnine, Rod Steiger), a property long
held by the late producer-director Sam
Wood, is being made on location at Jackson
Hole, Wyo., in Technicolor and Cinema-
Scope by producer William Fadiman and
director Delmer Daves. Columbia executives
are high on "The Eddy Duchin Story" (Ty-
rone Power, Kim Novak), drama with music
about the noted band leader. Mindful of
what Universal-International grossed with
"The Glenn Miller Story", executive produ-
der Jerry Wald has taken the reins himself
on this one, and borrowed George Sidney,
who has rung up quite a directorial achieve-
ment list at MGM, to guide it. The latest
to stat on the lot, "The Way We Are" (Joan
Crawford), is being made under the banner
of William Goetz, whose first contribution
to Columbia was "The Man From Laramie."
Robert Aldrich, who put the package to-
gether, is directing the film, and he and Miss
Crawford have percentages of the enterprise.

Overseas, Columbia is having two releases
made for it by Cubby Broccoli and Irving
Allen's Warwick Pictures — "The Gamma
People" (Paul Douglas, Eva Bartok), a
science-fiction item filming in Austria, and
"Safari" (Victor Mature, Janet Leigh), in
Technicolor and CinemaScope, shooting in
London after an African location.

Julian Blaustein and Daniel Taradash have
associated themselves in a new company,
Phoenix Productions, moved over to the
Columbia lot and acquired "The Library,"
which will have as its cast toppers Betty
Davis and Kim Hunter. The property has
quite a history, having been acquired by the
old Stanley Kramer company when Kramer
was releasing through Columbia. When the
sputum came, "The Library" remained with
Columbia. Kramer had intended to star
Mary Pickford, but she decided not to come
out of retirement. Thus the role now falls
to another First Lady of the Screen—Bet
Davis. The property, from all reports, is
a controversial one, dealing with so-called
"book-burning." Taradash, who did that
great script on "From Here to Eternity,"
bows as a director on this.

Scheduled also to roll soon at Columbia
are: "The Harder They Fall," (Humphrey
Bogart), Philip Yordan producing and Mark
Robson directing; "Flying Saucers," which
is just what the name implies, with Charles
Schneer producing and Fred Sears directing;
"Solid Gold Cadillac," from the New York
play, with Fred Kohlmar producing; "Night-
fall," Ted Richmond producing under the
Copa Productions banner; "Blackjack Ketch-
um, Desperado," a Sam Katzman produc-
tion, and a third version of the western class-
ic "The Mine with the Iron Door," which
Wallace MacDonald will produce. It was
previously made in 1924 and in 1936.

Going for Columbia soon overseas will be
"Arms and the Man," the Mark production
of Sir Alexander Korda's Emperor Films, Ltd.,
in London, with Alec Guinness, Claire Bloom
and Laurence Harvey. Peter Glenville will
director.

METRO-GOLDWYN-MAYER
Plenty of Variety in Six
At Metro Rolling and Readied

There is no lack of variety in the product
shooting and in preparation here at the pres-
ent time. Now in production: "The Last
Hunt" (Robert Taylor, Stewart Granger,
Lloyd Nolan, Debra Paget), CinemaScope-
color outdoor drama with sociological impli-
cations — Dore Schary producer, Richard
Brooks director; "Meet Me In Las Vegas"
(Dan Dailey, Cyd Charisse), a musical being
produced by Joe Pasternak, directed by Roy
Rowland; "Tribute To A Bad Man" (James
Cagney), a CinemaScope western — Sam
Zimbalist producer, Robert Wise director.

Three more features due to start rolling
within the next few weeks also are of dis-
similar stripe. This trio: "Gaby" (Leslie
Caron, John Kerr), an ethereal romance,
to be produced by Edwin H. Kopf, Jr., di-
rected by Curtis Bernhardt; "Fearful De-
cision" (Glenn Ford, Donna Reed), from
the television play, pits the decision of a
father against his kidnapped son's life —
Nicholas Nayfack producer, Alex Segal di-
rector; Ferenc Molnar's classic, "The Swan"
(Grace Kelly, Louis Jourdan, Brian Aherne),
which Dore Schary will personally produce,
with Charles Vidor directing. You can look
for a change in the title of "The Swan",
which, for all its fame, would be rejected by
exhibitors as a drug on the marquee.

(Continued on Page 20)
THERE'S Violent Action! AND Dishonored Love!

IN EVERY JUNGLE-ALLEY ALONG...

EDWARD SMALL PRESENTS

"THE NAKED STREET"

STARRING
FARLEY GRANGER - ANTHONY QUINN - ANNE BANCROFT

WITH PETER GRAVES - ELSE NEFT - SARA BERNER - JERRY PARIS - MARIO SILETTI

Directed by MAXWELL SHANE • Screen Play by MAXWELL SHANE and LEO KATCHER • From a Story by LEO KATCHER
Republic the disclosure that it would introduce its own anamorphic photographic system, Cinepanoramic, with that picture. Barbara Stanwyck, Barry Sullivan and Scott Brady were signed for the top roles.

No details of the process were given, except that it was "developed in the department of Dan Bloomberg, studio director of research and engineering, under the personal supervision of Herbert J. Yates, Republic president." The Republic system is an adaptation of a French system, and is compatible to the American variable expander projection lenses such as put out by Ultra-Panavision (Panavision) and Superscope.

Herbert J. Yates was one of the strongest holdouts against the wide-screen trend of two years ago. He refused to accept the anamorphic process as an advancement in filming technique, but apparently has
changed his mind.

"The Maverick Queen," which will be di-
rected by associate producer Joseph Kane, is
in the era following the Jesse James
Gang's time. The screenplay was written by
Kenneth Gamet and DeValllen Scott, two
Top writers, and it rolls Sept. 8 at Durango,
Colorado.

Also due to roll in September is "Jesse
James Was My Neighbor," with Sidney PFA
associate producer and William Wit-
tney director.

Republic has concluded a deal for two pic-
tures from the newly-formed Gannaway-
VerHalen Productions, which is now shooting
"Daniel Boone". (Bruce Bennett, Lon
Chaney, Jr.), in CinemaScope and color.
"Boone" is being filmed in Mexico, with
Gannaway as producer-director.

**RKO**

**New Administration Talking Deals To Revive RKO Activity**

There's an old saying that when business in a theatre is bad you can shoot deer in the balcony." One is able to hunt all kinds of wild life at RKO, where nothing is shooting—cinematically speaking. Only one pic-
ture started since the takeover from Howard Hughes by General Teleradio of the com-
pany, and that "Great Day in the Morning" (Robert Stack, Virginia Mayo, Ruth Roman)
the Edmund Grainger production, on location at Silverton, Colo. Jacques Tourneur is di-
recting this story of the early West in
SuperScope and Technicolor.

Production will probably start humming here before long, however. The new admin-
istration, with Daniel T. O'Shea, president, and Charles Glett, in charge of the studio, is
just feeling its way, but plans are afoot to revive activity.

Thomas F. O'Neil, General Teleradio president, and O'Shea have delayed their ar-
ival here for several weeks, while Glett has been in a hospital with a minor ailment.

It is known that several releasing deals calling for immediate start of production have been lined up and are ready for signa-
ture. These would augment various con-
tracts for product already held by RKO, with the King Brothers, Nat Holt and Ed-
mund Grainger.

**20TH CENTURY-FOX**

Zanuck High on 55mm. Film Plans More 2-Process Versions

Darryl Zanuck is plenty high on 20th's new 55mm. process after a look at the first "rushes" on "Carousel". Before hopping off
for Europe, the studio head proclaimed the wider wide-screen system "as revolutionary in definition and audience participation values as the original CinemaScope."
Size of the 55mm. negative is four times larger than standard 35mm. film, according to Earl
Sponable, 20th-Fox research chief, promising

something really spectacular in scope.

Zanuck lost no time in replacing Frank Sinatra when that tempearmental performer pulled out of his role in "Carousel," and
20th-Fox lost no time in slapping a million dollar lawsuit against fitting Frankie. Mean-
while, Gordon MacRae, a fine singer and actor, will now have the unusual distinction
of having starred in the first pictures made in the two current "wide-screen" pro-
cesses.

MacRae starred in Rodgers & Hammer-
stein's "Oklahoma!" which will be released in October in the 70mm Todd-AO process. His appearance in "Carousel", from the same producers' pen and piano, will be in the new CinemaScope, which will introduce a film strip 55mm. wide. The musical also is being shot in a conventional 35mm. Cinema-
Scope version.

There are various reports about the rea-
sions for Sinatra's sudden withdrawal from "Carousel." One was that he didn't know he would "have to do exacly twice
once for Super-CinemaScope and the other for regular CinemaScope." That would inter-
fer with his artistic interpretation of his role, he was reported as saying.

Appearing opposite MacRae in "Carousel" is Miss Shirley Jones, the "Laurey" of "Ok-
lahoma!". Miss Jones is judged of her per-
formance in "Oklahoma!": "will not disap-
point anyone. "Carousel" will not be strange to her, either, since she appeared in the stage version as her first assignment under Rodgers & Hammerstein. Henry Ephron is producing "Carousel" and Henry King is directing.

Producer Frank Ross has put into pro-
duction "Rains of Ranchipur", remake, with music, of "The Rains Came," from the Louis
Browfield novel, which 20th-Fox made origi-
nally in 1939. The present version stars
Lana Turner, Richard Burton, Fred Mac-
Murray, Joan Caulfield and Michael Rennie. Jean Negulesco is directing. It will be the Christmas release.

Tom Ewell, who scored so strongly in
"Seven Year Itch", and Sherice North are at
work in a comedy about an ex-service man who is not accepted for reenlistment but
whose wife is. It ran through a succession
di "Runaway Lovers", "Mr. Retread" and "Petticoats in Brass," but is now "The Lieutenant Wore Skirts." Guar-
ty of top quality picture-making is producer Buddy Adler, and Frank Tashlin is no slouch as a director where light touches are needed.

The next two pictures to roll probably will be the "Wrong Man," another Adler pro-
duction, and "Threshold of Space," topical drama of headline items which William
Bloom and Barbara McLean will co-
produce and Robert Webb direct.

**UNITED ARTISTS**

**UA's Product Farflung Freminger Ready ing 'Hot' One**

The multi-faceted operations of United Ar-
tists and its farflung production units con-
tinued during the last month, assuring the releasing company of the greatest variety of product in its history. This month, features for United Artists release are being filmed
in Hollywood, Utah, Mexico and France. Multiple deals for filming and buying pro-
cut are being made almost weekly.

In work in Hollywood at present is Crown
Productions' "The Killer Is Loose" (Joseph Cotton, Rhonda Fleming, Wendell Corey), being produced by Robert L. Jacks and
Robert Goldstein, directed by Bud Boett-
ticher.

At Kanab, Utah, production is under way on "Frontier Scout," which stars Tony Mar-tin in a non-singing role and Peggy Castle. Aubrey Schenck and Howard W. Koch are producing, Lesley Selander directing.

Carl Krueger's "Comanche" (Dana An-
drews, Nestor Paiva), CinemaScope & color, is in work in Mexico—at Durango—with George Sherman, who proved his expertise in action pictures at Universal-International, directing. The attempt by Hollywood labor unions, via the Hollywood AFL Film Council, to label this a "runaway" production gave the union leaders a lesson in history from Krueger, who pointed out that his story, which deals with the conflict of Americans, Mexicans and the Indians, is actually laid in Mexico; that the Comanches lie right below the border for the depredations, and that as far as his production was concerned, it was and is going to be shot in Mexico on historical sites.

Hecht-Lancaster's "Trapeze" (Burt Lan-
taster, Tony Curtis, Gino Lollobrigida, Katy Jurado), CinemaScope & Eastman Color, is being filmed in France. James Hill is pro-
ducing, Carol Reed is directing.

One forthcoming UA project that is bound to be highly controversial, not only from the standpoint of the public but from the view of the Production Code Authority, will get rolling soon in Hollywood. It is the "Man With the Golden Arm," from the Nel-
sen Algren novel of a Chicago dope addict. Frank Sinatra and Eleanor Parker will be starred. Otto Preminger, who was associa-
ted with that other Code-defying film "The Moon Is Blue," announced over the weekend that he is waiving CinemaScope and Techni-
Color commitments for the picture, and that he believes low-key black-and-white lensing in 1.85 to 1 aspect ratio is more suitable for this story.

Robert Aldrich, now engaged at Colum-
bia, will lose no time starting on his deal with United Artists. Associates and Aldrich Company will make four additional films for this distributor within the next 12 months. Aldrich now has four writers working on as many different properties.

Frist go to will be "Tyranny," which A. L. Bezerides is writing from an original story and screenplay by Aldrich. This is located in post-Civil War Texas, "Kinder-
spiel," the second, is being scripted by John
Harding, and will roll in January on loca-
tion in New England. This is "Petticoat for Pomeroy," which Herbert Baker is re-
writing from the original screenplay by
Robert Wallace Russell, and "Machine for Chuparosa," which Teddi Sherman is script-
ing from an original by Jack Wagner and Bert Hackle.

Aldrich received the good news last week that his U/A release "The Big Knife" was se-
(Continued on Page 22)
Studio Size-ups

(Continued from Page 21)

selected for screening at the Venice Film Festival. It is his first independent production, and will be released late this year.

UNIVERSAL-INTERNATIONAL Exhibitors Will Welcome U-I Production Increase

During the last month, U-I made real news with the announcement, after a series of meetings of top executives, that a record number of 36 pictures would be made during the 1955-56 season, an increase of about 24 percent over the 1954-55 schedule. Three-fourths of the output will be in color. This undoubtedly will be heartily welcomed by theatre men so hungry for a greater flow of product.

Now filming is "Pillars of the Sky" (Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes), CinemaScope and Technicolor, in Oregon, with Robert Arthur producing, George Marshall directing. Started this week is the third of the "Creature" series—"The Creature Walks Among Us," (Jeff Morrow, Leigh Snowden, Rex Reason), which bids fair to become as long a line as the "Frankenstein" group.

Just finished: "Law Man" (John Agar, Mamie Van Doren, Leif Erickson, Coleen Gray) in Technicolor—Albert Zugsmith producing, Charles Haas directing.

James M. Cain's "Unfinished Symphony" has been purchased and will be made as a Technicolor musical to be produced by Ross Hunter. Daniel Fuchs will do the screenplay. Negotiations also have been completed for "The Bill Robinson Story," based on the career of the fabulous Negro entertainer. It will be produced by Aaron Rosenberg, in consultation with Marty Wokin, manager, associate and mentor of "Bojangles" for more than 40 years.

The studio has assigned promising newcomer George Nader to co-star with Virginia Mayo in "Congo Crossing," which Howard Christie will produce. Gordon Kay has moved over from Republic under a producer contract. Keith Andes' two-picture-per-year contract has been extended for another year.

More U-I activity: June Allyson has been signed to a two-picture contract the first of which will be opposite Rock Hudson in "Maraiba..." "Toy Tiger," story of a young lad placed in a boarding school because his widowed mother is too busy with her career to take care of him, has been set as the next vehicle for young Tim Hovey, who is gaining great approval in "The Private Life of Major Benson..." "Phil Harvey," young singer, contracted as the 38th contract player on the studio list. Leigh Snowden, contractee with a walk that a Jack Benny television show made famous, was elevated to title op spot in "The Creature Walks Among Us..."

Purchased outright for release was Hugo Haas' production of "Hold Back Tomorrow" (Cleo Moore, John Agar), which Haas also directed. The original version of the independently-made picture ran into some trouble with the Production Code Authority because of the treatment of the content of the story, which deals with a man in a Mexican condemned row whose last request is for a woman.

"The Charles Russell Story" has been put off for the reason that the company, which was to have been headed by producer Aaron Rosenberg, director Jesse Hibbs and star Audie Murphy might have been trapped in early snows in Montana, where the picture was to have gone on location.

WARNER BROTHERS 'Giant', Lindbergh Story WB’s Two Great Pre-Sold Hits

Production is not in high gear on this lot at the present time, but there is plenty of activity concerning a couple of Warners' upcoming important ones.

"Giant" (Elizabeth Taylor, Rock Hudson, James Dean), the big "Scopic involving the combined talents of Henry Ginsberg, George Stevens and Edna Ferber, is currently rolling at the studio and amassing amazing volumes of publicity. It should be one of the most thoroughly pre-sold films in recent years.

Another project that will eventually arrive at an eagerly-awaited public is "The Spirit of St. Louis," story of Charles Lindbergh and his epic flight across the Atlantic in a tiny single engine plane. Producer Leland Hayward's crew, headed by director Billy Wilder, is now in Paris for early filming. What a natural this picture should be with Jimmy Stewart in the Lindbergh role!

Also working on the lot is "Our Miss Brooks," the theatrical film adaptation of the popular television show, with Eve Arden playing the role that has provided charties to millions of TV fans. David Weisbart, co-producer and Lew Lewis, producer. "The Lone Ranger," which comes to Warners after an involved deal about radio and television rights, is now being filmed in WarnerColor at Kanab, Utah, with Willis Goldbeck as the producer and Stuart Heisler as the director. The cast includes Clayton Moore, Jay Silverheels, Lyle Bettger and Bonita Granville whose husband is Jack Wrather, who owns the "Lone Ranger" package lock, stock and gun barrel.

Another indication of the decentralization of the Warners production forces is "Goodby, My Lady" (Walter Brennan, Brandon de Wilde, Phil Harris), which is being made at Goldwyn Studios by Batjac, with Robert Fellows producing and William A. Wellman directing. Batjac apparently got a better rental deal at Goldwyn than it could at Warners.
Press Coverage of Second Poll Nominations Pushed

Showmen throughout the country were alerted to press closely the announcement of the second group of Audience Awards nominations September 7 to assure adequate coverage in their local newspapers. National chairman Elmer Rhoden will announce the top five exhibitor choices of the April-May-June period from Hollywood for publication in the Wednesday morning newspapers.

COMPO special counsel Robert W. Coyne pointed out that while the three wire services will carry stories and wirephotos on the announcement, all AA exchange area and COMPO press relations committees will receive the story and photos well in advance of Sept. 7. They were urged to check with their newspapers the preceding day to see whether the wire service stories were received and wherever a paper was not covered, to plant the story and art.

Meanwhile, close to a thousand theaters represented by 29 circuits hopped on the Audience Awards bandwagon during a nine-day period in the last part of August. Listed among the group were such major holders as Fox Inter-Mountain, Balaban & Katz, Minnesota Amusement, Century, Lockwood and Gordon, Fabian Theatres, Walter Reade Theatres, Fanchon & Marco, Tri-States, Wilby-Kincey and several others. A host of independents joined the growing list in the same period.

Special Billboard Campaign Highlights 'Trial' Promotion

Because "Trial" is an unusual picture, says Metro-Goldwyn-Mayer, it will be given an unusual promotion, highlighted by an extraordinary billboard campaign. For the first time in several years, Metro will depart from its standard billboard procedure with a special posting campaign for 24-sheets keyed a month in advance of openings in 18 territories. A total of 855 24-sheets will be used, among them 398 with special lighting effects.

Areas were the 24-sheets will be seen include: Atlanta, Baltimore, Boston, Buffalo, Chicago, Dallas, Memphis, Nashville, New Haven, New Orleans, Omaha, Philadelphia, Portland (Ore.), Richmond, St. Louis, Salt Lake City, San Francisco and Seattle.

Bogart P.A. at 'Left Hand' Bow

It took "The Left Hand of God" to get Humphrey Bogart to make a personal appearance at a movie. The feat was accomplished by 20th Century-Fox as part of its elaborate plans for the charity world premiere of the CinemaScope film at the Roxy on September 21. Not only will the usually reluctant-to-appear Bogart be on hand, but it is expected that Mrs. B., Lauren Bacall, will accompany him. The debut is for the benefit of Boy's Town of Italy. Mrs. George P. Skouras is chairman of the Committee.
City of twisted streets and twisted lives!

STARRING

RICHARD CONTE • VICTOR McLAGLEN

with

RICHARD ERDMAN • GONZALES GONZALES • Directed by JOHN BRAH
rifled with action that explodes with climactic desert battle scenes!

WRITE TODAY for the special campaign book!
What the Showmen Are Doing!

(Continued from Page 31)

90-Minute Nat'l TV Hook-Up Features 'McConnell Story' Bow

Another big television promotion triumph was registered by Warner Bros. with "The McConnell Story" San Francisco world premiere. This time it was the popular Steve Allen "Tonight" NBC network, which devoted a full hour and a half to a combined salute to the Air Force Association and the premiere ceremonies.

The program was divided into a Hollywood segment, with Allen interviewing Gary Cooper, Dick Powell and Air Force personalities, and a Frisco portion telecasting the ceremonies from the forecourt of the Fox Theatre, again with AFA figures spotted among the stars who paraded into the theatre. General James Doolittle, AFA National Director, headed the Air Force contingent. Film names seen on the show included June Allyson, who co-stars with Alan Ladd in the picture, Aldo Ray, Jeff Donnell, Edward Arnold, Cameron Mitchell and director Gordon Douglas.

Cooper's appearance on the show saluting American manpower performed double duty, adding a plug for his currently starring "The Court Martial of Billy Mitchell."

Prior to the premiere, a colorful parade of drill units from the Hamilton Air Force Base, swept down Frisco's Market Street. The famed Singing Saints from Parks Air Force Base, were another highlight of the festivities, all caught by the TV cameras and sent around the nation to millions.

Live Ad Sells 'Major Benson'

Commonwealth's "Messenger" liked the live ad copy used by another circuit's theatre manager on Universal's "The Private War of Major Benson", passed it on to its own house heads.

Using his own photo, the manager wrote: "I'm Tongue-Tied! I can't tell you the story because that would give it away. But I want to make sure everyone knows about the happiest motion picture in a long, long laughtime! It's all about a big, bad major (with a big, loud mouth) who is too tough for the army... so he gets reassigned to a school for youngsters (where every little son-of-a-major is a specialist at making mice out of majors) ... I Could Write a Million Words... But... Just Two Will Do... SEE IT!... And... If You Don't Like It... SEE ME! Your money will be cheerfully refunded!"

Pills Unnecessary for 'Itch'

Commonwealth's Clyde Crump of the Yankee Theatre, S. D., pulled out a venerable, but always effective, idea to plug "Seven Year Itch." He sent out sugar pills in little envelopes and had printed on the face of the envelopes: "Little Pills For All Your Iills!" and brief directions stating that the pill should dissolve for two and a half hours "during which time visit the Yankee Theatre. When you return throw the pill away 'cause you won't need it after seeing Marilyn Monroe in THE SEVEN YEAR ITCH!!"

Unique Stunts for 'Roberts'

"Mr. Roberts" was accorded full treatment by Schine's Olympic, Watertown, N. Y. Campaign included TV and radio spots and unique tie-ins with local papers, stores and hotels. In a tie with a local boat store, a full-sized boat was set up prominently with the shout: "It's a boat load of fun when you see, etc." and bearing a cutout of Henry Fonda inside. The hotel had "Mr. Roberts" paged in the lobby, awarding guest tickets to anyone answering.

IFE Star On Life, Newsweek

Sophia Loren, new Italian film star, drew a double feature on top magazine covers last week. The shapely star made Newsweek's August 15 cover and was the subject of a special four-page inside feature. Life followed with a similar portrait. This was good news to IFE publicity head Jonas Rosenfield, Jr., in view of IFE's release of the Loren starrer, "Neapolitan Carousel" this Fall. Rosenfield predicts this year will be remembered as "1955 G.B." meaning Gina (Lollobrigida) and Sophia.

Loop Theatre manager Sylvan Goldfinger offered Chicagoans a cool horsecar ride to his theatre for the "Summertime" engagement. Colorful stunt developed hundreds of takers, lots of attention.

These three well-known characters from MGM's "The Wizard of Oz" keynoted the street bally-hoo rigged by Loew's manager Frank Munette, Stillman Theatre, Cleveland. Trio paraded, rode buses through downtown streets, were featured in special Lions Club show for 900 local orphans.

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Typical scenes during Jack Webb's 30-city airborne tour on behalf of Warners' "Pete Kelly's Blues": left, Jack and Mrs. Webb are made honorary members of Cowtown Posse in Texas; center, Webb waves to crowds of fans gathered back of Chicago Theatre to catch glimpse of the star; right, with Jazz Band truck bally in front of Worth Theatre, Fort Worth.
What the Showmen Are Doing!

World premiere of Paramount's "The Girl Rush" at Waterbury, Conn., brings out civic leaders to host Rosalind Russell, Gloria de Haven and producer Fredrick Brisson (extreme left) at C. of C. luncheon for stars and press.

Home-Town Theatre Renamed To Honor 'The Girl Rush' Star

Rosalind Russell State Theatre in honor of the star who was born there and who came back August 18 to send off "The Girl Rush," the Stanley Warner State in Waterbury, Conn., was the climactic scene of an all-day premiere celebration. The event was nationally covered by an on-the-spot telecast on the Dave Garroway "Today" program over NBC-TV, followed by a parade heralding arrival of the press on special trains. The Waterbury Chamber of Commerce entertained with a luncheon and Mayor Raymond E. Snyder honored Miss Russell at city hall ceremonies. Columnist Earl Wilson introduced Miss Russell, producer Fredrick Brisson, co-star Gloria de Haven.

Press Plugs 'My Sister Eileen'

Columbia's "My Sister Eileen" received some nice plugs in the press. An illustrated article in the American Weekly Sunday supplement titled "What Lemmon Wants Lemmon Gets" featured star Jack Lemmon and his role in the film. Vogue Magazine praised the film in its August issue, calling the dancing "superb" and doting on Lemmon.

Miss Kentuckian' Stunt

The selection of a 24-year-old brunette, Miss Jan Royce, as "Miss Kentuckian," chosen the prettiest Kentucky-born girl in New York to reign over the Broadway premiere of United Artists' "The Kentuckian" at the Mayfair Theatre, Sept. 1, can well be emulated in cities throughout the country. 278 contestants vied for the honor.

* Pulchritude on tour is represented by this quintet of Goldwyn Girls in New York preparatory to hopping off on a 30-city visit around the country on behalf of Samuel Goldwyn's "Guys and Dolls" starting September 6 with Lafayette Celebration at Independence Hall in Philadelphia. The Guys here are M-G-M exploitation head Emery Austin (left), and publicist Mitchell Rawson. The Dolls, from left: Medelyn Darrow, Barbara Brent, Jann Darlyn, Larri Thomas and June Kirby.

* Universal ad-publicity chief Charles F. Simonelli (right) was on hand with star Audie Murphy to oil the gears for big world premiere of "To Hell and Back" at San Antonio and Texas saturation bookings. Joining them are Robert M. Wilkinson, U-I Dallas branch manager; Raymond Willie, assistant general manager of Interstate; Frank G. Stairs, Interstate ad director; F. J. A. McCarthy, Southern and Canadian sales manager for Universal, and Henry H. Martin, Universal district manager.

Reproductions of nine sketches by film industry artists are in the hands of some 500 AA and press relations committee members for their selection of the final design to be used for the trophy to go to winners of the poll. The nine finalists came from among 56 originally submitted to the Art Directors Club of New York and the 10 major film companies' ad directors.

In sending the sketch repros out for votes, COMPO suggests they be used for displays and also for publication in local newspapers to be judged by the readers. Our vote goes to the design shown above.

Einfield In Coast Ad Talks


* The eyes have it in this display used by Bellevue Theatre, Upper Montclair, N. J., for Republic's "Doctor in the House." House publicity head Sam Shumer called it the biggest lobby attention-getter ever used by the theatre.

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RUBE SHOR hit back at statements made by TOA president E. D. Martin that his organization opposes Allied's plan to seek government regulation of film prices. Allied president Shor, having been ill in recent weeks, was belatedly responding to the Martin statement of July 22 that "TOA has historically taken a dim view of . . . governmental intervention." Shor said Allied had agreed to suspend its appeal for Congressional action while the Joint TOA-Allied committee sought peaceful negotiations with the film companies, but had not planned to abandon its program. "My associates and I gained the clear impression that the TOA representatives as individuals were in agreement that government regulation should be tried as a last resort . . . To be brutally frank," Shor continued, "I do not think the Joint Committee accomplished any more (if as much) than was gained by the Allied Committee a year ago." The Allied leader blames 20th Century-Fox for the breakdown of negotiations. He said Spyros Skouras "promised us virtually everything we asked for" but did not keep his word to publish Fox's new sales policy needed to reassure Allied's directors and other companies. "Allied adheres to the program set forth in its Emergency Defense Resolution," Shor stated, "So far as we are concerned that program can no longer be shelved in favor of a hat-in-hand procedure."

ARThUR LOEW alleged that Mrs. Clare Booth Luce, U.S. Ambassador to Italy, in forcing the withdrawal of "The Blackboard Jungle" from the Venice Film Festival, was creating a threat to the industry, and that her action was a "usurpation of power." The president of Loew's International asserted: "The basic question is whether any American representative abroad may enforce censorship . . . by the exercise . . . of political office", and declared he was impelled to file a "vigorous protest" with Secretary of State Dulles "in the hope that our industry will never again be subjected to such unwarranted personal censorship."

DAVID O. SELZNICK has joined the ranks of the new RKO, and will start producing films exclusively for that company under the terms of a long-term contract, it was announced last week by Daniel T. O'Shea, RKO president. The veteran producer also confirmed the termination of his negotiations with MGM. RKO will finance Selznick Studio productions, with Selznick acting as either personal or executive producer. Selznick said he expects again to introduce and develop new star personalities. As part of the deal, RKO will reissue a number of previous Selznick pictures domestically and abroad. The Selznick Company will produce at the Culver City studios, and will assemble its own production staff. Principle executives: Frank I. Davis, president; Victor J. Hoare, vice president for distribution, and Earl R. Beam, treasurer.

PAT MCGEE stoutly depled Allied's seeking government aid and suggested that TOA, rather than Allied, represents the small exhibitors. In a strongly worded statement, the TOA vice president, said: "It pained me particularly to see my personal friends, Trueman Rembusch ar.j Col. Cole, taking the position, which apparently is official, that they must go to the government to get relief. Certainly we shall fight for better film terms, but we shall argue with the people who own the pictures, and not ask help from the Government of the United States." The Denver theatreman declared that it was through his efforts that the small exhibitors were relieved of their tax burden, quoting a telegram he had sent to Robert W. Coine, COMPO special counsel, in 1954, in which he stated that he wanted the proposed amendment to exempt taxes on admissions up to 60 cents passed "to keep faith with thousands of small town exhibitors." Continuing: "Cole, Rembusch and Allied make a great point of the 9000 small exhibitors who have benefited by tax relief and do not want to go further," McGee concluded, "stating that the distributors would get all the relief which we might secure. Of course, this just isn't so. It is true that film rentals went up, but . . . the distributor is entitled to his fair share."

MAX THORPE, former managing director of Columbia Pictures of Great Britain, was feted at a London party on being made chairman of the board. Tendering good wishes (below): David Lewin, of the Daily Express; Thorpe; Mike Frankovich, Thorpe's successor as managing director; Irving Allen of Warwick Productions, and Ken Hargreaves, managing director of J. Arthur Rank Film Distributors, Ltd.
Incidentally...

ERIC JOHNSTON resumed work in Jordan as President Eisenhower's personal representative to get the Israel and Arab states to agree on a Jordan River Valley project. He also is visiting Rome, Paris and London on MPEA business.

A ONE MILLION DOLLAR SUIT has been filed by 20th Century-Fox against Frank Sinatra for breach of contract resulting from the singer's walk-out on the filming of "Carousel." Sinatra claimed he was making two pictures and being paid for one; Fox replied that it is using both Cinemascope and 55mm cameras requiring two performances on each scene, and that this is not unusual.

PERIPATETIC: ARTHUR LOEW, Jr., to Culver City where he will produce "The Rack" for MGM. Story concerns court martial of Army officers home after being prisoner of war.... CHARLES EINFELD tripped to Hollywood to confer with 20th-Fox production head Darrell Zanuck and other executives on plans for launching the company's Cinemascope releases through the coming year.... SPYROS SKOURAS through India, surveying industry conditions, the progress of Cinemascope in the Far East, and in general being a good-will ambassador. Accompanying him is Edward Ugast, Far Eastern Supervisor for 20th Century-Fox.

Cecil B. De MILLE was named "The Greatest of Movie Makers" on a coast-to-coast television tribute carried by NBC. The producer is currently hard at work on "The Ten Commandments," already a full year in production.

CLOSING RANKS: OSCAR A. DOOB, who has retired from his advertising-publicity post with Loew's Theatres, was elected to the board of directors of American News Company.... JOSEPH BISDALE promoted to head Paramount's general print department, succeeding G. Knox Haddock, deceased. Bisdale was chief assistant to Oscar A. Morgan, general sales manager in charge of short subjects.... JOHN WRIGHT, Jr., named assistant chief of the return to Paramount.... CHARLES LEVY retained as special consultant to direct all advertising, publicity and sales promotion for Cinema-Vue Corp., which distributes films for television.... PHILIP B. RAUE has joined the legal department of Buena Vista.... IRWIN R. FRANKLYN finished up with Frederic Brissom Enterprise to go into the Arthur P. Jacobs Co., public relations.

The business association between EDWARD DUKOFF and DANNY KAYE, was dissolved at former's request. Parting was amicable and based on Dukoff's production pressures.... HARRIET PARSONS announced she is forming her own production company after 12 years as a contract producer at RKO where she made some top films. At the moment she is optioning the life story of Mickey Walker, former boxing champion.

DIED: JOHN CICERO, 54, production chief of Paramount's advertising department since March, 1929.... HENRY HERBEL, 58, Warners Western district sales manager, of a heart ailment. He joined Warners in 1938.

THEY MADE THE NEWS

Jonas Rosenfield, Jr. was appointed executive assistant to Paul N. Lazarus, Jr., vice president in charge of advertising, publicity and exploitation at Columbia. Rosenfield resigned last week as public relations vice president of IFE Releasing Corporation to accept his newly created position with Columbia. Starting with Warner Brothers in 1936, he has held posts in the New York advertising and publicity departments of Walt Disney and 20th Century-Fox.

Darryl F. Zanuck waxed enthusiastic over the first rushes of the 55mm version of "Carousel," describing them as "revolutionary in definition and audience participation as the original Cinemascope." The vice president in charge of production for 20th Century-Fox approved the acquisition of 25 additional 55mm cameras and building of a new 400-seat projection room at the studio to accommodate the giant screen used for the 55mm process. A third production—the first two are "Carousel" and "The King and I"—will be announced shortly.

Senator Kefauver's subcommittee to Investigate Juvenile Delinquency reported that there is "every reason to believe television crime programs are potentially more injurious to children and young people than motion picture, radio or comic books." The report was based on testimony from hearings held in New York and Wash., and on TV studies.

George F. Dembow will lend his name to a sales drive when National Screen Service launches its fifteen-week nation-wide "George F. Dembow Tribute" Sept. 5. In announcing the Drive, Burton E. Robbins, vice president in charge of sales, said it was in honor of Dembow's "many creative endeavors in the field of advertising media that have been of immeasurable benefit to the exhibitor." Dembow was the company's sales chief for 23 years prior to becoming its president recently.

Spyros Skouras reported 20th Century-Fox earnings of $2,790,800, or $1.06 per share, for the 26 weeks ending June 25, compared to $3,095,545 ($1.17 per share) for the like period in 1954. Income from film rentals was $50,902,792, compared to $47,829,420 in '54. A quarterly cash dividend of 40 cents per share on the outstanding common stock was declared, payable September 30.

Herbert J. Yates enjoyed a hearty laugh (below) with James R. Grainger and Jack E. Baker at a birthday luncheon tendered him by studio executives and department heads in Hollywood on August 24. Grainger (left) was formerly Republic's sales chief. Baker is in charge of all studio operations.

George F. Dembow

Spyros Skouras

Herbert J. Yates

James R. Grainger, Jack E. Baker

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Lusty Heroes, Sock Action Power

There are some who may doubt that when our historians wrote the heroic chapter of the Alamo and its color-packed figures, the chroniclers had an eye to the motion picture screen. But these scoffers could never prove their point with "The Last Command," Frank Lloyd's Trucolor production for Republic, towering with some of the lustiest characters and action in our history. And therein stands the pillar on which the showman can hang a full-blown exploitation campaign.

The Heroes of the Alamo are in themselves an established draw. Jim Bowie had several times been an action fan's delight on the screen, although previous films have highlighted his exploits with the knife that was named for him, rather than the key role he played in the defense of the Alamo. As Sterling Hayden portrays him, he takes on a new legendary stature, inspiring the catchline: "What a Man Was Six-Foot-Six Jim Bowie!"

"New" Crockett

Davy Crockett's popularity need not be enlarged upon here, but the new characterization by Arthur Hunnicutt—producer-director Lloyd smilingly envisions controversy over its authenticity compared with previous versions—offers a provocative angle.

The other characters, whether in heroic or villainous mold, are strong, too. Richard Carlson, as Col. William Travis, who, unlike Crockett and Bowie, won fame in death, and Ernest Borgnine, as Mike (the Bull) Radin, are important cast names, widening the market for. Borgnine, who shot to stardom in "Marty," will reach out for the class trade, a highlight of the action is his knife fight with Hayden, another solid exploitation peg. Prominent, too, is the always effective J. Carrol Naish as the Mexican president-general Santa Anna.

Ad Variety

A top-flight pressbook campaign will prove an invaluable aid to the showman. The Bowie-Crockett angles, the epic proportions of the Alamo and all it connotes, and the explosive action are treated with gusto for the theatremen's use. The ads spotlight any one or all of these facets, giving the showman a good selection.

Bowie Street Bally

Get a tall man for a street bally, dressed as Jim Bowie, placarded or distributing cards with the "What a Man, etc." copy and playdate. And if he can sing the "Jim Bowie" song, or play the record on a portable phonograph, it would enhance the stunt.

A natural tie-up is indicated for schools promotion. The subject matter makes this certain of wholehearted support from local school authorities. Arrange with them for still displays in history classrooms or auditoriums, in school libraries, essay contests on the story of the Alamo, or any of the figures prominent in this important chapter of American history.
THE LAST COMMAND

A landmark of excitement Americana has been captured by Frank Lloyd in his epic account of The Alamo and its defenders, as the scenes on this page can attest. The boiling fury of man against man and desperate futility against overwhelming odds is the stirring stuff Lloyd pictures in “The Last Command”, as he traces the beginnings of the Texas rebellion against Mexican despotism and the key role played by Jim Bowie as he switches his allegiance from Mexico to Texas and leads the Alamo fighters in their heroic last stand. The Republic production was filmed in Trucolor on Texas location, Lloyd producing and directing.

*Top, Jim Bowie (Sterling Hayden), exhausted but upright, faces Santa Ana’s bayonets. Right, from top: Mike the Bull (Ernest Borgnine) uses his fist as a club; Alamo defender impales Mexican soldier foolhardy enough to reach the walltop; Bowie pits his short knife against the blade of would-be assassin Bull; battle violence on the plains.
ALLIED ARTISTS

May

LAS VEGAS SHAKEDOWN Dennis O'Keefe, Queven Gray. Producer William P. Brody, Director Sidney Salkow. Melodrama. Civilian mayhem in the desert. A woman and a young boy escape a bandits' den. Histories of the land are tracked by couriers. 16 min.

SKABEBA Eastman Color. Produced by George Michael. Man-killing leopard terrorizing natives is tracked down by government hunter. 61 min.

June


July

BETRAYED WOMEN Tom Drake, Beverly Michaels. Producer William P. Brody, Director Eddie Cahn. Melodrama. Gang war and the hero's search for a reformatory cage to appoint lawyer to investigate. 70 min.


SPY CHASERS Leo Gorcey, Huntz Hall. Producer Ben Schwartz, Director Charles Vidor. Comedy. Eddie leaves a trap with the Bowery Boys while the Bowery Boys plot on his trail. 60 min.

WICHITA CinemaScope. Print by Technicolor. Joel McCrea, Yara Milles. Producer Walter Mirisch. Director Henry Levin. Romance. The two girls are the law in the wild wild west. 77 min.

August

NIGHT FREIGHT Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez. Producer Ace Herman. Director Don Siegel. Science Fiction. Wired plant life drains humans of all emotions but will live. 83 min.

RETURN OF SLADE SuperScope. John Ericson, Carroll Baker, Producer-Lindsey Parsons. Director Harold Schuster. Western. Young Slade a Pinkerton guard sent to protect a young woman and her settled homestead. 80 min.


September


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October

GUN POINT CinematScope, Technicolor. Fred MacMurray, Donna Douglas, Walter Brennan. Producer Vincent M. Fennelly. Director Alfred Werker. Western. A lucky bachelor marries a woman in the old wild west town. He later becomes the owner of a general store and becomes a hero to the people. 91 min.


November

BOBBY WARE IS MISING Thora Whitman, Kim Charnay, Neville Brand. Producer Vincent M. Fennelly. Director Thomas Carr. Drama. Two teen age pals lost on hike are cause of fake kidnapping plot.

CALCULATED RISK Bill Elliott, Beverly Garland, Tom Drake. Producer Ben Schwartz. Director Hubert Cornfield. Drama. The mother blind boy undergoes eye operation and sets out to catch up to his criminal father. 77 min.

DIG THAT URANIUM Leo Gorcey, Huntz Hall, Bowery Boys. Producer Ben Schwartz. Director Edward Bernds. Comedy. Drama. The Bowery Boys try to steal a uranium mine in the desert. 67 min.


COLUMBUS

May

CELL 2655, DEATH ROW William & Robert Campbell. Producer George Schuetz. Director Fred Sears, Robert Andrew. Drama. Melodrama. Recall of eerie, mysterious man who was on death row. 58 min.


June


PRIZE OF GOLD, A Technicolor, Richard Warden, Maj Zetterling, Producer Phil C. Samuel. Director Morton Low. Drama. The story of a gold mine that belongs to part of Nazi gold which was discovered in Berlin. 90 min.

July

CHICAGO SYNDICATE Dennis O'Keefe, Abbe Lane, Kenneth Tobey, William Tabbert, Sam Katman. Director Fred Sears. Crime melodrama. Young accountant joins crime syndicate to get proof of gangster's crimes. 86 min.


IT CAME FROM BEHIND THE SEA Donald Curtis, Falm Domergue, Kenneth Tobey, Producer Sam Katman. Drama. The story of a man who is a captain of a ship that is under attack by a large monster. 70 min.

August

BRING YOUR SMILE ALONG Technicolor. Frankie Laine, Keeve Braswell, Producer Jonie Tapi, Director Blake Edwards. Musical. Beautiful high school teacher writes song lyrics with the pianist-composer and singer. In and out of love are they finally united. 67 min.


APACHE AMUSEMENT Bill Williams, Richard J. Aeckel, Moira, Producer Wallace MacDonald. Director Fred F. Sears. Western. After Civil War northern meat shortage Natives to go to opponents everbating in the Pacific Coast. 80 min. 6277.

September


COLUMBUS

May

MADDALENA Technicolor, Marta Toren, Gino Cervi. [1951] Drama. The story of a man who is a priest and his love for a prostitute. Director Augusto Genina. Religious drama. Italian. 80 min. 109 min. 6/14.

NEAPOLITAN CAROUSEL A Lux Film, Italian) Path-breaking, Print by Technicolor, Sophia Loren, Leonide Massine, Renato Guttuso, Ennio Giannini, Musical. The story of Naples traced from 1600 to date in song and dance.
UNIVERSAL-INTL

WARNER BROTHERS

May


LOOTERS, THE. Rory Calhoun, Julie Adams, Thomas Gomez, Producer Howard Christie, Director Abner Biberman, Western. Most of the survivors of a plane crash are killed in murder plot. Small fortune is found on plane, 87 min. 4/18.

REVENGE OF THE RICH, THE. Harold Lang, Producer William Alland, Director Jack Arnold, Melodrama. Sequel to "Creature from the Black Lagoon," Monster is brought back to civilization for study, where it escapes to wreak terror, 82 min.

June

A & C MEET THE MUMMY. Bud Abbott, Lou Costello, Marie Windsor, Producer Howard Christie, Director Charles Lamont, Comedy, A & C are stranded in Egypt where they become involved with thieves out to steal architectural treasures, 79 min. 7/5.

MAN FROM BITTER RIDGE, THE. The Color, Lex Barker, Mary Corday, Stephen McNally, Producer Howard Pine, Director Jack Arnold, Western. Lawman out selling to solve stage robberies brings peace to wagon train carrying mail through the desert, 99 min. 7/5.


July

AINT MISSEMAYIN'. Technicolor, Rory Calhoun, Piper Laurie, Jack Carson, Producer Sam Mars, Director Edward Buzzell, Romantic comedy, Trials of showgirl-in-law, as husband marries heir to financial empire, 88% min. 5/30.

FOXPIRE. Technicolor, Jane Russell, Jeff Chandler, Dan Duryea, Robert Lowery, Producer-director Joseph Pevney, Romantic drama, Marriage of society girl and army officer which is in danger of destruction because of his ambitions and her wish for attention. Near-death finally brings in true love, 99 min. 7/25.

PURPLE MASK, THE. Technicolor, Tony Curtis, Colleen Miller, Producer Howard Christie, Director Vivian Schmitt, Technicolor. Historical adventure, dazzling royalist supporter baffles Napoleon's efforts to quell France's nobleman. 82 min. 6/13.

August

PRIVATE WAR OF MAJOR BENSON. Technicolor, Charlton Heston, Producer Howard Pine, Director Jerry Hopper, 105 min. 5/10.

FRANCIS IN THE NAVY. Donald O'Connor, Martha Scott, Producer Stanley Kubin, Director Arthur Lubin, Comedy, 80 min.

ONE DESIRE. Technicolor, Anne Baxter, Rock Hudson, Producer Auld Reekie, Producer Ross Hunter, Drama. Gambling house girl and gamblers are eventually brought together thru mutual love for two homeless waifs, 94 min. 7/11.

September

FEMALE ON THE BEACH. Joan Crawford, Jeff Chandler, Janet Blair, Producer Albert Zugsmith, Director John Farrow, Drama. Widower falls in love with handsome adventurer. Incident indicates he will kill again before journey ends, 95 min. 8/25.

SHRIKE, THE. Jose Ferrer, June Allyson, Producer Aaron Rosenberg, Director Jose Ferrer, Drama. Unnatural love story, destroys husband in an attempted suicide, 88 min. 5/16.

October

TO HELL AND BACK. Technicolor, Technicolor. Audie Murphy, Producer Aaron Rosenberg, Director Jesse Hibbs, War drama. Biographical account of Audie Murphy's experiences during WWII, 106 min. 7/25.

Coming

KISS OF FIRE. Technicolor, Jack Palance, Barbara Rush, Producer Sam Mars, Director Joe Newman, Historical drama. Director finds he is most interested in frontiersmen than royalty during dangerous trek thru mountain range, 82 min. 7/25.


TENDER HEARTS. Hugo Haas, Francesca Scarfia, June HYNAM, Producer-director Hugo Haas, Drama, Story of an ex-actor, turned beggar, and his trained dog.

June

AERIAL DRAMA. Randolph Scott, Dorothy Gish, Producer Abner Biberman, Director Luis Alberni, Action drama. Adventures of young woman-doctor in Santa Fe during frontier days, 112 min. 4/18.

July

SEA CHASE. THE. Technicolor, WarnerColor, John Wayne, Lana Turner, Producer Howard Christie, Director John Farrow, Sea adventure. On eve of World War II poorly pros- pecting German freighter is pursused by British war- ship. Both Captains are friends but chase is in fine of duty. Freighter is finally sunk, 118 min. 5/30.

TALL MAN RIDING. Technicolor, Randolph Scott, Dorothy Gish, Producer Howard Christie, Director Abner Biberman, Western. Revesing-seekings Montana returns obsessed with burning desire to right a wrong inflicted on him, 83 min. 5/16.

August


September

HANDFUL OF CLOUDS. A CinemaScope, WarnerColor. Jack Palance, Shelley Winters, Producer Willis Gold- beck, Director Stuart Heisler, Melodrama, Ex-convict helps and falls in love with crippled girl, In- dian in robbery he is finally killed.

STEEL JUNGLE. The Perry Lopez, Beverly Garland, Walter Abel, Producer Abner Biberman, Director Luis Alberni, Western. cinnamon two-beat jazz band leader attempts of boose racketeer to organize band agency business, 95 min. 8/6.

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☐ 4. LITHO and SILK SCREEN DISPLAYS — full-color posters and 40 x 60's, and 30 x 40's to catch the passers-by

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NATIONAL Screen SERVICE
Pace Arm of the Industry
IN POINT
REVIEWS

Crisp, business-wise Analysis of the New Films

DESPERATE HOURS
GENTLEMEN ARRY BRUNETTES

CITIES OF GOLD
SISTER EILEEN

The Boiling Issue of Film Pricing Controls

Exhibitor Views on Gov't Regulation

REPUBLIC DECREED 'PHONY'—MYERS
20th CENTURY-FOX presents

LARK * JANE * ROBERT
GABLE  RUSSELL  RYAN

in

THE TALL MEN*

COLOR by DE LUXE

co-starring

CAMERON MITCHELL

Produced by
WILLIAM A. BACHER and WILLIAM B. HAWKS
Directed by
RAOUL WALSH
Screen Play by
SYDNEY BOEHM and FRANK NUGENT

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Available for a few specially selected situations the latter part of September
A Picture You’ll Hear A Great Deal About....

TELLING THEM ABOUT IT!

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Giant posting campaign of the 24-sheet below in:

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Sock campaign, teasers and display nationwide!

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Radio! TV!
Exciting radio spots and TV footage add countless millions to the record penetration for a great attraction.

IT STARTED SO INNOCENTLY—A BOY AND A GIRL ON A BEACH, THEN.

"TRIAL"

M-G-M’s PICTURIZATION OF THE STARTLING PRIZE NOVEL...
Happy Birthday!

A robust two-year-old, 25,000 theatres big, celebrated its birthday September 16. Two years after "The Robe" made motion picture history by revealing the vast vistas of CinemaScope, this marvelous new photographic-projection system continues to capture public interest. Virtually every major film production source is channeling CinemaScope product to the world's movie houses, because the word has become accepted as a plus-factor in movie entertainment to showmen and to ticket-buyers.

This young giant of the industry's exciting technological revolution has made some amazing strides in the 24-month span. It has encompassed 62% of the bookable theatres throughout the world (77% of those in the United States and Canada). By the end of 1955 it is expected that approximately 200 CinemaScopes will have been released, completed, or actually shooting.

Now this precocious baby is busily completing its first 55mm CinemaScope production, and clearing the decks for additional big gauge action, its gaze focused on the future.

This spectacular record was made possible by the dogged persistence of its champion, Spyros P. Skouras, and by the encouragement lent by far-sighted exhibitors, who saw in this baby a path out of the stagnation that had almost suffocated our industry. Its acceptance by the bulk of the nation's theatremen is a gratifying manifestation that a sense of showmanship pervades our industry. It indicates an overall willingness by exhibition to grasp the opportunity of progress.

To Mr. Skouras, for his unshakable faith in the anamorphic miracle that was so instrumental in bringing health to a sick industry, we offer our heartiest congratulations on the second anniversary of his baby, CinemaScope.

Fall Is Here

The idea of Autumn are at hand, and every exhibitor knows this means our industry faces a tougher fight to hold its customers.

As though to help tradition along, television annually emerges from its summer slumber loaded to its transmitters with spectacles and spectaculars. Judging from all advance notices, the advent of Fall, 1955, will prove no exception. The exception, we hope, will be in the theatremen's approach to the problem.

There is some evidence to sustain this hope. Business in first-runs and better-grade subsequents seems stronger at this post-summer date than at any time in years. The job facing the industry is to make this happy situation stick.

When the leaves fall the public leaves the street. With the coming of the autumnal equinox it is incumbent on the theatre to come to the patron. Exhibition's role is eminently clear: it must get out and sell.

The mechanics of "get out and sell" are infinite: door-to-door, radio, television, billboards — and just about any exploitation device calculated to bring an advertiser's story within the range of the potential audience, and—best of all—within the four walls of the consumer's domicile.

Something is undeniably needed to counterpoint the sleepy cycle that comes with every autumn. "Get out and sell" can break the spell.

On Gov't Regulation

"The jet's in the fire", meaning Allied is committed to pursue its campaign for Federal legislation to control film prices. It's a serious decision that concerns every one of us in this industry. How do you stand on it?"

This general query, and four specific questions, were directed by Film BULLETIN recently to a limited number of prominent theatremen and exhibitor organization leaders to keep us abreast of the boiling issue of film rentals. The four definitive questions were:

1. Do you feel some means is required to correct alleged inequities in present-day film pricing?
2. Do you believe a solution can be found by arbitration or conciliation between exhibition and distribution?
3. Do you favor any kind of outside controls over film prices?
4. Do you favor, in any form, government control over film pricing policies?

Following are the viewpoints of several respondents:

In order to answer your questions itemized 1, 2, 3, and 4, I should like to give you my general opinion of situation. I should also wish to impress you that I am speaking as Walter Reade, Jr., President of Walter Reade Theatres, Inc., and in no way as a member of the T.O.A. Board of Directors, or in any official T.O.A. manner.

I certainly believe that exhibitors working together can present their problems to distribution and receive an intelligent hearing. My experience to date indicates this. I am also of the opinion that the stronger the position of exhibition is, the more intelligent reception we will receive from distributors. I believe that exhibition must correlate its story and present it factually so that distribution will understand it, in that, if they do not cure some of the inequi...
ties and help some of their customers, their customers will be out of business.

I am not of the opinion that arbitration can necessarily be helpful. By the same token I cannot believe that it will do any harm. I am a great believer in talking across the table for anything, at any time. I am against any outside interference on the control of film prices, or any other type of control. I believe that the only solution lies from within the industry.

I am positive, from my point of view, that government control at this stage of the game, would be a bombshell that would knock us all off of our precarious seats on all sides of the business. More than anything else, I believe that we need a united front in exhibition, and that exhibition must not fight amongst themselves. We have so many battles on the outside that we must stand literally, figuratively, and otherwise, shoulder to shoulder in order to protect our tremendous investments.

I feel very strongly about this and, of course, have worked very closely and very hard to bring it about, and many of us who do feel the same way as I do, feel frustrated at this stage of the game.

WALTER READE, JR., President
Walter Reade Theatres

1. Definitely yes.
2. I must assume that this question relates to film rentals. I believe if two men, seeking an honest solution, were willing to sit down with cards face up on the table, an honest solution could be found. However, I question the possibility of finding both sides willing to act along these lines. I believe 3 & 4 can be lumped together. At the present time, distribution has 100 percent control over film pricing because of a short market that has created a monopoly. In many instances distribution is not concerned about selling accounts after the first 4,000 playdates. Policies are take-it-or-leave-it. Illegal practices, such as phony pre-releases are in effect. Discriminatory deals and apathy in sales for smaller exhibitors also exists. There is lack of local autonomy, inflexible sales policies and many other points of friction about which distribution obviously is not concerned. If it is found in the public welfare that a family cannot police itself and control itself, the cops are called in. When there has been criticism of Allied's move in appealing to the government, the one question I have always posed is, "What do you suggest in its place?". As of today, no one man in either exhibition or distribution has come forward with a positive plan to ease the situation. I now pose this question to you. What's your remedy?

WILBUR SNAPER
Allied Theatre Owners
of New Jersey

1. In several speeches which must have come to your attention, I have advocated a home office 'complaint' department, separate from the sales head, which could look at each inequity and settle on the individual merits. The man who sells the picture on top terms usually is in no frame of mind to admit he might have oversold some accounts. In a personal visit with George Weltner some weeks ago, I had the chance to develop this theme in detail and feel that perhaps the conversation had some influence in Boasberg's appointment. If the plan works for Paramount it should persuade others to try it at least.

2. Arbitration or conciliation ought to be given every opportunity to work. Somehow we must settle our conflicts and all branches join in a grand plan to sell more tickets. All of our other problems would seem small if we could just sell more tickets at the boxoffices. That's why COMPO should be supported instead of being sabotaged. That's why Elmer Rhoden's Audience Awards program should be backed to the hilt by ALL EXHIBITORS. It is distressing to find less than a third of the theatres taking an active part in this plan—one unsatisfactorily designed for the benefit of all.

(Continued from Page 9)

On The Air

Warner's First TV Show

N.Y. Times' TV critic, Jack Gould, whose favorite pastime seems to be taking pot-shots at the film industry and their "infiltration" of television, apparently feels that he has to protect his medium as it helplessly "gives", while Hollywood "takes". This naive assertion, which is periodically reiterated, formed the substance of his recent remarks on the first program in the new TV show, "Warner Bros. Presents".

The first show consisted mainly (for forty-five minutes of its one hour duration) of the first installment in a series of dramatic episodes from several past film hits, this one being from the best-selling novel by Henry Bellaman, "Kings Row". It could hardly be called brilliant TV, but to this viewer it seemed more-than-adequate, particularly as filmed TV goes. It was interesting, well-played (chiefly by a group of young Warner personalities) and held promise for the future. As a "first installment", it certainly generated enough sympathy to bring viewers back in three weeks' time when Chapter II is presented.

Gould's remarks on the show indicated that he is determined to pursue his anti-Hollywood theme. Again, he pointedly omitted any mention of the title of the play (he had done this in the case of the recent "Pete Kelly's Blues" telecast). He sounded as if he thought "Kings Row" was an original, contemporary TV script, rather than a novel out of the late '30s, about a small town at the turn of the century.

We must concede merit in Gould's criticism of the play. The episode, which had protagonist Parris Mitchell returning from Europe to begin his psychiatric practice and, despite popular prejudices, managing to cure a patient by means of a trick, seemed contrived and not true to the spirit of the book and the times—sixty years ago.

The last fifteen minutes of the hour were devoted to a quick tour of the Warner studio, conducted by master of ceremonies Gig Young, showing how a film soundtrack is made, and also contained a plug for the upcoming "McConnell Story", which lasted for no more than four to five minutes. This was done adroitly and without forcing too much "commercial" on the viewer. The tour and the sound-technique, however, were only so-so.

The first show of the new series was promising, and showed enough to suggest that it will become a popularly successful Tuesday evening fixture. We'll be interested in the next two weeks which will unfold "Cheyenne," and "Casablanca," as the three series are presented in alternation.

Dick Bretstein
SLUMP IN FILM COMPANY SHARES? Some say yes. And so it seems. In August film company stocks—as recorded by the Film BULLETIN Cinema Aggregate—skidded 11½ points. Into mid-September an expected recovery has not yet manifested itself. If you want to feed your ulcer further, ponder this: film company shares finished out '54 with a 178½ reading in the F. B. Aggregate; at the close of August '55 the figure stood at 167½. Last year the film company group gained 66½ points overall; the first 8 months of '55 the group lost 11½ points.

The ironic feature of all this is that the sharpest depressions in stock values are to be found among some companies of elegant stature and enviable profit reports. Columbia Pictures, for instance, enjoyed a 70% increase in price during '54, yet it is now selling more than 10 points off its closing quotation of last year despite a record fiscal '55 and establishment of a regular $1.20 annual dividend for the first time in its history. Of course, some of the decline in this stock is partially attributable to the 5-for-4 split at the end of June, but still it seems underpriced. 20th-Fox, Universal, Paramount—kingpins all—are wallowing shoulder-deep in revenue, but behave like sleepy pachyderms at the stock market level. Only Loew's, Allied Artists and Republic display any of the old-time dash and fire that marked last year's trading.

Allied Artists has been particularly atomic. On the wings of consecutive 20,000-plus shares trading days, AA rocketed to a high of 77½ and shows sufficient stamina to push substantially higher. This situation has justified the numerous Financial Bulletin studies of past months heralding its departure from small-time operations to big-league status. The potential here is enormous. Present gains, we believe, still do not fully discount the profits potential ahead when AA may realistically compete with the strongest of the majors for playing time. Evidence of this company's changing position may be found in the glowing critical acclaim accorded its current release, "The Phenix City Story", now enjoying first-run bookings in many of the nation's top showplaces.

Uncertainty may characterize market attitude regarding the balance of the slate. This, at least, is the prevailing opinion of most brokers surveyed by Financial Bulletin. Professional elements appear wary of cinema commitments until the air is cleared with regard to that old bogey, television—a sentiment apparently touched off by publicity attending the RKO-General Teleradio deal. It is surprising to learn the number of enlightened investment sources believing that Hollywood will soon cast its die—for better or worse—with television. Many think the film companies' new TV shows are but the first link in a chain of events which will see Hollywood more and more curvy wedlock with the video medium. Moreover, many brokers regard as imminent the opening of the film library floodgates to TV. The capital gains potentials, say they, are just too great to overlook. In sum, most say they would like to wait and see.

Value Line, the well-regarded investment analysis agency, offers a few interesting rebuttals in this connection: "The use of motion pictures, old though they may be, seems likely to raise the general level of TV programming. With TV the movie industry's principal competitor for the public's leisure time and recreation dollar, an improvement in programming could well mean a choking off of the recent recovery in theatre attendance. Film rentals, which are the producing companies basic source of revenues, are usually keyed to theatre admissions so that a decline in theatre admissions would reverberate through the income statements of the film producers."

Moreover, asks Value Line, can TV really afford to pay Hollywood as much for its old films as those films would earn through periodic theatre reissue? It cites leaders, like Spyros Skouras, who place titanic values upon their merchandise merely by calculating what the same films might earn through exhibition in the theatre circuit. Mr. Skouras: "How can they pay us money like that?" Value Line thus concludes: "Until either TV's financial resources are great enough to pay a price for Hollywood's old films which would compensate for the possible loss of theatre attendance implied in their use or until another of the major producers' lack of profitability brings on the liquidation of its affairs, we are inclined to doubt that Hollywood's old film libraries will be made generally available to the networks. Ownership of the libraries will continue to provide an important hedge against a recurrence of the 1946-1953 decline in theatre attendance, so far as production companies are concerned, and there is small chance that they will be released so long as the industry remains profitable."

Whether Hollywood takes the video plunge or not (and we predict it will not for a long time), there's no denying that today's presently depressed values will not stay depressed for long. In short, there is nothing on the horizon attendancewise or profitswise to cause one to take the dim view. Film shares should shortly snap back, for there is nothing of any basic economic significance to impede them. Therefore, a commitment in such especially underpriced situations as Columbia and 20th-Fox, or Stanley Warner or National Theatres among exhibition shares, may well bring the investor a pretty profit. If you like to buy 'em when they're low, brother now—right now—is the time.
Mountain of Money!!

is bringing in a

That "Mountain of a Man"

By Burt Lancaster in Cinemascope. Print by Technicolor

Los Angeles—Solid!

St. Louis—Tremendous!

Denver—Colossal!

Minneapolis—Sensational!

Buffalo—Terrific!

Chicago—GREAT!

Norfolk—The Fleets In!

Milwaukee—Sock!

Providence—Record Breaking!

Cleveland—SMASH!
3. In my opinion no voluntary outside control over film prices is possible, without Government supervision, which leads to—

4. My opinion that Government control is fraught with too much hazard to be solicited. Certainly control of film prices would be coupled with control of admission prices. That might not be too bad in itself but the greatest risk is lowered quality of film, certain to follow any ceiling on prices which in turn will make film financing most unattractive. Exhibitors generally are willing to pay for quality, while lack of quality will close us for good. The best film buy is the one which actually earns forty per cent at the boxoffice. The problem to be cured is paying forty per cent when the film earned only twenty per cent. Find the way to do this without Government intervention and we will all be happy. It is candid opinion that Congress looks with a dim eye on further controls over business except in cases of proven monopoly.

Trueman Rembusch recently stated that we had to choose between asking Congress for a law on film pricing or asking Congress for further tax relief. I think we all agree that is so—but I say let’s eliminate (or reduce) the admissions tax, which we almost accomplished save for a pocket veto. We have a chance to do this and no chance of the other approach being successful.

PAT McGEE
Cooper Foundation Theatres

I feel definitely that some means is required to correct present inequities in film pricing.

I would be very happy if a solution could be found for our problem between exhibition and distribution without any outside control. However, we have attempted to solve this problem within the industry for many years without success.

I feel that government control should not be asked until every other means is exhausted. Some-

Viewpoints

(Continued from Page 6)

thing must be done and if it cannot be accomplished in any other way than by government control this step may be necessary.

We have always tried to operate on a “live and let live” policy. We believe the distributor is entitled to high film rentals for features that bring in high grosses. But, when we say “high film rentals” we mean film rentals that still allow a fair profit for the exhibitor with a large investment in his theatre. In my opinion, selling on a graduating scale is fair for both sides. It gives the distributor a chance to earn top money, but it still provides a fair profit for the exhibitor no matter what the film rental should be.

We must make our profit, if there is to be a profit, on the better pictures. The exhibitor has no right to be greedy, but he does have a right to a fair profit which in many cases is practically impossible because of extremely high film terms.

For many years both exhibition and distribution showed adequate profits. There is no reason why this should not be true today and it would be true if distribution would figure terms which will give the theatreman a chance to make the profit to which he is entitled.

MARC J. WOLF, General Manager
Y & W Management Corp.

I will attempt to give you my personal opinion and feeling with reference to your questions. I mention the word personal because this is not an official feeling of my organization. I am now talking as an individual exhibitor.

No. 1. I feel that some means is definitely needed to correct the present day inequities in film prices. We can leave out the word—alleged—because the so-called alleged inequities are a definite existing condition. I have been buying film since 1928 and I think I can speak with a little experience.

No. 2. Having been admitted to the Louisiana State Bar Association and having practiced law, I cannot conscientiously be against conciliation or arbitration because my creed has always been that a fair compromise is better than a good law suit, however, my experience in conciliating and arbitrating with film companies is like a shot of morphine, which gives temporary relief until the disease comes back to make its attack again. I might add here that pictures are being sold today, not for what they are worth, not to give the exhibitor a fair chance to make a few bucks, but strictly to see how much “the kid will go for”.

No. 3. Frankly, and this might seem silly to you, I favor any kind of outside control over film prices.

No. 4. Under the present day feeling of the distributor for the exhibitor, that is, the utter disregard of the welfare of the exhibitor by the sellers of motion picture film, I think that government control is the only thing that will save exhibition and that goes for the big boys too.

I might add that my answers to your queries are a sincere feeling based on my many years in the industry and a pretty fair overall knowledge of what is happening to the exhibitors in my territory.

Abe Berenson
Allied Theatre Owners of the Gulf States

How I stand on the question of Federal legislation to control film prices? May I say at the outset that I am unalterably opposed to any such activity and will do everything I can in opposition to it. This feeling on my part is predicated not only upon my ownership of certain motion picture theatres but even more strongly upon the fact that for more than thirty years I have been an attorney whose practice has been confined almost exclusively to representation of motion picture exhibitors. It is my opinion that the activity of militant groups of exhibitors has done the greatest possible harm to the exhibition business, and in making this statement, I refer, among other things, to the elimination of the standard form of contract, to the outlawing of the film boards of trade, to the campaigns against “block booking” and ulti-

(Continued on Page 12)
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with JOSEPH CALLEIA • GEORGE SHERMAN • NIVEN BUSCH

1½ MILLION

Brawley Woman Bares Villa Loot

EL CENTRO — A Brawley woman, 76, has told authorities she knows where $1,500,000 in identification cards bearing her name and photograph and identifying her as a colo-

Pancho Villa's Gold Hunted By Texans

CORPUS CHRISTI, Tex., Aug. 6 (UP) — Police in Corpus Christi and San Antonio today patrolled cemeteries to prevent persons from digging for buried gold after a Brawley, Calif., woman
Pancho Villa Woman Aide Tells Locations of Buried Texas Gold

Locations of about $1 1/2 million in gold coin buried by Pancho Villa in Texas graveyards have been named to the district attorney in a "death bed" confession. A woman nurse who claims to have been a full colonel

New Villa Treasure in Mexico Bared

By RAY BARNES
Delores Aguilerá Vasquez of Brawley, who last week told Imperial county authorities that Mexican revolutionary lead-

Pancho Villa Treasure Tale Discounted

MEXICO CITY (AP) — Report that Pancho Villa, Mexican revolutionary leader, buried a fortune in Texas have been discounted by Col. Jose Mari Juarrieta, once Villa's chief staff.
Viewpoints

(Continued from Page 9)

...mately to the greatest abortion of all, divorcement and competitive bidding, which resulted from the Federal anti-trust suit.

I have had experience with regulatory bodies in the State of California and I have found that one cannot regulate one element of an industry without regulating all of it. If film prices are to be subject to governmental control, it is inevitable that admission prices, salaries and everything else that goes to make up the cost bases upon which profit or loss in the operation of a theatre is determined must also be regulated. It goes without saying that I am far from happy with the present methods of distributors in pricing pictures, but I am convinced that any improvement in that regard is not to be obtained through governmental intervention or control.

Specifically answering the questions contained in your letter, my opinion is as follows:

1. Some means is required to correct inequities in present day film pricing.

2. Neither arbitration nor conciliation will be the complete answer but arbitration will be a long step in the right direction and can lead to mutual understandings between distributors and exhibitors which will result in fair prices for pictures.

3. I do not favor any kind of outside control over film prices. I know of no body or tribunal outside of the industry capable of determining what is a fair price for a feature picture.

4. I do not favor, in any form, government control of film pricing policies and feel that any attempt to obtain such control through legislation should be opposed by every right thinking exhibitor.

L. S. HAMM, President
Northern California
Theatre Association

As to whether some means is required to correct alleged inequalities in present day film policies, there must definitely be some means of correction because of fabulous terms and clearance by print shortage. These are definitely discriminatory measures to hold the small independent back. A solution could be found through arbitration, if it were properly set up and the distributors were willing to arbitrate, which they are not and never will be because that would give an exhibitor an equal advantage with the distributor.

Generally speaking I am not in favor of outside control, as it is thought of in general terms. However, something is becoming necessary because the distributors are pricing the exhibitors right out of business and something must be done to protect exhibition and keep them in business. If it takes the government to do the job, that is what we must have.

NEIL BEEZLEY
Allied Rocky Mountain
Independent Theatres

1. Yes
2. No
3. Yes
4. No

GLEN W. DICKINSON
Dickinson Operating Co.

We feel here that with few exceptions film contract negotiations are most well handled through dealings and factual discussion between the sales departments and ourselves.

In answer to question "2", in principle and due to our experience, it is not difficult to state that with few exceptions solutions can be found between exhibitor and distributor through factual discussion.

Thirdly, we do not favor outside control of film prices and, lastly, we are firmly convinced that government control or efforts to procure it would bring about influences and mandates which the industry generally can continue to resolve alone if the proper approach is taken.

GERALD SHEA
Jamestown Amusement
Company, Inc.

1. Yes
2. Possibly, if it is arbitration or conciliation of film rentals, play dates and other basic problems, inequities and sources of friction.

3 & 4. Government control as a last resort is inevitable, unless the conditions driving exhibitors to desperation are corrected.

LEO F. WOLCOTT
Allied ITO
Iowa and Nebraska

I am sure no responsible exhibitor can in any way favor the extension of government control in our business. It is an unfortunate condition that has brought exhibitors to thinking of such control.

There is no question in my mind that the sale of motion pictures must, in some way, be relegated to the district or local manager of the film exchange. It is impossible for anyone sitting in New York to be able to have full knowledge of what is a fair price for all the theatres they serve. Many theatres throughout the country are being pinched and are closing because of the unconscionable demands being made on them for their film. Somewhere this problem has to be solved through proper channels in each exchange area.

Certainly the joint request of TOA and Allied to eliminate a static sales policy on top pictures was not unreasonable; that theatres grossing $1,000 or less be sold at a fair flat rental and that the film rental of $100 or less be subject to arbitration was not unreasonable. These requests were made as an emergency measure to prevent the closing of many theatres. I am sure the heads of companies are better acquainted with the problem because of the visits of this joint committee and I cannot help but feel that in part some relief has been forthcoming.

Somewhere along the line the problem of arriving at a fair film rental has to be settled in each exchange area. Whether it is done through arbitration or conciliation makes no difference but it must be set up to be done quickly and on a fair basis for exhibitor and distributor.

MYRON N. BLANK
Central States
Theatre Corporation
Never forget.....
when a man
is close
evenough to
KISS
YOU.....
he is
close
evenough
to KILL
YOU!.....

FOOTSTEPS
IN THE FOG
In the tradition of the industry's greatest thrillers!

Stewart Granger · Jean Simmons

Footsteps in the Fog

with
Bill Travers · Ronald Squire
Finlay Currie · Belinda Lee

Screen Play by Dorothy Reid and Lenore Coffee
A Frankovich Production · Executive Producer M. J. Frankovich
Produced by Maxwell Setton · Directed by Arthur Lubin
Color by Technicolor

For September from Columbia
The UNITED STATES OF AMERICA, plaintiff, having filed its complaint herein on July 22, 1952, and having filed an amended complaint on January 20, 1953, and the Court having ordered a further amendment of the complaint on February 9, 1955, and defendants Republic Pictures Corporation and Republic Productions, Inc., hereinafter referred to as “said defendants,” having appeared and filed their answers to the complaint, as amended, denying the substantive allegations thereof, and the plaintiff and said defendants, by their respective attorneys, having severally consented to the entry of this Final Judgment without trial or adjudication of any issue of fact or law herein and without admission in respect of any such issue:

NOW, THEREFORE, before the taking of any testimony and without trial or adjudication of any issue of fact or law herein, and upon the the consent of the plaintiff and said defendants, it is hereby

ORDERED, ADJUDGED AND DECREED AS FOLLOWS:

I

The Court has jurisdiction of the subject matter hereof and of the plaintiff and said defendants, and the complaint states a cause of action against said defendants and each of them under section 1 of the Act of Congress of July 2, 1890, entitled “An Act To Protect Trade and Commerce Against Unlawful Restraints and Monopolies,” as amended, commonly known as the Sherman Act (15 U.S.C. sec. 1).

II

A. As used in this Final Judgment:

(a) “Government outlets,” means the Armed Forces of the United States, Veterans Hospitals and various other Government agencies, the American Red Cross, and United Services Organization, Inc. (USO);

(b) “other outlets,” means all other places at which 16mm. feature films can now be exhibited, including but not limited to theatrelss towns, hotels, clubs, camps, roadshowmen, drive-in theatres, and merchant-free shows, schools, churches and charitable organizations, hospitals, sanatoria, homes of the aged or disabled and convicts, nonprofit organizations, prisons or other places of detention, ships, trains and planes, but excluding home exhibitions and television;

(c) “Feature films,” means sound motion picture photoplays, four or more reels in length other than motion picture photoplays of strictly educational, religious or commercial character and not including serial motion pictures;

(d) “Feature films available for 16mm. exhibition” shall mean feature films with respect to which said defendants shall, at any time after the effective date of this Final Judgment, possess in the United States at least 20 positive prints on 16mm. width film for distribution (other than prints made only for television exhibition), and with respect to which said defendants shall have the right to license the same for 16mm. exhibition in both Government and other outlets;

(e) “Feature Films available for television,” shall mean feature films which said defendants shall have the legal right to license for exhibition on or by means of television, and with respect to which the exercise of such right by said defendants will not give rise to a right of cancellation of any agreement with any Guild, Union or other labor organization to which either of said defendants is a party.

(Continued on Page 18)
“Gentlemen Marry Brunettes”
Business Rating 0 0 0

Generally entertaining musical fare, short on story, but with good production values. Jene Russell-Jeanne Crain team should pull in above-average returns.

Drawn from a story by Anita Loos, whose specialty is the war between the sexes, this Richard Sale-Robert Waterfield production is diverting musical comedy fare. While its story is on the flimsy side, the Mary Loos-Richard Sale script is serviceable, fairly funny, and it is a suitable prop for some attractive song, dance, and scenery entertainment. Boxoffice prospects are above-average in the musical market, but it will not be so strong in class or action houses. The teaming of Jane Russell and Jeanne Crain as a sister act has good marquee lure, the songs are old, dependable hits, and most of the CinemaScope-Technicolor cameras take the spectator on a tour of Paris and Monte Carlo. Desmond Dickinson’s photography, by the way, is unusually interesting, full of impressionistic effects, just off-beat enough for viewers to notice. Jane and Jeanne are amusing when they play their mother and aunt in flashbacks of the roaring Twenties, and they hoof and sing such nice standards as “My Funny Valentine,” “I’ve Got Five Dollars,” “Ain’t Misbehavin’,” among others. Old favorite Rudy Vallee warbles in his familiar nasal voice. Alan Young and Guy Middleton are effective in comic roles. Highlight of the production are William Travilla’s costuming, which is most effectively gaudy. Crazy, mixed-up story has the Jones girls, (Russell and Crain), a song- and-dance team, going to Paris at the invitation of “impressario” Scott Brady. Brady, and friends Alan Young and Vallee, like the girls, but when Brady gets serious about Jane, he is warned by Jeanne that Jane “can’t say no”. Young, who is fabulously wealthy, loads the girls with gifts, anonymously, until all Paris knows about them, and their careers are made. Brady, jealous, follows them to Monte Carlo, where they are doing an act. The sudden appearance of their mother (played by Jane) breaks it up, and they are led home. Young confesses, the misunderstandings are cleared, Brady gets Jane, Young gets Jeanne.


“My Sister Eileen”
Business Rating 0 0 0

First-rate musical version of the popular story will rack up big grosses generally. Slick, fast, funny, with some great thesping by an appealing cast. Topflight CinemaScope-Technicolor production.

One of the most durable of all entertainment properties, “My Sister Eileen” has been a show, a film, a Broadway musical, and now appears as a film musical. And this Columbia version is just as much a “hit” and as solid a piece of entertainment as the previous entries. Now a CinemaScope-Technicolor production, it’s fast-moving, high-spirited fare, attractive to eye and ear, and plenty funny. Fred Kohlmar’s production has all the virtues: a good script by Blake Edwards and Robert Quine, a fine set of tunes by Julie Styne and Leo Robin, and some expert direction (by Quine) and good thesping. The casting was inspired, each role fitted by the players like the proverbial glove, which has much to do with the film’s charm. Betty Garrett, Eileen’s sister, is the stickout; whether she’s singing, dancing, or just talking, she’s vastly entertaining. Janet Leigh is appealing as her bombshell sister, and Jack Lemmon impresses once again as Garrett’s heart-throb. An uncommonly good supporting cast performs uncommonly well—particularly two fine dancers, Robert Rosse and Tommy Rall, whose work can’t be faulted. Well-known plot has sisters Leigh and Garrett coming to Greenwich Village to seek fame and fortune; Leigh as an actress, Garrett as a writer. The devastating Leigh soon attracts Rosse and Rall, but Garrett’s charms are unappreciated. When she writes a story about her sister, and convinces publisher Lemmon it’s autobiographical, he makes a play for her, but she flees in panic. Having run out of money, the girls are ready to leave, but hilarious conclusion turns things around. Misunderstanding has a shipload of Brazilian sailors doing the Conga in the girls’ apartment. Lemmon proposes to Garrett, Leigh takes Rosse.


“Seven Cities of Gold”
Business Rating 0 0

Sombre religious story, well played, but may be too heavy for general trade. Will appeal to Catholic churchgoers.

This story of the Spanish explorations in California in the 18th Century, and Father Serra’s founding of missions is told in rather sombre, heavy terms. Focus is on the efforts of the Spanish priest, played by Michael Rennie, to convert the Indian heathen, and his conflict with the army. The result, despite some good performances, is a syrupy examination of sin, repentance, and martyrdom. Its appeal will be strongest to the faithful of the Catholic Church. The production, made in Mexico by Robert D. Webb and his wife, Barbara McLean, is enhanced by good CinemaScope-DeLuxe color photography. The action, however, is too slow to be generally appealing. Rennie is effective as the dedicated priest, and Anthony Quinn turns in a very fine performance as the Spanish army leader. Jeffrey Hunter also merits praise for his role as an Indian chief who is against the invasion of the Spaniards. Story has Spanish soldiers Richard Egan and Anthony Quinn leading an expedition from Mexico City to California in search of the “seven cities” of gold. Rennie (as Father Junipero Serra) accompanies them as spiritual adviser, his purpose being to found missions. Egan and Rennie are left in San Diego as the expedition goes further. Rennie befriends Chief Jeffrey Hunter, while Egan and Indian princess Rita Moreno fall in love. Quinn returns empty-handed, and prepares to make the trip back to Mexico. But when a misunderstanding between Egan and Moreno leads to her death, the Indians demand the life of Egan. Rather than endanger the whole company, he gives himself up and is killed. The expedition remains in California when their supply ship arrives.


Page 14 Film BULLETIN September 19, 1955
Film of Distinction

“The Desperate Hours” One of Wyler’s Best

Business Rating **3 3 3 3**

Superb version of the Joseph Hayes’ suspense-thriller. Brilliant direction by Wyler, fine playing by a distinguished cast, and great story-appeal are ingredients for a sure-fire success.

Joseph Hayes’ successful novel and stage hit, “The Desperate Hours”, has been turned into a sensational piece of film entertainment. Boxoffice returns should be in the highest bracket. It is one of the slickest, most thoroughly compelling suspense stories to reach the screen in some time, as well as being a thoughtful, and often moving, drama. Technically, it is well nigh perfect. William Wyler has contributed brilliant direction, which thoroughly exploits all of the resources at his command. There is not a wasted motion or gesture in the film, the ace director’s economy of movement and expression being uncanny. At every point, he has Hyes’ beautifully-constructed plot well in hand. His handling of the black-and-white VistaVision process is equally superb; the photography is intensely dramatic, both subtle and realistic. There is very little “breathing-space” throughout the film’s 112 minutes of footage. Audiences will be gripped from start to finish, but the suspense is never forced; plot and pace proceed naturally, inevitably.

In many respects, “Desperate Hours” has the same characteristics as Wyler’s superb “Detective Story” (1951), with its sharp interplay of conflict and action in a restricted setting, and its development of full-dimensional characters. Emphasis of the story is on the reaction of a family to being held hostage in their own home by a trio of escaped convicts. The production is interested in human values, and it is this that gives the film its scope and chief appeal. Humphrey Bogart comes through powerfully as the tough killer snapping commands and snarling threats. It’s a typical Bogart performance, but an excellent one. Fredric March and Martha Scott, as the victimized couple, turn in fine, sustained acting jobs. March, always counted on for professional work, goes the whole way with this one, displaying the gauntlet of fear, worry and desperation to final level-headed self-possession that saves his family. Miss Scott portrays the sensitive, courageous wife with the simplicity and graciousness which have marked all her screen roles. Both are enormously sympathetic. As the sheriff marked for death by Bogart Arthur Kennedy creates a character of force and understanding. Others in the cast, under the expert Wyler touch, are uniformly excellent. Dewey Martin as Bogart’s younger brother, is both tough and remorseful as he realizes his predicament, while the third member of the convict team, Robert Middleton is mean, disreputable and tough, lending much to the over-all quality of tragic-taut suspense. Others in the cast, Gig Young, Mary Murphy and Richard Eyer, all add to the superior drama. Every aspect of the Wyler production merits praise. It has surface excitement as well as depth, audience appeal as well as technical excellence. It figures to be a certain winner in all situations.

The story finds convicts Bogart, Martin and Middleton, gaining entrance to a suburban home in Indianapolis to hide out until one of their confederates brings them money. Bogart has selected this city because he wants to avenge his arrest at the hands of sheriff John Kennedy. March, Scott, and their children, Mary Murphy, and young Richard Eyer, are ordered to carry on their affairs normally, March knowing that if he contacts the police, his wife and children will be harmed. Turning-points in the situation are two-fold: the confederate does not arrive with the money, forcing the convicts to continue their dangerous gamble, and Martin, worn-down by pressure and pity makes a break. Shot by the police, his gun is traced to March, and the police begin their campaign of surrounding the house. In a thrilling Climax, Bogart is shot and the family is free again, rewarded for their epic-like courage.
Text of Republic TV Decree

(Continued from Page 15)

B. Whenever said defendants are required under this judgment to license or offer for licensing a number of feature films arrived at by taking a percentage of a described category of feature films, such number of feature films shall be the nearest whole number resulting from such computation.

III

The provisions of this Final Judgment applicable to either of said defendants shall apply to such defendant, each officer, director, agent, employee, successor, assignee, and to any other person acting under, through, or for such defendant.

IV

Said defendants are ordered and directed to license or offer for licensing in good faith during each calendar year, directly or through distributors, to Government and other outlets 80% of the number of feature films available for 16mm. exhibition which were released for 35mm. national theatrical exhibition in the United States during the second preceding calendar year.

V

Said defendants and each of them are enjoined and restrained from

(a) refusing to license or offer to license Government or other outlets to exhibit feature films available for 16mm. exhibition required to be licensed or offered for license hereunder or

(b) restricting licenses for exhibition of feature films for 16mm. exhibition by limitations which would have the effect of restrain- ing competition with 35mm. theatres.

Nothing in paragraphs IV and V of this Final Judgment shall be construed to prevent said defendants from

(1) withdrawing from licensing or refusing to offer to license to either Government or other outlets, or both, any feature film available for 16mm. exhibition after it has been licensed or offered for license to 16mm. outlets (other than Government outlets) for a period of three years;

(2) failing or refusing to license the 16mm. exhibition of any feature film or films available for 16mm. exhibition to any particular 16mm. exhibitor because of the inability in good faith to agree with said exhibitor on the film rental or other terms and conditions of license of such feature film or films not inconsistent with the provisions of the preceding subdivision (b) of this paragraph V, or because said defendants in good faith determine it would be inconsistent with their best business interests to license said exhibitor on account of said exhibitor's character, reputation or credit rating;

(3) restricting or limiting the conditions on which licenses for exhibition of feature films available for 16mm. exhibition may be granted to schools, churches and charitable organizations, hospitals, sanitoria, homes of the aged or disabled and convents, nonprofit organizations, prisons or other places of detention, in consideration of special reduced film rentals to be paid for such licenses;

(4) entering into agreements with any Government outlet in the form customarily employed by such Government outlet for the licensing of 16mm. feature films;

(5) entering into agreements with third parties granting to them the right or license to distribute and license for exhibition at any one or more of the Government or other outlets any or all feature films available for 16mm. exhibition provided the provisions of such agreements are not inconsistent with the provisions of paragraph IV and V of this Final Judgment.

In the event that, by reason of any fact or condition substantially adversely affecting the business of said defendants of licensing feature films available for 16mm. exhibition, said defendants shall be unable without financial hardship to license for 16mm. exhibition the minimum number of feature films specified in paragraph IV hereof, said defendants shall have the right, any time after the expiration of three years from the date of entry of this Final Judgment, to apply to this Court, on thirty days notice to the plaintiff, for such modification of said paragraph IV hereof as to the Court shall appear to be just and proper.

VI

Said defendants are ORDERED AND DIRECTED:

(a) Within 90 days from the date of the entry of this Final Judgment, to license or offer for licensing in good faith, directly or through distributors, for television, a number of feature films available for television which, including those feature films heretofore so licensed or offered for license by said defendants, shall aggregate at least eighty per cent of all feature films available for television heretofore released by said defendants for 35mm. national theatrical exhibition, the production of which commenced prior to August 1, 1948. The 123 feature films listed in Schedule A hereto annexed and made a part hereof and heretofore licensed to MCA-TV, Ltd. for television distribution are deemed to have been licensed or offered for licensing to television in accordance with the provisions of this subdivision (a);

(b) to negotiate and attempt in good faith to make available for television a majority of the feature films produced or distributed by said defendants, production of which commenced subsequent to August 1, 1948, which said defendants have the legal right to license for exhibition on or by means of television, provided, however, that the failure or refusal of said defendants to negotiate with respect to less than a majority of such feature films shall not be deemed to be in violation of this subdivision (b);

(c) Within 2 years after any feature film released by said defendants for 35mm. national theatrical exhibition in the United States the production of which commenced subsequent to August 1, 1948, becomes a feature film available for television pursuant to an agreement or agreements entered into by said defendants as a result of the negotiations referred to in the preceding subdivision (b) hereof (regardless of the number of feature films covered by such agreement or agreements), to license or offer for licensing in good faith or offered for licensing prior to, for television, at least 25% of all feature films which said defendants shall have the legal right to license on or by means of television, production of which commenced subsequent to August 1, 1948, and which were so released three or more years prior to the date upon which said two year period commenced;

(d) thereafter, in each complete calendar year following said two year period referred to in the preceding subdivision (c), to license or offer for licensing for television a number of feature films which number shall be at least 50 per cent of the number of feature films which said defendants shall have the legal right to license on or by means of television and which were released for 35mm. national theatrical exhibition in the United States in the third preceding calendar year, provided, however, that no feature film need be licensed or offered for licensing prior to the expiration of three years following the 35mm. national theatrical release date in the United States of such feature film.

VII

Said defendants, and each of them, are enjoined and restrained from refusing to license or offer for licensing for television in the United States any feature film available for television, and required to be licensed or offered for licensing for television under the term of paragraph VI of this Final Judgment.

Nothing in paragraph VI or VII of this Final Judgment shall be construed to prevent said defendants from:

(a) withdrawing from licensing or refusing to offer for licensing for television any feature film available for television after it has been licensed or offered for licensing for television for a period of at least three years;

(b) failing or refusing to license for television any feature film or films available for television to any particular licensee or proposed licensee because of the inability in good faith to agree with said licensee or proposed licensee on the license fee or other terms and conditions of license of such feature film or films, or because said defendants in good faith determine it would be inconsistent with their best business interests to license said licensee or proposed licensee on account of said licensee's or proposed licensee's character, reputation or credit rating;

(c) entering into agreements with third parties granting to them the right or license to distribute and license for television any or all feature films available for television provided the provisions of such agreements are not inconsistent with the provisions of paragraphs VI and VII of this Final Judgment.

In the event that, by reason of the release by any one or more motion picture producers or distributors of a substantial number of feature films for television, or by reason of
Text of Republic TV Decree

any other fact or condition substantially adversely affecting the business of said defendants of licensing feature films for television, said defendants shall be unable without financial hardship to license for television the minimum number of feature films specified in paragraph VI hereof, said defendants shall have the right to apply to this Court, on thirty days notice to the plaintiff, for such modification of said paragraph VI hereof as to this Court shall appear to be just and proper.

VIII

Said defendants are jointly and severally enjoined and restrained from entering into, maintaining or furthering, or claiming any right under any contract, agreement, combination, conspiracy or concerted plan of action with any other defendant or alleged co-conspirator in this action to do any of the things which said defendants are each enjoined or restrained from doing pursuant to paragraphs V and VII hereof.

IX

If any Final Judgment entered or hereafter entered in this case with respect to any defendant or defendants other than Republic Pictures Corporation, Republic Productions, Inc., Films, Inc., Pictorial Films, Inc. or Warner Bros. Pictures Distributing Corporation should be more favorable in any respect to such other defendant or defendants than this Final Judgment is to the defendants Republic Pictures Corporation or Republic Productions, Inc., said defendants Republic Pictures Corporation or Republic Productions, Inc. shall be entitled, upon application to this Court, with thirty days notice thereof to the plaintiff, to a modification of this Final Judgment to substitute herein such favorable provision or provisions for the corresponding provision or provisions included in this Final Judgment, and the plaintiff hereby waives any objection to such application and consents to such modification, and will cooperate, upon the request of either of said defendants in obtaining a suitable order pursuant to such application.

X

On condition that neither of said defendants shall have violated any of the provisions of this Final Judgment and that a substantial number of feature films released for 35mm, theatrical distribution in the United States, production of which commenced after August 1, 1948, have been licensed or offered for licensing for television by said defendants, said defendants at any time after the expiration of seven years from the date of entry of this Final Judgment or five years after the licensing or offering for licensing for television of the minimum number of feature films available for television required so to be licensed or offered for licensing for television under the provisions of paragraph VI (c), whichever shall first occur, may apply to this Court, on thirty days notice thereof to the plaintiff, for an order terminating paragraphs VI, VII and VIII of this Final Judgment, provided, however, that nothing in this paragraph X shall be construed to limit the right of the plaintiff to oppose the granting of any such application.

XI

For the purpose of securing compliance with this Final Judgment, duly authorized representatives of the Department of Justice shall, on the written request of the Attorney General or the Assistant Attorney General in charge of the Antitrust Division, and on reasonable notice to the principal office of either of said defendants, be permitted access during the business or office hours of such defendant so notified, to all books, ledgers, accounts, correspondence, memoranda, and other records and documents in the possession or under the control of such defendant relating to the matters contained in this Final Judgment and subject to the reasonable convenience of such defendant, and without restraint or interference from such defendant to interview officers or employees of such defendant, who may have counsel present, regarding any such matters, and, upon written request of the Attorney General or the Assistant Attorney General in charge of the Antitrust Division, and upon reasonable notice to its principal office, any such defendant shall submit such written reports with respect to any such matters as may from time to time be necessary for the enforcement of this Final Judgment; provided, however, that information obtained by the means permitted in this section, shall not be divulged by any representative of the Department of Justice to any person other than a duly authorized representative of the Department of Justice, except in the course of legal proceedings to which the United States is a party for the purpose of securing compliance with this Final Judgment or as otherwise required by law.

XII

Jurisdiction is retained for the purpose of enabling any of the parties to this Final Judgment to apply to this Court at any time for such further orders and directions as may be necessary or appropriate for the construction of or the carrying out of this Final Judgment, for the modification thereof, for the enforcement of compliance therewith, and for the punishment of violations thereof.

dated September 12, 1955

(s) LEON R. YANKWICH
United States District Judge

We consent to the making and entry of the foregoing Final Judgment:

For the Plaintiff:
(s) STANLEY N. BARNES
Assistant Attorney General
(s) W. D. KILGORE, Jr.
(s) James M. McGrath
For the Defendants:
Republic Pictures Corporation and Republic Productions, Inc.

LOEB AND LOEB
By (s) Laurence M. Weinberg
Attorneys for said defendants.
(s) Samuel Flato
Special Assistant to the Attorney General

Maurice Silverman
Trial Attorney

Leonard R. Posner
Trial Attorney

Daniel H. Margolis
Trial Attorney

SCHEDULE A-1

Under Western Stars, Idaho, King of the Cowboys, Silver Spurs, Hands Across the Border, Shine on Harvest Moon, Frontier Pony Express, Old Caliente, Arizona Kid.

Days of Jesse James, Carson City Kid, Jesse James at Bay, Man from Cheyenne, Sunset at the Desert, Sons of the Pioneers, Colorado, Border Legion, In Old Cheyenne, Montana, Bells of Arizona.


Heart of the Golden West, Ridin' Down the Canyon, Song of Texas, Man from Music Mountain, Billy the Kid Returns, Rough Riders, Roundup, Southwest Ho, Wall Street Cowboy, Saga of Death Valley.

Young Buffalo Bill, Ranger and the Lady, Red River Valley, South of Santa Fe, Romance on the Range, Sunset Serenade, Young Bill Hickok, Robinhood of the Pecos, Sheriff of Tombstone, Bad Man of Deadwood, Man from Oklahoma.

Don't Fence Me In, Song of Arizona, My Pal Trigger, Roll on Texas Moon, Hondo, Bells of San Angelo, Yellow Rose of Texas, San Fernando Valley, Utah, Springtime in Sierras, Under California Stars.

SCHEDULE A-2

Eyes of Texas, Grand Canyon Trail, Come on Rangers, Sagebrush Troubadour, Red River Valley, The Singing Cowboy, Oh Susanna, The Big Show.


Down Mexico Way, Cowboy Serenade, Home in Wyomin', Call of the Canyon, Sioux City Sue, Twilight on the Rio Grande, Robinhood of Texas, Old Barn Dance, Ride Tenderfoot Ride.

Film BULLETIN September 19, 1955 Page 19
FOUR OF THE WEST'S MOST FAMOUS CHARACTER
from Bret Harte's immortal story

JOHN PAYNE
as "Tennessee"
He believes in taking chances ... as long as he cuts the cards!

RHONDA FLEMING
as "Duchess"
She'd trade her gilded palace... for one golden wedding band!

WRITE FOR THE SPECIAL CAMPAIGN BOOK!
BENEDICT BOGEAUS presents

RONALD REAGAN
as "Cowpoke"
A fast-drawing left hand wins him the right to friendship!

COLEEN GRAY
as "Goldie"
A gold-digger who mines her gold from the pockets of men!

BENEDICT BOGEAUS presents

JOHN PAYNE • RONALD REAGAN • RHONDA FLEMING • COLEEN GRAY
in Bret Harte's
Tennessee's Partner

with TONY CARUSO • MORRIS ANKRM

Superscope
Print by Technicolor
DECREES 'PHONY'—MYERS

(Continued from Page 15)

ately undertook to persuade the Dept. of Justice to dismiss Republic. When we realized the Government would not give a voluntary dismissal but would consider a consent decree which would not require any change in the policies pursued by Republic over the past year, but would relieve Republic of the substantial burden of expense and inconvenience of protracted litigation, there was no alternative but to accept a consent decree.

"Actually Republic has already released to TV eighty per cent of its old product produced prior to 1948. Consequently Republic is not required to release any additional pictures to TV at this time or in the immediate future. Furthermore, the consent decree contains a "favored nations" clause to the effect that if the Court should decide the case in favor of the other defendants the consent decree Republic has signed will thereupon be canceled."

And so the mountain labored... Now we are curious to know whether, when the decree was presented to Judge Yankwich for approval, he was told that the decree was academic and the case moot.

Other Provisions

By Sec. VI (b) Republic is required to negotiate in good faith to make available for television a majority of its films produced since 1948. Immune are labor unions from the antitrust laws and so timid are politicians in dealing with them, that the decree does not even mention whom Republic is to negotiate with—the guilds. Paragraph (c) says that within two years after any post-1948 film released for 35mm. national theatrical exhibition becomes a feature available for television pursuant to such negotiations, Republic shall offer for licensing at least 25% of all such films for television, provided they were released three or more years prior to the date upon which the two year period commenced.

This gives Republic two years in which to get its accumulated post-1948 pictures cleared by the guilds and to offer 25% of them to television provided they are at least three years old. If Republic is as far ahead of the decree schedule in releasing films to television as we suspect, and if the decree works no change in the company's policy as Yates asserts, then this provision is important only as indicating what the Department of Justice hopes to accomplish in regard to the other defendants.

The permanent provision is in Para. (d) which says that, thereafter, during each calendar year following the said two year period, Republic shall offer for licensing for television a number of feature films which shall be at least 50% of the number of feature films which the company shall have the right to license to television and which are released for 35mm. national theatrical exhibition in the third preceding year. It is expressly provided that no feature need be so licensed or offered for license to television "prior to the expiration of 3 years following the 35mm. national theatrical release date in the U.S."

How Will Rentals Be Fixed?

Republic is required to offer its pictures to television in good faith, but suppose the company honestly thinks a picture is worth, say, $10,000 for exhibition by a certain broadcaster and the latter thinks it is worth only $5,000? Sec. VII (b) says that nothing in Par. VI or VII shall prevent Republic from failing or refusing to license for television any feature ... to any particular licensee ... because of the inability in good faith to agree with the said licensee ... on the license fee or other terms and conditions of license ...

The proposed licensees' only redress, in case the parties are unable to get together, would be to complain to the Department of Justice in hopes it would institute contempt proceedings. In the event of such proceedings the issue would be Republic's good faith. It would add up to compulsory arbitration of film rentals by public authority which, I should think, would be infinitely more objectionable than the voluntary arbitration which the film companies spurn.

Government and Other Eleemosynary Institutions

The decree is not limited to furnishing pictures for television. Under the term "Government outlets" it relates to the Armed Forces, Veterans' Hospitals, Red Cross and USO. Under "other outlets" it relates to all places at which 16mm. pictures are shown, such as roadshowmen, hotels, clubs, merchant free shows, schools, churches, charitable organizations, etc. The provision relating to these outlets, Sec. 14, provides as follows:

Said defendants are ordered and directed to license or offer for licensing in good faith during each calendar year . . . to Government and other outlets 50% of the number of feature films available for 16mm. exhibition which were released for 35mm. national theatrical exhibition . . . during the second preceding calendar year.

Comments on this and other features of the decree would consume many pages and it is thought advisable to wait for the questions which will undoubtedly arise in members' minds and answer such of them as are of interest and importance.

What Will The Other Defendants Do?

While the decree may not be too important in its application to Republic, it would lead to serious consequences if applied to other companies—not only to exhibitors, but the companies also.

As of this time, I believe it is the purpose of the remaining defendants to remain in and oppose the case. The basis of this belief will be communicated to Allied leaders in a separate note.
MADE THE NEWS

ABRAM F. MYERS penned his initials to a plain-spoken, lengthy rebuttal to Allied’s critics, wherein he reiterated that organization’s stand to seek government regulation, and, further, made ineluctably clear his dissatisfaction with COMPO’s activities during the past year. The broadside also served to retrench what he called Allied’s “pernicious critics”: Al Lichtman, 20th Century-Fox distributor director, Harry Brandt, president of the Independent Theatre Owners Association of New York; Pat McGee, vice president of TOA, and E. D. Martin, TOA president. On Allied’s refusal to continue negotiations with the film companies, the Myers statement read: “Allied, by its Emergency Defense Resolution, is committed to Government regulation of film rentals. Unless the film companies under-go a change of heart and walk through the door that the resolution leaves open, Allied will, of course, proceed with its program.”

The Allied board chairman asserted that it was “extremely doubtful” that those “yelling for another tax campaign have consulted responsible leaders in either the executive branch or in Congress.” He said that the exhibitors “enjoy considerable good will in Congress” at the present time, but that “one does not need to be a logician to figure out that with the independent exhibitors telling Congress what happened to the relief it voted them a short time ago, and asking for the regulation of film prices in order to stay in business, it is extremely unlikely that Congress will grant further tax benefits to be gobbled up by the film companies.” It is quite easy, Myers continues, for “circuit executives and some editors to say that Allied should sidetrack its legislative program and clear the way for such a tax campaign. But when they do they abandon to their fate the exhibitors who reaped little or no benefit from last year’s tax bill because of the distributors greediness in pricing pictures.”

He singles out Colonel Cole and True-man T. Rembusch as Allied leaders “with skill and experience in this field” who have expressed the view that a tax campaign would be futile “and for this they, and Allied to boot, have received a going over.” Sore points with Myers are COMPO’s handling of its finances and its tendency to become what he calls a “self-perpetuating bureaucracy.” He declared: “Allied leaders for many months have been alarmed by the way in which COMPO’s finances were being frittered away. At the close of the tax campaign COMPO had a handsome sum on hand. By last February . . . this had shrunk to about $140,000. COMPO then was spending at the rate of about $1250 a month and concern was expressed lest the treasury be depleted before the audience poll could be completed.” Several months later “in reliance upon a minute entry of the COMPO executive committee . . . COMPO launched the present dues campaign without further notice to or consultation with the constituent exhibitor bodies.” Myers insists that COMPO has tended to ignore these constituent organizations in the past year and rely on direct contacts with exhibitors “except for a perfunctory annual meeting.” He states flatly: “The campaign against subscription television is a public relations job if there ever was one. But it was not merely the refusal of the film companies to allow COMPO to lend a hand in that struggle that turned many Allied men against that body. They also were enraged by the covert and wholly unauthorized activity of at least one member of the staff in opposing COMPO’s participation.”

Myers termed COMPO’s not consulting with its member organizations before it launched its dues campaign “flagrant contrast to the procedure followed by the staff in dealing with the film companies . . . which are permitted to consider the nature and extent of their participation . . . and impose limitations on their contributions by unilateral action.” He deplored COMPO’s failure to discuss with its charter members matters of such importance as the contribution of the exhibitors in the dues campaign. Had it been submitted to them it might have been approved, but “it is unlikely that they would have approved a campaign at a figure calculated to support COMPO indefinitely in the manner to which it has become accustomed . . . The Council of Motion Picture Organizations, as its name implies, is composed of industry organizations, not individuals,” Myers declared, “Leaders in the movement made it plain that the purpose was merely to create an all-industry body, under the control of the existing industry organizations, to function with respect to matters in which all have a common interest.”

HERBERT J. YATES, answering a query from TOA president E. D. Martin, pointed out last week that the industry will feel no immediate effects from his company’s signing a consent decree (see full text elsewhere in this issue) requiring it to release its films to TV. The Republican president said it has already released to television 80 per cent of its pictures made prior to 1948, as required in the decree agreement. Republic was the first of the film companies, defendants named in a government anti-trust suit filed in 1952, to enter a consent decree. The unprecedented court judgment also required the company to offer at least half of its pictures to TV three years after theatrical showing and offer 16mm. versions two years after commercial exhibition.

Otto Preminger, meeting with the press recently, directed a jaundiced eye at the MPAA Production Code. He found it “incredibly narrow” that the Code hasn’t been changed since its inception and called for a new ruling that would allow independent producers to have a voice in Code operations.
WHAT A MAN WAS
SIX-FOOT-SIX
JIM BOWIE

The song hit that is sweeping the country on Capitol Records as sung by Gordon MacRae

Hear "JIM BOWIE"

A MIGHTY
YEARS IN IT!

The LAST

STELLING
ANNA MARR

HAYDEN • ALBER

BORGNINE • J. CARROL

ERNEST • NAIS

Screenplay by WARREN DUFF

• story
ILM ACHIEVEMENT!

CAST OF THOUSANDS!

ROBERT J. YATES presents

COMMAND

RICHARD TTI - CARLSON - HUNNICUTT

ARTHUR

OPER: JOHN RUSSELL • VIRGINIA GREY • JIM DAVIS • EDUARD FRANZ • OTTO KRUGER

RTLETT • Associate Producer-Director FRANK LLOYD A REPUBLIC PRODUCTION
MONTAGUE

A. MONTAGUE assured industry executives that the Will Rogers Memorial Hospital will not be closed, but rather will be enlarged. He said, further, that research at the hospital has proved to be of tremendous value in healing and preventing tuberculosis. The hospital president made his remarks at a luncheon meeting at Saranac Lake, New York, attended by film executives, local civic officials and staff, directors and patients of the hospital. Montague said the hospital has acquired an international reputation and told the group that its services will be considerably expanded. Arthur L. Mayer was toastmaster at the luncheon, substituting for R. J. O'Donnell who was unable to attend, and introduced speakers Eugene Picker, Martin Quigley, Jr., Saranac Lake mayor Anthony Anderson, and James Lowell, editor of the Adirondack Daily Enterprise. Samuel Rosen, Stanley Warner vice president and hospital director, introduced 12 sons of Hospital supporters and said he hoped that eventually they would take over the reins and insure the hospital's continuation. The annual meeting of the hospital's board of directors was held earlier at Schroon Lake, where the group was hosted by Herman Robbins, and his sons, Burton, Allan, Norman. Eugene Picker, chairman of the fund raising and finance committee reported collections so far for this year of $11,389. He said he envisions an enrollment of some 7500 theatres in the 1956 One-Day-Week Audience Collection campaign and pledged his group to collect $500,000 annually to assure the hospital's future. Si Fabian, treasurer, reported that receipts ending May 31 totaled $324,052, compared with $272,981 in 1954.

SAM PINANSKI reported that an "overwhelming majority" of industry leaders he polled supported his proposal that COMPO conduct another campaign to eliminate the Federal admissions tax. The American Theatres president, who said he was acting as an exhibitor rather than an executive of COMPO, stated: "The response to my proposal is especially heartening in view of the experience... this summer in New England... which had... heat... floods... and a polio epidemic... Despite these great handicaps we have been obliged to pay a Federal admission tax. I want to point out that what happened in New England could happen nearly anywhere else in this country and that nowhere is a theatre's margin of survival sufficient to withstand such blows for long. To enlarge this margin of survival we simply must get rid of the Federal admission tax entirely."

ELMER C. RHODEN pledged his National Theatres to a policy of "aggressive expansion" at the circuit's convention at Colorado Springs last week. He also promised a vigorous fight for tax relief and "rapid and vigorous" development of the new Cinemiracle process developed by National. The company will spend $500,000 in perfecting the process, Rhoden declared, and added that NT will soon apply for court approval to finance at least three productions a year. He said his company intends to expand its theatre holdings. John B. Bertero, vice president, speaking at the session, stated that National will seek "only quality houses." Rhoden urged theatre operators to "get out the vote" in the Audience Awards poll and looked forward to the casting of more than 25 million votes. He said they must renew their attempts to remove the 10 per cent Federal tax at the next session of Congress.

NATIONAL THEATRES EXECUTIVES CONVENE

Delegates to National Theatre's Denver convention of Pacific Coast operations; Alan Mervin, Denver czar of Pacific Coast operations; Alan Mervin, president; Richard P. Braun, president of Fox Theatres; Robert M. James, president of Fox West Coast Theatres; Leon Levy, general manager; Frank H. Rockwell, Jr. president of Fox Midwest. (Below, from left): Fox Inter-Mountain Theatres; E. C. Rhodes, Dave Dand, William M. McCall. Harold Seiden, VT president; Edwin F. Zabel, general manager and Robert W. Selig.

[More NEWS on Page 28]
reat talent makes great pictures!

The Spirit of St. Louis,” starring James Stewart as Charles A. Lindbergh, goes into production over Long Island where an exact replica of the famous little monoplane takes to the air with an escort of press planes simulating those which escorted Lindy on May 20, 1927.

Billy Wilder, left, directing the Lindbergh adventure saga, huddles with Producer Leland Hayward and Cinematographer Ted McCord as camera angles are figured in relation to the story points and aerodynamics. (CinemaScope and WarnerColor).


“Our Miss Brooks” transforms at Warners from a television series to a feature motion picture with Eve Arden starring as America’s best known school teacher. On the set left to right are: Jane Morgan, Miss Brooks’ landlady; David Weisbart, producing for the studio; Director Al Lewis and Miss Arden. The motion picture retains most of the TV regulars.

“first” screen kisses comprise busy day for Liberace in the lead pianist’s new feature motion picture “Sincerely Yours,” trying no favorites between his two stellar leading ladies, Liberace follows an ardent embrace with Joanne Dru (left) with equally fervid romantic scene with Dorothy Malone. (In color)
J. ARTHUR RANK, in his companies' annual financial report, last week reiterated his long-standing contention that American exhibitors and film interests are not giving British movies a "fair shake". John Davis, JAR managing director, calling revenues from the U.S. "pitiful," warned that there might be some form of retaliation against U.S. film companies.

REMUSCH

TRUeman REMBUSCH again chastised COMPO, calling that organization the "tool" of distribution, and declaring that it has "overridden both TOA and Allied and their respective units and unit leaders". The former COMPO leader was replying to a statement by Pat McGee, TOA vice president, in which McGee had said that TOA, rather than Allied, represents small exhibitors. Rembusch replied: "Neither Allied nor TOA or any single member of the team can claim credit for winning the tax fight. It was won by American exhibitors who carried the story of their plight to Congressmen and Senators in their home districts," and declared that many key political leaders in Congress aided exhibitors.

WARNER HOST AT TV LUNCHEON

Jack L. Warner escorts ABC-TV executives around the sound stage where Warner Bros. is making TV films. From left: Robert Kintner, Warner, Leonard Goldenson, Sid Markley.

A LUNCHEON FOR BOASBERG

Charles Boasberg is welcomed to Paramount as special assistant to worldwide sales chief George Weltner at an executive luncheon. Pictured above, from left: Paul Raabourn, Paramount vice president, Don Hartman, executive producer; Adolph Zukor, board chairman; Barney Balaban, president, Boasberg, and Weltner.

Incidentally...

BEN GOETZ ended his 20-year stint as chairman and managing director of MGM's British Studios in London due to Mrs. Goetz' health... TOM BRIDGE named Southwestern division manager for Paramount to succeed A. M. Kane, resigned. He will be succeeded at his Dallas post by FRANK RULE, assistant branch manager... WILLIAM J. MOCLAIR moves from his post as managing director of the Fox, Philadelphia, succeeding Harold Seidenberg. Latter takes charge of a group of National Theatres in Los Angeles... PHIL ISAACS appointed manager of a new Paramount U.S. sales unit, the Rocky Mountain Division to include Des Moines and Omaha. Isaacs had been branch manager in Washington, D.C.,... HERBERT H. GREENBLATT, regional sales manager, announced promotions in Canada: HARRY PAYTNER, branch manager, Calgary; HERBERT G. GREENBAUM, replaces Pat Paynter as salesman in the Toronto exchange.

VARIETy TENT 13 limbering up for its annual golf tournament Sept. 30 at the Philmont Country Club. NEW ORLEANS VARIETY CLUB voted to support a state cerebral palsy center as its permanent charity. Announcement was made by PAGE RASKE, chief baker.

MITCHELL WOLFSON, former TOA president and head of Wometco circuit of Florida, will be keynote speaker at TOA's annual convention, opening October 6 at the Biltmore Hotel in Los Angeles.

Columbia bosses JACK COHN, A. MONTAGUE, PAUL N. LAZARUS, JR. and LACY KASTNER joined president HARRY COHN and other studio executives in Hollywood to plan selling and promotion of upcoming top budget productions. They were briefed on future production plans by JERRY WALD, executive producer. BURTON E. ROBBINS began a nation-wide tour of National Screen Service exchanges last week to spark the GEORGE F. DEMBOW sales drive... UA president ARTHUR B. KRIM, board chairman ROBERT S. BENJAMIN and vice president MAX E. YOUNGSTEIN flew to UA's Latin American sales convention opening in Miami. ARNOLD M. PICKER, vice president in charge of foreign distribution, presides at the five day meeting...

JACK H. HARRIS of Exploitation Productions, Inc., announced that his firm has bought Screen Guild of Philadelphia from JACK G. ENGEL. JOSEPH ENGEL and HARRY BRILLMAN will stay on as branch manager and sales manager, respectively... A "first" in theatrical charge-plans was scored by TRI-PHAR CharT of Pittsburgh, whereby anyone holding major charges with that company can also charge the cost of tickets at any Cinemama theatre.

DIED: JOSEPH D. BASSON, 66, International representative of IATSE. He began as projectionist in 1908... WALTER GOULD, 53, foreign sales executive for United Artists, of a heart attack.
Splendid Ads Sell 20th’s ‘Splendored’

Motion picture advertising has often been subjected to the barbs of critics from both within and outside of the industry—sometimes with justification. But there is developing, it becomes increasingly apparent, a new school of advertising techniques within the ranks of expert film company showmen that bodes an end to the carping.

A prime example of this mature new look is the advertising prepared by 20th Century-Fox for “Love Is A Many-Splendored Thing”. As evidenced by the examples on this page, dignity marks the intriguing illustrations and text, drawing the eye and interest, like a quiet, authoritative voice with something pertinent to say.

What the Showmen Are Doing!
MERCHANDISING & EXPLOITATION DEPARTMENT

The principal characters are attractively pictured, provocative in their dramatic and romantic implications, but never flamboyant. Art merges with copy that is a refreshing departure from the sacred cows of old-style, cliche-ridden movie advertising. The bland generalizations are conspicuously absent. Instead, adult dialogue from the cripit touches the heart of the story, creates the aura of a doomed love affair, inviting the movie shopper’s deepest interest. Engrossing catchlines like—"The World Said ‘No’... But Han Suyin and Mark Elliot shut the world out... as they were swept into a love that defied 5000 years of tradition!" dig out the core of the drama in piquant, adult style.

The effectiveness of this advertising is being proved at the boxoffice with the surprisingly excellent grosses being run up by "Love Is A Many-Splendored Thing" in its early engagements, where the ads have had an opportunity to test their mettle.

This is top drawer showmanship in motion picture advertising.

Work vs. Worry

The worker vs. the worry-wart is the subject of an editorial in the Commonwealth chain’s "Messenger" that gives food for thought to showmen-managers. The unsmiling worrier, it points out, would rather say ‘No!’ to all ideas and sit on his own nest of thorns... prefers to stew in his own worry 'cause if he worries enough... he hasn’t got time for any work." The worker, conversely, is "positive 'cause he does have a plan... believes in raising more hogs and less hell... and he’s got a sense of humor which stems from knowledge and the experience of satisfactory results."

7 TERRIFIC WEEKS* AT
WOODS THEATRE, CHICAGO!

*Running neck and neck with “Blackboard Jungle” and “On The Waterfront” figures and surpassing such hits as “Moon Is Blue” and “Mogambo”

AND SOON GOING INTO BOXOFFICE ACTION

STANLEY, Philadelphia • HIPPODROME, Cleveland • PALMS STA'E
ORPHEUM, New Orleans • PARAMOUNT, Atlanta • FOX, St. Louis
CAPITOL, Washington • CAPITOL, Worcester • CAPITOL, Macon

Allied Artists will keep

"THE PHENIX CITY STORY" Produced by SAMUEL BISCHOFF and DAVID DIAMOND Directed by PHIL KARLSON Screenplay by CAN
WRITTEN ALL OVER IT!

CITY

AND TERRIFIC BUSINESS TOO

AT LOEW'S STATE, N. Y.

Matching the fabulous grosses racked up by filmland's top hits at this big Broadway Showcase... and rated "A MUST" by all New York critics!

THE NATION'S TOP THEATRES!

Detroi t • PARAMOUNT and FENWAY, Boston • PALACE, Cincinnati
PARAMOUNT, New Haven • MALCO, Memphis • STRAND, Newport
LINCOLN, Trenton • STRAND, Lowell • PARAMOUNT, Springfield

Summer-Hot all Fall!

LIR and DANIEL MAINWARING starring John McINTIRE • Richard KILEY • Kathryn GRANT Edward ANDREWS • Meg MYLES • James EDWARDS
What the Showmen Are Doing!

(Continued from Page 29)

The excitement felt by David Wallerstein on his booking of Samuel Goldwyn’s “Guys and Dolls”, into Balaban & Katz’s flagship theatre in Chicago is communicated to Loop moviegoers in this sock lobby standee featuring blowups of the stars and Goldwyn’s wire to Wallerstein, congratulating him on being the first exhibitor to book the M-G-M release. William Holland, B & K ed-publicity chief, grabbed at the seat-selling wire for the display idea, inaugurating a selling campaign more than two months before the opening, Nov. 11. Wallerstein’s Hollywood trip to see the picture in advance was called “most enterprising” in the wire, which continues: “It needs no superlatives from me to add to your own word of praise about ‘Guys and Dolls’, but naturally your Nov. 11th opening is of great concern to all of us who have worked on the picture. ‘Guys and Dolls’ represents the greatest effort of my career and the largest expenditure I have ever made for a production. Let’s hope that the guys and dolls of Chicago like the guys and dolls of the picture...”

Top Coverage for ‘Seven Cities’

Flying in on two chartered planes, a delegation of 60 press, radio and TV people swept into San Diego to cover the world premiere of 20th-Fox’s “Seven Cities of Gold” at the Fox Theatre. The auspicious launching included a motorcade from the airport to City Hall for official greetings by municipal bigwigs and ceremonies at the mission founded by Father Junipero Serra, hero of the film. Premiere, with Gov. Knight among the luminaries was televised and broadcast, as well as press-saturated.

Mag-Nets


Columbia’s Kim Novak netted two high spots in the mags: a six-page feature in October’s Pageant, crediting her in “Picnic”, and an eye-opening full length portrait on an 18” pullout in September’s Esquire—for which Columbia promptly placed an order of thousands of reprints to go out to theatremen.

October’s Esquire splashed on Sophia Loren (“‘S’ for Sizzle”) with an 8-page picture and text layout, making the fourth nat’l mag to spread on the I.F.E. star in a month (Life, Collier’s, Newsweek).

Roz Russell and Paramount’s “The Girl Rush get feature play in Family Weekly, popular Sunday supplement carried in over 100 newspapers.

UA’s “Alexander the Great” gets an impressive text-and-picture layout in the October Pageant.

Cato Herald for ‘Svengali’

An impressive two-color herald on MGM’s release, “Svengali”, was unveiled by Cato Show Printing Co. of Cato, N.Y. The “experimental” folder is being offered at regular herald prices, permits back cover theatre imprint of playdates and co-feature.

Movies Fall’s ‘Hot Story’

The “hottest entertainment story this Fall” is the way COMPO describes the upcoming releases to newspaper people in its Editor & Publisher ad series. “If you are an editor and wish to keep on top of the fast-breaking entertainment story, we suggest you go to your local movie theatres,” says the ad, predicting exceptional films that will make 1955-56 “outstanding in cinema history.”

NSS Cuts Poll Package Price As List of Theatres Swells

Moving quickly in line with the enlarged number of theatres pledged to participate in the Audience Awards campaign, National Screen Service slashed the price for campaign accessories. New rate offers first runs and key sub-runs the accessory package for $25; for all other houses, price will be $15. Package consists of two trailers, two 40x60 posters, one large composite mat and stickers for ballot boxes.

National campaign chairman E. C. Rhoden commended NSS for its action, termed the prices “eminently fair.” He pointed out that NSS “is going to a great deal of expense and is freely using its organization for the numerous nation-wide mailings that have been necessary in the conduct of this campaign.” This would have been impossible, he added, had there not been such an encouraging exhibitor response.

Second group of exhibitor nominations, representing pictures released between April 1 and June 30, were unveiled in the nation’s press as: “A Man Called Peter” and “Seven Year Itch”, 20th-Fox; “Love Me Or Leave Me”, M-G-M; “Strategic Air Command”, Paramount, and “20,000 Leagues Under the Sea”, Disney-Buena Vista.

Among stars nominated for best performance, June Allyson, James Stewart and Doris Day were named for the second time.

Manager Will Hudson landed this eye-catching display in the window of a local surgical supply shop to point up the medical drama of “Not As A Stranger” for the UA film’s run at his Music Box Theatre in Seattle. Stunt is in key with a national co-op campaign blanketing the entire medical and nursing fields.

Manager Sam Gilman drew a continual bustle of activity around Loew’s State Theatre in Syracuse with this kidde’s horse ride out front during his engagement of Columbia’s “The Man From Laramie”. Gilman also got a chain drug store to feature Western sandwiches with accompanying credits as part of his campaign.
What the Showmen Are Doing!

Mister Pulver?

Novel lobby display for Warners "Mister Roberts" by Bob Cox, Kentucky Theatre, Lexington, drew extra special attention as result of a boo-boo in the zippy descriptive copy. Bottom flag carried still and name of Henry Fonda with caption: "That Chief Pet-" Officer Pulver—role played by Jack Lemmon. Fonda, of course, is "Mister Roberts".

Miami Disc Jockeys Spin Top Air Campaign for 'Pete Kelly'

A high-voltage campaign backboned by an 18-hour radio promotion socked "Pete Kelly's Blues" across in Florida State Thea-
tres in the Miami area. The selling package was so effective that calls poured into FST ad chief Howard Pettengill's office from circuits in other areas asking for details.

High spot was the airborne barrage of spots, interviews and music from the picture. The entire disc jockey staff of station WINZ was up to its ears in picture material, and stunts (see cut) providing a high time for both the station and the radio audience from 6:30 a.m. till 11 p.m. In preparation for the day-long bally, Jack Webb was contacted in New Orleans via phone and taped a half-hour conversation, later cut into five interviews with the WINZ platter spinners. Response was exceptional, and the station was flooded with calls. Passes were given away every hour, along with records from the film's score. Albums from the sound track were in constant play. Result: holdovers— with WINZ again used to sell big.

Jack Webb—in cardboard—joins WINZ's disc jockeys dressed up for their all-day promotion for "Pete Kelly's Blues" at Florida State's Olympia, Beach & Gables Theatres in Miami.

Jumbo Co-Op Campaign Set For 'Gents Marry Brunettes'

A king-size national co-op campaign was set by United Artists for "Gentlemen Marry Brunettes" aiming at maximum penetration timed to coincide with area openings. The national promotion, according to UA ad chief Francis M. Winikus, will be backed by a $370,000 slate of co-op ads, top-gear retail store support and a contest awarding free trips to Europe.

The ads, featuring stars Jane Russell, Jeanne Crain and Scott Brady, are due to hit a readership of 132,000,000 with placements set for newspapers, Sunday supplements, general and fan magazines. Store activity will spotlight the film to a consumer audience estimated at 46,000,000 with big-space window and counter displays.

In a contest that will award a free round trip to France for two, United States Lines has prepared a free one-sheet which will back first and sub-run engagements via theatre activity, newspapers and displays at thou-

Heston P.A. Honked

Charlton Heston, currently on a personal appearance tour for his starrer, U-I's "The Private War of Major Benson," received a noisy reception at the Badger Drive-In The-
atre, Madison, Wisc. Perched on the roof of the projection house, Heston was interviewed over the regular speaker system piped into the cars. Instead of the usual handclapping applause, the drive-in fans responded with long and loud honking of horns.

Rhoden Stresses Showmanship, Advances at NT Convention

National Theatres threw the spotlight on showmanship and research at its three-day convention in Colorado Springs last week. NT president Elmer C. Rhoden, at an analysis and round table discussion, called for increased showmanship techniques. "There is a vast market of non-moviegoers we must sell on the movie habit," Rhoden told 100 odd representatives of the seven divisions from 20 states. "It is up to you, the opera-
tors, to conduct the research on how to tap this market, and by what methods and what media we can make moviegoers of more Americans."

The Audience Awards poll was seen by Rhoden as an industry promotion venture that will produce "wonderful" results. He predicted the public vote would top 25 mil-

Stress was also placed on NT's new Cine-
miracle three-panel projection system, for which National has earmarked $5,000,000.
"Eileen" is a Solid, Saleable Chick

As saleable as pink lemonade at the circus, or tickets at the bazaar kiss booth, Columbia’s "My Sister Eileen" bubbles its happy way to the showman’s door, a welcome musical comedy visitor packing exploitation assets in both hands.

Roasting an eminent, successful, laugh-laden past as a series of widely-read sketches in the New Yorker, a smash Broadway comedy, a hit movie, and, as "Wonderful Town", a captivating stage musical comedy, it emerges anew in Technicolor and CinemaScope with laughs intact and a fresh score by ace tunesmiths Jule Styne and Leo Robin—against a background calculated to capitalize its huge, presold audience.

Most important, Columbia has fashioned a lulu of a promotion campaign to match the breezy spirit of the film. The ads froth with it, both in the large display copy and in the unique cartoons that play up the whistle proportions of the title character, as played by Janet Blair. The misadventures of a pair of young men who come to New York looking for careers and falling into riotous complications in their Greenwich Village basement dwelling, set the tempo for art and copy that will act as a magnet to fun-seeking moviegoers.

A fresh star lineup is another strong asset. Miss Leigh is a favorite with the younger set and her opportunity to dance in the film will provide that element with a new view of the star. Jack Lemmon, hotter than even in the wake of his "Mister Roberts" success, is a solid marquee asset, Betty Garret, long a Broadway favorite in the musical comedy field, gets a juicy role that paid off big dividends to her predecessors in the part, Rosalind Russell and Shirley Booth.

The pressbook is well-stocked with practical and pungent ideas for selling the picture. One, for instance, points to the snappy cracks that roll off the soundtrack, suggests a contest for wittiest sayings beginning with: "My Sister Eileen Says . . . " ("My Sister Eileen Says Making Good in New York Isn’t Easy—Staying Good Is Even Harder!"). Others are based on dance, book, sports and photo promotions aptly tying in with various aspects of the film.

Among the co-ops Columbia has set on the picture is a high penetration tie with 400-odd heavy traffic Walgreen drug stores in more than 200 cities featuring a big streamer with art aimed at hitting all ages.

SISTER SELLERS

The “sister” angle opens the door to a novel series of merchandising promotions based on a “Sister’s Day” on the idea of a “Mother’s Day” or “Father’s Day”. This can be worked on a community-wide basis or with individual stores.

In connection with the promotion for a “Sister’s Day” gift, theatre might distribute special Sister’s Day tickets to cooperating stores to be given to customers who buy special Sister gifts. Stores would advertise and publicize the arrangement, plug "Sister’s Day Tickets to My Sister Eileen."

A popularity or beauty contest for “Sister of the Year” could be tied in with the promotion, ballyhooed over TV or in newspapers. This could be done either with letter-writing and photographs, or have live “sister” entrants compete on TV show. Stunt could be blown up to real major proportions by having the Mayor or other prominent official declare a community-wide “Sister’s Day” to coincide with opening day of the picture. It’s worth a try—and guarantees a windfall of publicity for both picture and theatre where it works.

GIRLS! How’s Your Eye-Appeal?

How’s Your Eye-Appeal?

We’re Looking for A Local ‘Eileen’, That Babe in Blond Land Who Comes Closest to Lovely Janet Leigh

DO YOU MEASURE UP?

Height 5 ft. 5½ in. Weight 112 pounds Bust 36 Waist 21 Hips 35 Hair Blonde Eyes Hazel

WIN PRIZES!

My Sister Eileen

ON LOCATION IN NEW YORK, \n\nLEIGH-LEMMON-GARRETT
\nA COLUMBIA PICTURE

"GIRLIE" STUNTS GALORE

Everything about “My Sister Eileen” lends itself to the beautiful girl stunt—always a sure-fire attention getter. The search for a local “Eileen” to match most closely the film’s eyeful can be capitalized with an arresting lobby display such as that shown above. Life-size blowup of Janet Leigh serves admirably to dress it up. Follow through with local merchants for merchandising prizes. Stunt can be worked as a straight beauty contest via newspaper, TV or theatre stage, using photographs from candidates, or in the flesh.

Small town girls coming to the big city cues a street stunt with two lovelies, a blonde and a brunette, parading the streets with suitcases, one labeled “Wait’ll you see My Sister Eileen”, the other (the blonde) merely “Eileen”.

Another idea could have a “Most Beautiful Sister” contest, with kin sending in photos of their favorite sisters, winding up as an attention grabbing lobby display.

Wait till you see

MY SISTER EILEEN

A mere bagatelle, Oswald! Wait till you see

MY SISTER EILEEN

A slick chick, Mr. Murgatroyd. But you should see

MY SISTER EILEEN

CARTOON TEASERS

An inspired series of 13 cartoon teasers highlight the variety of happy ads Columbia has whipped up for “My Sister Eileen”. Quick to catch the eye, smile-provoking in the full sense of the “teaser” label, they lend themselves to a variety of angles, both in newspapers and as mailers and handouts.

How to use the teasers: (1) run them daily in advance of regular opening day display ads; (2) on consecutive off-the-theatre pages pointing to display ad; (3) spot two or three around theatre pages week prior to opening; (4) run whole shebang in one smash ad, along with art and publicity material. In all cases where they run off the theatre page, try to spot them surrounded by editorial matter to look like a regular cartoon.

Make up a series of cards as postcard mailers, as card handouts slipped under doors, windshield wipers, taped to store windows, or a “collect ‘em all” stunt.
EXPLOITATION PICTURE
of the issue

Snatches of Fun
and Romance from

'My Sister Eileen'
E & P Ad Sells ‘Hell & Back’ Feature for Newspaper Co-Op

All-out newspaper support for “To Hell and Back” was enlisted by Universal-International through an ad in Editor and Publisher. U-I offers to editors a 7500-word serialization with stills of the Audie Murphy autobiography, tying in the use with openings as part of their all-out campaign.

Newspapers in Houston and Dallas made effective use of the serialization for the Texas territorial openings; so did Boston to herald the opening at Keith’s Memorial Theatre.

Meanwhile, the star’s tour made more showmanship news. Among the house records smashed in the wake of Murphy’s highly successful p.a. was that of the 4400-seat Stanley Warner Mastbaum in Philadelphia, where S-W boxofficers Birk Binnard, Herman Cass and Milt Crandall teamed with U-I’s Charles Simonelli for a $12,800 opening day. Reports from other first-run situations throughout the country indicate that “Hell” is topping most of U-I’s previous big ones, including “Glenn Miller Story”.

Airline Backs ‘Panco Villa’ Bow

A four-city contest offering an all-expense paid vacation to two in Mexico City highlights the campaign plans for the Texas world premiere of RKO’s “The Treasure of Pancho Villa,” Sept. 27 in Houston, San Antonio, Ft. Worth and Dallas. American Airlines is sponsoring the contest, newspapers in each of the cities are cooperating in the search for the winner with daily stories and art.

Book Bally Powers Advance Campaign On ‘Flannel Suit’


The opening gun in the advance campaign—fully three months before the start of production—was fired with a full-page ad in the New York Times by Simon and Schuster, publishers of the novel. Pointing to the skyrocketing sales, the ad, highlighted by a stark full-column silhouette of “The Man”, reproduced a sequence from the book that should double the sales—and build the pre-sold audience for the film.

Ad was first in a series of full-page placements in scores of newspapers around the country during the next few months in conjunction with full-scale book and department store campaigns linked to the production, looming as one of 20th’s top ’56 releases. This shapes up as one of the shrewdest pre-production campaigns for a film seen in many a moon. It should have the public waiting for the movie with bated breath.

Gobel TV Spots for His Film

For George Gobel’s first film, “The Birds and The Bees”, the TV comic will shoot several video spots to promote the Paramount release. The TV spots are planned for heavy use on all local opening campaigns, are expected to draw unusually strong attention to the film. Most of the spots will be 14 seconds in length.

Detroit pedestrians and motorists did a double take for this effectively simple street ballyhoo set up by the Fox Theatre for Columbia’s “The Night Holds Terror.”

Hal March ‘Weather’ Asset

Quick to capitalize on the intense public interest in TV’s “$64,000 Question”, M-G-M has issued a pressbook supplement on “It’s Always Fair Weather”, adding tips on cashing in on the film appearance of Hal March, emcee of the popular show. Supplement notes that March achieved his TV success after making the picture, suggests snipes, added copy, and trailer tags to plug his “first important screen role.” Included is a note to critics and film editors explaining his absence in screen credits and other press material, urges them to watch for him in the picture “and tell your readers about it.”
Bull's-Eye Circulation!

The Policy-Makers of Movie Business -

- EXHIBITOR LEADERS
- KEY THEATRE EXECUTIVES
- BUYERS & BOOKERS
- THE "MONEY MEN"
- PRODUCTION EXECUTIVES

All Read

Film BULLETIN

Concentrated Coverage of the Richest Movie Market

GUARANTEE

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
Broidy. Broidy. Broidy. saved criminal inmates Cahn. an E. uranium September Samuel. play pin assigned 1957 mad killing George Rachmil. A. almost "revolution" murder. murder. to USA" back. PHENIX SPY KAEENGA Jacques takes fair king's into damsel his of carrying his of Malone, M. 81 girl from Pauske of John 83 of John O'Donnell. ITitanus Portrayal in of Film Setton. of Rita Simmons. of African American Women. Among for Office of Speeical Investigation lights out to break up "revolution" ring, active in Central America. 76.


SPECIAL DELIVERY Joseph Cotton. Evan Bartok. Force with international background, durianesque on Iron Curtain diplomacy. 86 min.

October


Columbia...

Coming


November


Love in the City English Subtitles and narration. Non professional players. Faro Film production. Omel- lini. Girl plays a girl in love with a man who we practice them in "March of Times" style, 90 min.

September


February


May

CELL 2455, DEATH ROW William & Robert Campbell. Producer Wallace MacDonald. Director Fred Sears. Melodrama. Banner is confined. 6 years in death house. 77/52.


June


July


August


September

LOVE ME OR LEAVE ME CinemaScope, EastmanColor, David Lean, James Fox, Patric Knowles, Director: Michael Powell. Dramatic love story will be released by MGM on 9/5.


INTERRED MELODY CinemaScope, EastmanColor, Rod Steiger, Glenn Ford, Producer Jack Cummings. Director: Delbert Mann. Musical drama. Opera star almost has her career destroyed by polio, 106 min. 4/4.

SOUTHERN SOULS CinemaScope, EastmanColor, Robert Montgomery, Madeleine Lebeau, Director: Richard Quine. Adventure, 82 min. 3/25.

THE RUSSELL SISTERS CinemaScope, EastmanColor, Eva Gabor, Margaret Lindsay, Joan Leslie, Director: Henry Koster. A campy, romantic adventure at the turn of the century. Member of the cast is a circus performer, 90 min. 4/14.


TRACK THE MAN DOWN Kent Taylor, Petula Clark. Producer William N. Boyle, Director R. G. Springsteen. Melodrama, Newspaper reporter is instrumental in tracking down a gang whose antics give a dog a treat. 80 min. 5/10.


SEVEN YEAR ITCH, The CinemaScope, Deluxe Color, Marilyn Monroe, Tom Ewell. Producers Charles K. Feldman, Billy Wilder. Comedy, Room adventures of husband when wife is away on vacation. 120 min. 7/11.

SOLDIER OF FORTUNE CinemaScope, Deluxe Color, Clark Gable, Susan Hayward, Producer Buddy Adler. Director Edward Dmytryk. Action drama. Woman seeking husband missing in Red China falls in love with man who helps in rescue. 116 min. 4/30.

JULY


AUGUST

LOVE IS A MANY SPLENDORED THING CinemaScope, Deluxe Color, Jennifer Jones. Producer Buddy Adler. Director Henry King. Drama, Story of woman doctor whose life is complicated because her blood is a mixture of 2 worlds. 108 min. 8/22.


SEPTEMBER


TALL MEN, The CinemaScope, Deluxe Color. Clark Gable, Ann Blyth, Producer-select, Olivier. Producer-director Sam Wood. World War II. Two brothers head to a frontier town with robbery in mind. They rob a bank, kidnap head of the bank, become cowboys, fall in love with each other. The west and their adventures lead them among indians, former Union guerrillas, and the Chinese. 108 min. 10/20.


NOVEMBER


TROUBLE IN THE CIVIL WAR, Producer-director Richard Howard. Drama, Revolutionary. Two brothers head to a frontier town with robbery in mind. They rob a bank, kidnap head of the bank, become cowboys, fall in love with each other. The west and their adventures lead them among indians, former Union guerrillas, and the Chinese. 108 min. 10/20.

OASIS CinemaScope, Deluxe Color, Producer-select, Robert Bader. Director. 84 min. 11/25.


MAY


DADDY LONG LEGS Robert Mitchum, Elizabeth Taylor, Producer Michael Curtiz. Director. 108 min. 5/15.

ROBBIE'S ROOSTER Eastman Color, George Montgomery, Richard Greene, Jackie-Goldstein production. Director, Richard Quine. "The two biggest bands of rustlers plan to steal his cattle. He hires the two gangs as ranch hands to keep off the other. 82 min. 5/16.


UNITED ARTISTS (Continued)

June


BREAK TO FREEDOM Anthony Steel, Jack Warner, Robert Craven, Producer Howard W. Hopkins, Director Louis Gilbert. Drama, escape from Nazi prison camp during World War II.

OMELTHO Orson Welles, Michael MacLiammoir, Susan Hayward, Producer Dominick Dunne. Technicolor, drama of Shakespeare's plays.

SEA STORY Michael Redgrave, Dirk Bogarde, Anthony Steel, Director Daniel Mann. Technicolor, story of World War II.


July

MAN WHO LOVED BAD WOMEN, The Technicolor, Maria Shearer, John Justin, Roland Culver, Producer Joseph L. Mankiewicz. Director Harold French. Romantic

August


September

DESERT SAVAGES SuperScope, Print by Technicolor. Ralph Meeker, Susan Hayward, Director Elia Kazan. Western interrupted by beautiful woman who plans to turn against her husband.

October


BEAST OF HOLLOW MOUNTAIN CinemaScope, Technicolor, Robert Mitchum, Frances Dee, ProducerArcher Leopold. Western, young hero escapes romantic entanglements and becomes involved with stagecoach.

November

MAN WITH THE GUN Robert Mitchum, Jan Sterling, Producer Samuel Goldwyn. Jr. Director Richard Wilson. Western, man who is finally stopped by man known as a "town tamer".

Coming


BEAST OF HOLLOW MOUNTAIN CinemaScope, Technicolor, Robert Mitchum, Frances Dee, ProducerArcher Leopold. Western, young hero escapes romantic entanglements and becomes involved with stagecoach.


Kiss of Fire, The Technicolor, Bruce Norris, Jeffrey Hunter, Joanne Woodward. Produced and directed by David Miller. Crime, young woman's love for mobster.

Desert Sands

MIEKER - ENGLISH - NAISH

JOHN CARRADINE - RANDALL - SMITH - LARSEN

STORMING THE SOUTH AND SOUTHWEST WITH A SATURATION BOOKING - SEPT. 12

203 DATES SET FOR ANOTHER BLOCKBUSTER FROM THE MAKERS OF "BEACHHEAD"
PIN POINT REVIEWS

Crisp, Business-wise Analysis of the New Films

- THE BIG KNIFE
- THE TALL MEN
- BLOOD ALLEY
- LUCY GALLANT
- URE OF PANCHO VILLA
- BENGazi
- L ON THE MISSISSIPPI
- A MAN ALONE

Viewpoints
Constructive Comments on Industry Issues

THE ARBITRATION PLAN

WHY NOT A FESTIVAL!

A DEVIous SUIT

OUR ADVERTISING

Full Text of Arbitration Proposal
From 20th in October:

THE RISE, THE FALL OF

THE GIRL IN THE RED VELVET SWING

From penniless model to mistress of $40,000,

RAY MILLAND • JOAN COLLINS • FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler • Cornelia Otis Skinner • Glenda Farrell • Frances Fuller • Philip Reed • Gale Robbins • Produced by CHARLES BRACKETT • Directed by RICHARD FLEISCHER • Written by WALTER REISCH and CHARLES BRACKETT

"it's a pleasure to do business with 20th!"
ELYN NESBIT THAW
VELVET SWING
CINEMASCOPE®

Murder of the Century
to clear her profaned honor!
GET NOISY!
If you haven't posted this free teaser 1-sheet in your lobby order it now from your M-G-M Branch!
Free teaser trailer, too! Sock 'em! Shock 'em! A great show for showmen!

THIS IS HOW IT STARTED!
an innocent date at the beach—then

M-G-M presents

THIS

M-G-M

TRIAL

M-G-M presents “TRIAL” starring Glenn Ford • Dorothy McGuire • Arthur Kennedy • John Hodiak • Katy Jurado • with Rafael Campos • Juano Hernandez • Written by Don M. Mankiewicz from his Harper’s Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

THE NATION BEGINS TO POINT AGAIN!

This is how “Blackboard Jungle” started on its record breaking career. The tall has already begun about M-G-M’s new explosive dynamite attraction. M-G-M backs it with a powerful nationwide 24-sheet posting campaign, dramatic newspaper campaign, sock ads in national magazines, sizzling spots on TV and Radio. You’ve got a ready-made money-show. Get behind “TRIAL”. The verdict SMASH!

*
Government's Devious Suit

The Justice Department’s 16mm. suit against the film companies for alleged anti-trust abuses violates so many precepts of logic, equity and plain old common sense that one must marvel at the government's temerity in pursuing the case. A. F. Myers has called this "strange litigation". We call it devious, for it is a spectacle of Government seeking an arbitrary decision by threat and outside the pale of the law.

In effect, the government is asking an entrenched industry to forfeit its hard-gained audience by entering into enforced commerce with a young and insatiable industry desperately striving to cultivate the same customers. It asks the established industry to sacrifice its long-time market so that the growing pains of its prime competitor may be salved. Because the film companies have failed to entertain TV's entreaties, that refusal is now branded a conspiracy and a violation of the anti-trust laws in restraint of trade.

Two avenues of conduct were—and are yet—open to the defendants: (1) join in the Government-prepared consent decree, which Republic already accepted, or (2) have their day in court. Submission to the former course implies willing and free film traffic with television. We have no doubt that the Government's legal arm aims to bully the defendants into accepting the consent "out". However, it is difficult to believe that all the major defendants will not stand up squarely to the charges, despite the Department of Justice's apparent intent to make the legal road long, wearisome, costly.

We firmly believe that no conspiracy can be proved—the point on which the government's case must turn—simply because there is no conspiracy to be found. It is pointless for the U.S. attorney to delve into dark motives or airily theorize the possibilities of collusion when simple sound economics clearly bespeaks the horse-sense of the situation. Film companies could not engage in a 16 mm. traffic with television for the very fundamental reason that such traffic would seriously injure their own best interests. That almost all the film companies were of similar mind is a coincidence that is not remarkable at all.

Weaker even than the Justice Department's conspiracy theme is its tune of restraint of trade. Government, as well as business, must recognize the principle of fair valuation, and it is reasonable to suppose that, theatres to the contrary, enlightened studio management would have traded with TV had the latter the capacity to meet the price. You might calculate what the identical backlogs would bring if played in the theatre market. The figure comes out mighty high, but it is not unconscionable. The fact is that it is out of the reach of TV. Too bad. But is this restraint of trade? Of course not. Would the Government dictate film prices to meet the impoverished, inadequate resources of TV? If so, it must be talking about price-fixing, not restraint of trade.

The Government has also neglected to consider one inevitable side effect of its case. It would put into business, virtually without investment, a new breed, the 16mm. road-shower who would be free to operate anywhere and everywhere a hall is available, at the sad expense of the established exhibitor with his huge investment in bricks and mortar and long years of service. In many locations, this fly-by-night entrepreneur with government sanction could virtually price the theatre exhibitor out of business.

For this reason, together with the boxoffice threat attendant to an enforced film flow to TV, exhibition everywhere is urged to pick up the cudgels and join in battle. For very practical reasons the spoils of the fight belong more to theatremen than the film companies, certainly at the outset. In the long run, we believe without equivocation, the fate of the film companies will run directly parallel to the exhibitors.

Our Movie Advertising

In concluding the highly constructive showmanship convention held by National Theatres in Colorado Springs recently, president Elmer C. Rhoden declared: "Every man here has greatly benefited in many ways.”

Mr. Rhoden’s view can be echoed every time a group of theatremen assemble to discuss operating problems and to exchange ideas on how showmanship can be improved. All too seldom do theatremen gather to sift the mechanics of operating theatres and to dissect manner and means of merchandising and exploiting their product. We believe, quite frankly, that our industry takes too much for granted. And self-satisfaction is no fertilizer for an industry that must grow and be dynamic.

Some benefits accrued, we are sure, to Mr. Rhoden's theatremen from the vigorous spanning administered our industry's advertising by a Denver department store executive, Joseph Ross, who addressed one of the sessions. While we cannot go along with the extremes so (Continued on Page 7)
POLITICS AND MOVIE STOCKS. In one anomalous tick of a heartbeat some $11 billion in overall stock values and some 25 points in movie shares swirled around the stop-plunge and down through the drain of oblivion. Such were the repercussions of President Eisenhower's coronary misadventure.

The 64 billion dollar question is now this: Can the financial marts be expected to return to the hyper-bullish climate of the day before Mr. Eisenhower's illness? And from this emerges the corollary issue of interest to readers of Financial Bulletin: whether goeth the movie stocks?

Thanks to newly gained stature resulting from vastly improved earnings and more businesslike operations, movie securities recently have become a more important component of stock exchange affairs than during any time in many years. As such, movie stocks have been observed moving in greater sympathy with the general market than ever before. In bygone years, the ultra-speculative tenor of film shares made them something of a bastard interloper in the broad lists, spurring and plunging with singular abandon—seldom, if ever, responding to the broad economic and political factors that characteristically shake up the blue chip shares.

Drop Sharper than DJ Average

Now that a closer harmony exists between the movements of movie and blue chip stocks, mixed blessings arise. During 1954, for instance, movie shares followed the Dow Jones industrial average—followed it to extreme, in fact, by actually outgaining the quality issues. In the Eisenhower-precipitated market break of September 26, movie shares once more followed the pattern of the Dow Jones average. And again it followed to extreme. Per centagewise, the overall market sold off approximately 6.5%; movie shares in the Film BULLETIN Cinema Aggregate declined 11%.

What conclusions may be drawn? It would seem that in periods of national good times, movie stocks in their present stage of recovery from the attendance depression of '50-'53 should prosper along with the balance of the economy, perhaps ahead of it. But in periods of recession or uncertainty—watch out! They look vulnerable. Remember, unlike the depression of the Thirties, the American home is now equipped with free entertainment of a sort to make the hungry night a bit more bearable. Like the movies of a bygone era, TV is now the staple: movies more and more the luxury.

What Lies Ahead?

What looms ahead in the eyes of this observer is uncertainty. The market quickly recovered some of September 26's losses—too many bargains existed after the initial sell-off. What will follow is unknown. This is based on the one glaringly plain fact that things can never, never return to pre-September 25. Even if the President recovers in full, as we all pray, even if he runs again, the special climate of September 25 is forever changed.

In the meantime investors must face the most highly sensitized market in a generation. A doctor's optimistic report is alleged to have braked the savage selling wave of September 26. What, it is asked, may likewise be excepted in the eventuality that news far less pleasant develops. As the President himself has repeatedly said: man is mortal. But the current bull-tide is based more on man—a single mortal—than on facts, figures or things. One of Wall Street's keenest analysts calls it "an Eisenhower market." It is significant that most everyone agrees.

In view of these judgments, Financial Bulletin advises a careful approach regarding long term commitments in cinema issues—this warning at least until the air is cleared. In the meantime short term plays in special depressed situations may be warranted. The market is currently too fluid to single out specific cases. Allied Artists at 6 1/8, 20th-Fox at 26 1/8, Warner Bros. at 19—seemed especially attractive short term speculative holdings on the morning following the September 26 breakdown. At this writing they have recovered much of their losses and some quick profits were realized.

ADIEU RKO PICTURES? It strongly appears that RKO Pictures Corp., one of the early and venerable giants of filmdom, has seen the last of kleig lights and sound stages. A firm proposal is in the working which would merge or consolidate RKO Pictures with Floyd Odlum's Atlas Corp—and also bring under the Atlas banner some four or five other enterprises in varied fields. The mechanics of this program involves exchange of Atlas stock for various proportions of stock in the companies to be merged. The instant proposal would offer one Atlas share for 5 1/4 RKO Pictures shares.

While some RKO stockholders are beheading that this ratio constitutes "unfair evaluation," chances of merger look good, since the two agreeing principals in the proposal, Howard Hughes and Odlum, together control about 72% of RKO. The "unfair" appellation flows from the calculation that the exchange places a value of only $7.87 1/2 on RKO stock. The dissidents figure that RKO's cash assets alone equal $6.00 per share. This means only $1.87 1/2 is placed on the enormous $30 million tax credit—from past RKO losses—that Atlas would apply against future profits. They reckon the tax credit value at around $10 per share. Though outnumbered voting-wise, the minority may have access to legal recourse. Thus an interesting fight brews ahead.

In any event, Atlas' chief interest in RKO Pictures appears principally in taxes, not in things cinematic.
Viewpoints

(Continued from Page 5)

Flamboyant movie advertisers he criticized.

Be that as it may, the showmen of our industry, whether in the theatre or the film branches, should seek out new approaches and avoid the evil of repetition by habit. Conferences like the one Mr. Rhoden's organization just held, and those showmanship sessions conducted from time to time by 20th Century-Fox and M-G-M, are always productive. They lead inevitably to keener, fresher, more profitable movie advertising and exploitation. Let's have more of them.

Why Not A Festival?

In such unseemly places as Durban, South Africa, and Dubrovnik, Yugoslavia, in Cannes, Venice, Edinburgh, and at a dozen other points about the globe, the annual film festivals roll on and on. America, birthplace and seat of the world's cinema industry, is not numbered among these points. Through this ironic omission, Hollywood thus preserves its inevitable tradition of failing to capitalize obvious public relations opportunities.

In an effort to repair this oversight, the Motion Picture Industry Council recently announced that it is exploring the possibility of inaugurating an annual international film festival to be held in Hollywood beginning Autumn, 1956, or Spring, '57. Belated as it is, the step is nonetheless warmly welcomed. If ever a natural location existed for the staging of such an annual affair, surely that place is the U.S.A., filmmdom's pacesetter, innovator, technical leader and world capital. If a film festival is wisely managed and tastefully conducted, our domestic industry can benefit immeasurably.

The one admonition would be this: set the standards high. The common conception of commercial Hollywood takes a merciless pounding from every literate quarter. To dispel this popularly accepted view, it is incumbent upon our industry to make certain that the United States

(Continued on Page 8)
Viewpoints
(Continued from Page 7)

festival trophies would grow into the most coveted film prizes in the world. By inviting judges who rank high in cultural circles and foremost film critics from outside the movie world, the U. S. A. festival could insure the kind of high and impartial standards essential to world-wide recognition. At this level, the American motion picture could capture much respect and admiration from that vast "lost audience" which it needs for prestige and prosperity.

Arbitration No Panacea

First examination of the new arbitrationconciliation plan reveals it as a half-loaf measure, but a measure, nonetheless, that exhibitors and distributors should try mightily to effectuate. In whatever degree it might calibrate the scales of industry power to more equal balance and remove the irritants that grind away at our nerve-center in day-to-day dealings, the plan would serve a useful purpose.

The principal substance to be derived by exhibitors is the principle of arbitration, with its sanctions and power to levy penalties. The first draft is marred by some loose and impractical expressions — especially in the sphere of conciliation—but the very establishment of formalized grievance machinery is important to the industry, certainly to exhibitors.

This proposal offers no panacea, only a step toward a less agitated, more harmonious industry. Let's accept it as a start.

Gen. Sarnoff Has A Point

General Sarnoff has a point.

The RCA-NBC boss has recommended "in all seriousness" that the toll-TV question become a campaign plank, that the candidates of both political parties examine the problem carefully and take their stand on free vs. subscription TV issue.

"If this issue receives the forthright attention it deserves," Gen. Sarnoff declared, "the voters in our land will have the opportunity to decide the question for themselves. That seems to be the American way, the effective way to educate the country on the subject in a broad democratic spirit."

Those that would hang their cash registers on the airwaves have promised all things to all people. To the masses they vow to deliver top sporting events, big entertainment personalities, elaborate shows, and all of the other popular entertain ment presentations—most of which they will pluck from the free airwaves and affix their own arbitrary price tags.

They have directed a big pitch to the cultural element, too, painting a roseate picture of operas, concerts, classics being wafted into the slot-harnessed television sets. Rather pointedly, the pay-to-see proponents ignore the fact that certain "class" attractions are not offered frequently on the airwaves simply because the public demand is not broad enough. Those who would sell television entertainment for money must offer wares that will beget money, not the cultural spinach that has failed to win any wide acceptance among the masses. It is hard to stomach the contention that this apparent altruism of the pay-to-see champions is mightier than the dollars they demand for the public's right to receive culture via TV. Craftily, they have used this cultural wedge to pry into their camp backers with influence, socially and politically.

But this is too important a decision to be handed down by any individuals or small group. The entire American people must be the jury and their elected representatives the judge. As General Sarnoff points out, the decision will have a "direct impact upon their everyday life, their economy, their culture," and must be submitted to the "ultimate suffrage of public opinion—a suffrage based not on guess work, slogans or prejudice, but on wider knowledge and understanding of all facts."

We feel confident that, given that understanding through widespread public discussion, the people will make their decision and the elected of Congress will heed the temper of the voters.

Yes, General Sarnoff has a point.

On The Air

A Disappointment

With the film industry's entrance into TV on a major scale now a fait accompli, it might be appropriate to cast a glance over the proceedings and see how things are shaping up—on the basis of just three weeks.

The apparent facts are that, as of now, Hollywood has not come up with anything that could justly be called first-rate TV entertainment. The second and third programs in the Warner Brothers series have been less satisfactory than the premiere, and that was hardly a world-beater.

The general quality of the Hollywood-made TV film is such that it can't hope to compete successfully in an important time-slot like 7:30-8:30 p.m. EST. You can't put Grade B film entertainment opposite live shows and expect to come out on top for long. The first rating returns will indicate this. The Metro-Goldwyn-Mayer Wednesday night entry has been a particular disappointment, thus far, failing to provide any kind of creative substance. Clips from old films just can't hold their own against dramatic shows.

An important point that must be considered (one that seems to be forgotten often) is that mentioning and describing a film on TV is not tantamount to selling it. A poor representation can hurt a film rather than help it. A case in point could be the treatment of UA's "Night of the Hunter" on the recent Ed Sullivan show. All the film's stars were on hand—and this, of course, is important in attracting an audience—but the live scenes they participated in are not even in the film, and were far less effective than if clips from the film had actually been shown. And clips must be of a longer duration rather than the brief snatches used on that TV show.

* * *

UA's Show Good

UA, incidentally, occupied WRCA TV's Monday night 10:30-11:00 time-slot, with a show frankly built along advertising lines. With Tex and Jinx mc'ing, the program consisted of clips from six major UA releases (current), with the McCrayers' chatter connecting them (and including a brief interview with Robert Mitchum). For what it set out to do, it was a good job. There were no extravagant promises of entertainment made, and in its way, the show was satisfactorily entertaining. This illustrates our original point: if Hollywood intends on the other hand, to sell films from behind entertainment they're supplying, they'll have to improve the entertainment.

—Dick Breitstein
One female alone may be the queen bee. The other females serve only to sacrifice themselves while tending the queen bee or defending her. The males of the species exist only to serve the queen's pleasure.
All
honey
on the
outside...
All
fury
on the
inside!

Columbia Pictures presents...

Joan Crawford

co-starring BARRY SULLIVAN • BETS

Screen Play by RANALD MacDOUGA
QUEEN BEE

LMER • JOHN IRELAND and LUCY MARLOW

in a novel by Edna Lee • A JERRY WALD Production • Directed by RANALD MacDOUGALL
On one of my trips to the Coast last year, Harry Cohn asked me to read a novel that the studio had in mind as a starring vehicle for Joan Crawford.

After reading the book, I was sure that “Queen Bee” was just right for Miss Crawford. It had the excitement and tension of “Sudden Fear”, a central character as fascinating, as evil as “Mildred Pierce” — and the same outstanding boxoffice qualities of both.

Executive producer Jerry Wald started the wheels rolling and assigned Ranald MacDougall to adapt the screenplay. MacDougall had worked with Wald on “Mildred Pierce” and thus, we had the same producer-star-writer Academy Award combination.

Recently, I saw the first print of “Queen Bee” at a home-office screening. The results are everything we hoped for, and more. Miss Crawford is magnificent as the “Queen Bee”.

“Queen Bee” will be screened soon in your territory. When you see it, I feel sure you will agree with my high opinion.

G. Montague
VICE PRESIDENT
AND GENERAL SALES MANAGER
COLUMBIA PICTURES CORP.
COMPLETE TEXT OF

Voluntary Arbitration Proposal
Including Rules and Procedure Under Which System Shall Operate

ARTICLE I

AVAILABILITY OF ARBITRATION

A system of Regional Arbitration Tribunals (and a National Appeals Board) as hereinafter more particularly described shall be organized, maintained, and operated by the joint action of the motion picture distributors and motion picture exhibitors organizations signing this Agreement.

The work of organizing the system shall be completed within three months after the entry of an order by the United States District Court approving the Voluntary Arbitration Agreement. The system shall remain in operation for a test period of twelve months beginning on the day that the National Administrative Committee shall proclaim that the Regional Tribunals (and the National Appeals Board) are open and ready to function.

The Regional Arbitration Tribunals shall hear and determine complaints of the kind described in Article II when any such complaint is filed by a qualified exhibitor against any distributor that is a party to this Agreement; and any other distributor or qualified exhibitor may intervene in the proceeding as an additional respondent upon a showing that its business or property may be affected by the award.

A "qualified exhibitor" is a person, firm or corporation who has a theater or theaters which may be affected by the award and which, at the time he files his complaint or seeks to intervene (a) he is actually operating, or (b) is temporarily closed, or (c) is a new theater about to open.

This Agreement was entered into on the date shown in the concluding paragraph by and among the defendant distributors in the case of United States v. Paramount Pictures, Inc. et al, and certain non-defendant motion picture distributors (parties of the first part) and certain associations of motion picture exhibitors (parties of the second part) for the purpose of establishing and maintaining a voluntary system of arbitration to serve as an expeditious and inexpensive means of settling controversies of the kind hereinabove and by the Regional motion picture distributors and exhibitors.

This Agreement shall not become effective unless or until it is consented to by the Attorney General of the United States

The Regional Arbitration Tribunals (and the National Appeals Board) shall have only the powers and shall perform only the duties granted to or imposed upon them by this Agreement and the rules and procedure herein prescribed, and in rendering decisions and making awards, they shall comply strictly with this Agreement and said rules and procedure.

If, at the end of the twelve months' test period, this Agreement is not renewed, the arbitration system herein provided for shall nevertheless continue in effect and the obligations of the parties hereto shall continue until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said twelve months' test period provided for herein. Any complaint filed prior to the expiration date of the test period may proceed to hearing during three months following the expiration of the test period. Any complaint in which there is no award in the regional arbitration tribunal prior to the expiration of three months after the expiration of the test period, shall be dismissed without prejudice in the same manner as though the complaint had never been filed. All appeals to be heard by the National Appeals Board, whether pending at the expiration of the test period or arising from awards made during the three months period after the expiration of the test period as above provided, shall continue to be heard until all such appeals have been heard and determined by the National Appeals Board. It is of course understood and agreed that no new proceedings or proceedings for a modification of an award upon the ground of changed conditions shall be instituted after the expiration of the test period. The provisions of all arbitration awards and judgments entered thereon, except those denying or awarding damages and judgments entered thereon which are unsatisfied, shall terminate and cease to be effective and binding on a date twelve months (hereinafter called the final date) after the expiration of the test period. Such termination shall be without prejudice to the rights of any party to prosecute at law or in equity any claim for violations of an award occurring prior to the final date or to prosecute at law or in equity any claim for relief in regard to the subject of the award predicated upon changed conditions arising during the period between the expiration of the test period and the final date. The rights of any such party shall, however, be subject to the provisions of subdivision (c) Section 7 of Article V hereof.

Whenever the word "distributor," "exhibitor" or "respondent" is followed by an asterisk, the singular shall include the plural if consistent with the context. Unless otherwise stated, the word "distributor," when used to designate a respondent, may include not only a distributor defendant but any distributor signing this Agreement. Whenever the term "respondent*" is used hereinafter, it shall be understood to include the distributor* complained against, and any intervening distributor or exhibitor*, depending upon the context.

ADOLPH SCHIMEL, Distribution Counsel

HERMAN LEVY, Exhibition Counsel

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CONTINUED FROM PAGE 13)

Except as otherwise specifically provided in this Agreement, the burden of proof with respect to the complaint and the damages thereunder shall be upon the complaining exhibitor.

ARTICLE II
SCOPE OF ARBITRATION

SECTION 1—Clearance

Controversies arising upon the complaint of an exhibitor that at the time of the filing of the complaint—

A. clearance is being granted by the distributor* against the complainant’s theater and in favor of a theater or theaters not in substantial competition with complainant’s theater; or that

B. clearance is being granted by the distributor* against the complainant’s theater in favor of a theater or theaters in substantial competition there-with in excess of what is reasonably necessary to protect the licensed competitor theater on the run or runs granted to it shall be subject to arbitration.

Claims in respect of clearance arising after the inauguration of this arbitration system shall be evidenced by a written request for a change in clearance, or the elimination thereof, addressed to the distributor’s home office or exchange and such requests for a change in or an elimination of clearance will be deemed to have been refused

(a) when the exhibitor has received a written refusal; or

(b) if not granted within twenty-one days after receipt by the distributor of such request.

Clearance, as used in this Agreement, means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theaters. Clearance, reasonable as to time and area, is essential, in the distribution and exhibition of motion pictures, and arbitrators in deciding clearance complaints shall give effect to this principle.

In any proceeding under this section the burden of sustaining the reasonableness of the clearance complained of shall be upon the distributor who granted the clearance.

In determining whether any clearance complained of is reasonable, the arbitrators shall take into consideration the following factors, according to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theaters involved as set by the exhibitor*;

(ii) The character and location of the theaters involved including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theaters involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The rental terms and license fees paid by the theaters involved and the revenues derived by the distributor* from such theaters;

(v) The extent to which the theaters involved compete with each other for patronage;

(vi) The fact that a theater involved is affiliated with a circuit of theaters shall be disregarded;

(vii) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor*, they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant under sub-division A of this Section that the theaters involved are not in substantial competition, they shall make an award directing the distributor* to cease and desist from granting clearance between them; if the arbitrators find in favor of the complainant under sub-division B of this Section, they shall make an award fixing the maximum clearance between the theaters involved which may thereafter be granted by the distributor*;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages from the date of a written demand for a change of the clearance complained of but only for the period of time during which the clearance complained of was in force, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theaters involved therein has so changed as to warrant modification. In the event that the arbitrators find there has been such a change, they shall make a new award fixing the maximum clearance, if any, which may be granted thereafter between the theaters involved, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. A proceeding to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Artich. V.

SECTION 2—Runs

Controversies arising upon the complaint of an exhibitor that, either prior to or after the inauguration of this arbitration system, the distributor* has, after request, refused, otherwise than as merited, to afford the complainant a fair opportunity to license feature motion pictures for exhibition in his theater on a desired run equal to the opportunity afforded by the distributor* to another exhibitor who then is exhibiting pictures of the distributor* on said run in a competing theatre, shall be subject to arbitration.

A claim involving an alleged refusal to afford such opportunity to license that occurred subsequent to the inauguration of this arbitration system shall be evidenced by a written request addressed to the distributor*’s home office or exchange, and such request will be deemed to have been refused

(a) when the exhibitor has received a written refusal or (b) if not granted within 21 days after the receipt by the distributor* of such request.

It is recognized that the licensing of feature pictures by run is essential in the distribution and exhibition of motion pictures, and arbitrators in deciding run complaints shall give effect to this principle. Runs means the successive exhibitions of motion pictures in a given area, first run being the first exhibition in that area, second run being the next subsequent exhibition therein, and so on.

In determining whether the exhibitor’s complaint is established by the evidence, the arbitrators shall take into consideration, among other things, the following factors and accord to them the importance and weight* thereof, whichever, regardless of the order in which they are listed—

(i) The admission prices of the theaters as set by the exhibitor*;

(ii) The character and location of the theaters involved, including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theaters involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The capacity of each theater for producing revenue for the distributor*;

(v) The character and extent of the area and population each theater serves;

(vi) The competitive condition in the area in which the theaters are located;

(vii) The character, financial responsibility, and ability of the exhibitor operating each theater, and his reputation generally in the industry and the community;

(viii) The policy under which each of the theaters has been operated and the policy under which the complainant proposes to operate his said theater if he obtains the run requested;

(ix) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor* they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant exhibitor, they shall make an award directing that the respondent distributor* in good faith afford the complainant an opportunity to license feature pictures for exhibition in his theater on the desired run, equal to the opportunity afforded the exhibitor operating a competing theater to whom
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the pictures of such distributor are then being licensed on such run;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages but only for the period of time during which he was denied such opportunity to license the pictures, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute another arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theaters involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change they shall make a new award in regard to the run in question to take effect thereafter, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. Proceedings to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

Section 3—Competitive Bidding

Controversies arising upon the complaint of an exhibitor that, subsequent to the inauguration of the arbitration system—

A. a distributor, in licensing feature motion pictures by means of competitive bidding, licensed to another exhibitor operating a theatre in substantial competition with complainant’s theatre a feature or features, on which complainant also made an offer or offers, which license to such other exhibitor was made otherwise than—(1) a theatre, solely upon the merits and without discrimination in favor of such competing theatre; or

B. a distributor has instituted competitive bidding in any competitive area or situation except

(i) upon the written request of one or more of the exhibitors in any such area or situation; or,

(ii) upon the written request of an exhibitor in any area or situation for a run of a picture or pictures which the distributor is proposing to license on such run to another exhibitor or exhibitors in such area or situation; or,

(iii) to comply with the judgment, decree or order of a court of competent jurisdiction; or,

(iv) in good faith to protect itself where it has reasonable grounds to believe that there is collusion among exhibitors in such area or situation in the licensing of its pictures; or,

C. a distributor has breached any of the following rules is conducting competitive bidding:

(i) The invitation for an exhibitor to submit an offer for the picture or pictures described in the invitation shall specify a closing date for bids (herein

after called the closing date), which shall be not less than ten days after the mailing of the invitation, and only offers or revised offers submitted in pursuance of such invitation, received on or before the closing date, shall be considered:

If prior to the closing date for bids, a distributor has not afforded an opportunity to the exhibitor to view, at a trade show or other screening, the picture or pictures referred to in the invitation to bid, then the distributor, at the exhibitor’s written request, shall afford the exhibitor an opportunity to view such picture or pictures in the exchange city of the distributor.

(ii) Any exhibitor submitting an offer for any designated picture or pictures, in response to an invitation by the distributor, may request in writing (but under separate cover) at the time he submits his offer, that the successful offer for such picture or pictures shall be revealed to the exhibitor making such request and the distributor agrees to do so at the exchange office serving the theatre for which such exhibitor submitted said offer, within 14 days after there has been an award of the picture or pictures by the distributor, and at no other time.

(iii) Nothing contained in this Section shall be deemed to compel the distributor to accept an offer which it considers to be inadequate and the distributor may reject all offers; when, however, all offers are rejected the notice of rejection shall state the reason therefor and in such case the feature motion picture shall be made available in accordance with the provisions of this sub-division C to exhibitors, including those who submitted offers in the first instance, for a new offer; provided, however, if there be only one offer submitted, and that one offer is rejected, the distributor may, at its option, in lieu of the foregoing negotiate with and license the motion picture to the exhibitor who submitted said offer.

(iv) Only offers in writing can be considered;

(v) The distributor shall within 14 days after the closing date, if any offers have been submitted on or before the closing date, announce acceptance to the maker of the accepted offer or announce to all bidders rejection of all offers;

(vi) If the new offers are also rejected, the distributor may thereafter, at its option, negotiate with the exhibitor making the best offer and license the motion picture to such exhibitor if the distributor considers the terms satisfactory, or may negotiate with and license the picture to such other exhibitor or exhibitors as the distributor may choose;

(vii) If no offers are submitted, the distributor may license the picture to any exhibitor it chooses upon terms acceptable to the distributor:

The rules and principles set forth in this Section 3 shall have application only in arbitration proceedings under this Section.

Nothing contained in this Section shall be construed to prevent a distributor from selecting its own customers in bona fide transactions and not in violation of any provision of this Agreement.

Nothing contained in this Section shall be construed to mean or intend to mean that a distributor may institute competitive bidding otherwise than under the terms and conditions as set forth in this Section.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall dismiss the complaint;

(b) If the complaint involved is the first to be filed by the complainant against the distributor under sub-division B of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to cease and desist from competitive bidding in the competitive area or situation until such time as the institution of competitive bidding in such competitive area or situation would not violate the provision of said sub-division;

(c) If the complaint involved is the first to be filed by the complainant against the distributor under sub-division C of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to conduct competitive bidding affecting the complainant in accordance with the provisions of said sub-division;

(d) If it shall appear that an award has been made in favor of the complainant with respect to the same theatre in a previous arbitration with the same distributor under the same sub-division of this Section, and the arbitrators shall find in complainant’s favor in the instant case, they may award damages under the provisions of Article III except that exemplary damages may be awarded only in respect of violations under sub-division A of this Section 3.

In any proceeding under this Section the arbitrators shall find that the competitive bidding was conducted by the distributor fairly and in accordance with sound business practice and that there was no purpose to discriminate against the complainant or to favor the exhibitor to whom the picture in question was licensed, they shall find in favor of the distributor; and, in the absence of any showing of a violation of the rules and principles, the arbitrators shall not attempt to substitute their judgment for that of the distributor as to which of the several offers was best or as to the propriety of rejecting all bids on grounds of inadequacy.

Section 4—Conditioning One License Upon Another

Controversies arising upon the complaint of an exhibitor that

(a) the distributor in licensing a particular feature or group of features has directly or
“The Tall Men”  
**Business Rating ★★★△**

Topflight western replete with excitement. Characters strongly projected by Clark Gable, Jane Russell, Robert Ryan. CinemaScope photography most striking to date, abetted by fine DeLuxe tinting. Figures to please all audiences, roll up big grosses.

This Fox release is big boxoffice all the way. The teaming of Clark Gable and Jane Russell is a casting gem, which will have far-reaching significance at the wickets, while the story—telling about the driving of a cattle herd across the unpopulated plains of Texas to Montana in post-Civil War days—has the proportions, visually, at least, of an epic of the American West. Its appeal will be deep and resonating popular appeal. Not to be discounted in considering potential success of “The Tall Men” is 20th-Fox’s big exploitation campaign, built around the proposition that this is the company’s most important release since their fabulous grosser “The Robe”. In terms of the William A. Bacher-William B. Hawks production itself, this claim is fully justified. Lensing in CinemaScope and DeLuxe color is magnificent, the best to date. More than one scene of the plains and the herdies are calculated to bring gasps from the viewers. The narrative does not measure up to these scenic effects and the surface action and romance. But there are plenty of plot high-spots to counteract the slower moving parts. Action is sharp, pointed, and compelling, with Gable ideal in his rough, rugged he-man role. He has the benefit of a sympathetic script and dialogue. Russell’s role will wow her admirers. Playing by the entire cast is uniformly convincing. Raoul Walsh’s direction keeps the story moving well enough, despite an occasional tendency to let the action drift. Gable and brother Cameron Mitchell have turned to banditry after the Civil War. Riding through Montana, they capture wealthy Robert Ryan for his money-belt. He makes a deal with them to lead a huge herd of cattle from Texas to meat-starved Montana, with the three splitting the profits. Enroute, Gable saves Jane Russell when he finds her attacked by Indians, and falls in love with her. But the differences in their respective plans for the future separate, with Jane pretending a “play” for Ryan. Passing through Indian territory, Mitchell is killed, and band escapes by fomenting a stampede. In Montana, Ryan tries to arrest Gable and is thwarted. Jane returns to Gable and they start life anew.


“Blood Alley”  
**Business Rating ★★★△**

Exciting adventure fare, but runs too long. John Wayne-Lauren Bacall give it strong marquee values. Plenty exploitation angles in Far East atmosphere, action, suspense.

On the strength of the appeal of stars John Wayne and Lauren Bacall, and of a highly exploitable, if familiar, “chase and escape” plot, this Batjac Production, released by Warners, should command good grosses generally, especially in action situations. There is excitement aplenty in the conflict which has Wayne leading an entire Chinese village to safety from Communist invasion on a ferry-boat. Chief fault in the film is its length; the tedium of the water journey slows down the action too much. While the film was not made on location, producer-director William A. Wellman has cleverly simulated the Formosa Straits locale and CinemaScope and WarnerColor give it much eye-appeal. Wellman’s direction extracts as much suspense and excitement as is allowed by the script, prepared by A. S. Fleischman from his own novel. In addition, the appearance of high-touted Anita Ekberg in a bit should hyp sales. Wayne, languishing, in China Red jail, is freed by unknown friends and brought to a small village, where he meets Bacall and a group of Chinese elders. He is told that his escape was effected so that he could lead the entire village to Hong Kong and freedom, via “Blood Alley”—the Formosa Straits. After much indecision and, then, planning, Wayne agrees. Story concentrates on the stratagems employed to deceive the Communist patrols, and internal difficulties of the trip. Climax is a machine-gun fight between the ferry and a Red destroyer, from which Wayne somehow manages to escape intact. The boat finally reaches Hong Kong and safety, the romance between Wayne and Bacall blossoms.

Warner Bros. (Batjac Production), 115 minutes. John Wayne, Lauren Bacall, Paul Fix, Produced and directed by William A. Wellman.

“Terror of Pancho Villa”  
**Business Rating ★★★△**

Solid outdoor adventure in SuperScope & Technicolor should find ample response in general and action markets.

The story of an attempt to transport stolen treasure to the Mexican rebel, Pancho Villa, is the subject of this generally exciting outdoor melodrama. This period in Mexican history is endlessly interesting, and, after a slow start, this Edmund Grainger production for RKO release builds up some strong action and tight suspense. It has the benefits of some fine SuperScope-Technicolor photography (all the lensing done on Mexican location) that is consistently colorful and convincing, a fine slate of “star” attractions, and a sound script by the dependable Niven Busch. It adds up to good entertainment, a natural for action and romance fans. While director George Sherman allows the first half to move at a rather leisurely pace, the characters are strongly projected and register most convincingly. Rory Calhoun, Gilbert Roland and Shelley Winters all do good jobs. In a smaller part, Joseph Calleia is highly effective. Rory Calhoun, an American soldier-of-fortune, has joined forces with rebels Roland, Calleia, and their troupe, to ambush a Federalist train and steal their shipment of gold. At the rebel base, they meet Shelley Winters, who has joined the “cause,” and agree to let her accompany them to their meeting with Villa. When Villa does not show up at the rendezvous, Calleia, a traitor, takes the troupe prisoner, but he is overcome by Calhoun, who decides to keep the treasure for himself. Shelley and Calleia are sent on to safety, but Calleia again betrays the cause, and leads the Federalists to Calhoun and Roland. In the battle that follows, Roland and Calleia are killed, while Calhoun sets off a dynamite charge engulfing the Federalists and the gold in an avalanche.

Deeply engrossing, sophisticated version of Clifford Odets' "expose" of Hollywood. Superb cast, performing brilliantly, give this drama hard-hitting impact. Should roll up top grosses in metropolitan areas; less in rurals.

Based on Clifford Odets' play of a few years ago about behind-the-scenes machinations in Hollywood, this Robert Aldrich production, being released by United Artists, is bound to be one of the more controversial films of recent years. Its implications may be resented by some people within our industry, who will find it offensive, but it is bound to stir tremendous public interest. One fact is abundantly clear: it is a dramatic "blockbuster." The superb cast assembled by Aldrich (he also directed) turns in some of the most intense, high-powered acting seen in many a moon, and the material they have at hand is of a flammable character. There are angles galore for showmen to sell the film. Controversy will be rampant regarding the question of whether the portrait of Hollywood drawn—an almost excessively brutal and bitter one—is the true one. But in the final analysis, the question isn't really relevant, for on a more basic and important level, the film is a stirring examination of a man's headlong plunge towards self-destruction. Class audiences will be entranced by the production. While it has a static quality about it, with much of the action taking place in one day and in one setting, this is not a fault, for director Aldrich has made such high-pitched use of black-and-white photography and of his performers that there is a steadily mounting tension built up that gives no release to the end. The intensity is almost unbearable in spots.

Comment will certainly arise over James Poe's script, which is probably the most arresting piece of screen-writing of the year. It is extraordinarily glib and sophisticated, almost too much so at times when the spectator has the uncomfortable feeling of its being too precious. However, it is never dull. The story sets out to be tragic, to portray a man's downfall in terms of his character, but in these terms, it does not quite succeed, because Poe's script is faulty in its emphasis and because Jack Palance's perform-

ance (he's the movie star hero) lacks the range appropriate to clarifying the problem. Palance, however, does give a highly arresting and commendable performance which should boost his stock. Ida Lupino, as his wife, is fine in a sympathetic role. Rod Steiger, as the big bad producer, comes up with a spine-tingling, if excessively mannered, interpretation. But will he set tongues a-wagging! All performances are topnotch. Wendell Corey, Shelley Winters, and Evrett Sloan shine as brightly as the others.

Palance, a top star, is in the midst of a host of difficulties. He is being pressured to sign a long-term contract binding him to producer Steiger, and his wife, Lupino, is threatening to leave him. A visit from gossip columnist Ilka Chase suggests that Palance was guilty of a hit-and-run charge in the past, for which his friend, Paul Langton, took the blame. Lupino agrees to return home only if Palance refuses to sign the contract, but when Sloan, the star's agent, Steiger, and studio "hatchetman" Corey arrive, Palance gives in and signs. Some time after, Corey brings up the problem of Palance's crime, recalling that Shelley Winters, a shoddy "starlet," was in the car and is threatening to talk. Corey suggests that she must be "gotten rid of." Palance recoils from the suggestion, throws Steiger out of the house, winning back Lupino's love. But Langton suddenly appears, hysterical because his wife, Jean Hagen, has admitted having an affair with Palance. Corey arrives to say that Winters has been conveniently killed in a traffic accident. Palance commits suicide—his only way out.

In its first 169 engagements, "TO HELL AND BACK" is by far the biggest Universal's entire 35.9% bigger than 53.7% bigger than GIGANTIC EVERYWHERE.
AND BACK"

GEST GROSSER IN

43-YEAR HISTORY!

The Glenn Miller Story"

Magnificent Obsession"

RE IN THE COUNTRY!
"A Man Alone"

**Business Rating 3 3 3**

Above-par western, well-scripted, well-acted and ably directed by Ray Milland. Human interest elements mingled with good action in second half. Good b.o. generally.

Ray Milland's first directorial stint is an altogether commendable job, and gives Republic its strongest release in a long time. Milland also stars in this western, which acccents human interest, personalities and romance, as well as action. A good script by John Tucker Battle and Milland's directorial and acting skill, maintain a steady under-tone of suspense in the narrative, and will hold audiences deeply engrossed in the falsely accused outlaw's (Milland) plight as he hides out in the home of the crooked sheriff. Following a rather slow beginning, the pace picks up and mounts steadily good to the end. Republic's Trucolor pho-tography is effective and includes some descriptive footage of the Arizona desert and a neighboring town. Performances are good throughout, with Milland, Mary Murphy, Ward Bond and Raymond Burr outstanding. An added asset is Victor Young's fine musical score. Milland, a notorious western gunman, riding through the Arizona desert finds a held-up stage-coach and six corpses. Riding into town, he is suspected of the crime, and seeks shelter in the home of Mary Murphy, whose father, Ward Bond, is the town's sheriff. The search for Milland is spurred on by Raymond Burr, who is actually responsible for the killings and knows that Milland suspects him. Milland and Murphy fall in love, and they discover that Bond has been taking bribes from Burr. Bond lets Milland go, and is about to be lynched when Milland returns, apprehends Burr, and starts a new life with Murphy.

Republic. 96 minutes. Ray Milland, Mary Murphy, Ward Bond, Raymond Burr. Produced and directed by Ray Milland.

"Duel on the Mississippi"

**Business Rating 3 0 0**

Routine costume melodrama in Technicolor has fair action. Light on story, cast. Dual bill fare for family houses.

This modest budget period melodrama has an interesting locale—Louisiana Bayou country—which makes it a welcome relief from the usual Western settings. However, the narrative about the conflict between plantation owners and pirates in the early 19th Century is routine and unconvincing. Lex Barker and Patricia Medina give it a modicum of marquee value, but it does not figure to rise above the supporting slot on dual bills. Well paced by director William Castle, there is action in sufficient quantity to satisfy those who do not demand plausibility. Technicolor lensing is on the lush and over-bright side. The period is 1820. A group of raiders, including Patricia Medina and her father, Ian Keith, swoop down on the plantation of John Dehner and son Lex Barker, and make-off with the sugar crop. When Dehner is unable to meet his banknote, now held by Patricia, an arrangement is made whereby Barker will enter into bonded servitude to her for three years. They fall in love, and it turns out that Stevens, Medina's partner, is really the thief. Barker kills him in a duel, and marries Patricia.


"Lucy Gallant"

**Business Rating 3 3 3**

Mildly diverting drama should have fair appeal to fem trade. Good cast. Weak in action spots.

Based on Margaret Cousins' novel, "The Life of Lucy Gallant," this is a fairly entertaining, but routine drama. It's all been seen before, but, Jane Wyman and Charlton Heston are appealing personalities, and their thesping keeps interest aroused. The same goes for Claire Trevor and Thelma Ritter, as friends of the stars. VistaVision-Technicolor lensing is a definite asset, photography being sharp and colorful, and gives the film a needed lift. Director Robert Parrish allows the story to lapse noticeably in several spots, probably because the running time just outdistances the plot. Chief appeal of this Paramount offering will be to the fem trade. And an added lure in this quarter is the dazzling costuming job by Edith Head. Cattleman Charlton Heston meets Jane Wyman when her train is derailed in a Texas boom town, made rich by the recent discovery of oil. Jane, running away from an unhappy love affair, decides to stay and to open a fashion shop. Her venture is highly successful, but draws her farther apart from Heston, who wants a house-wife. Heston goes to the war, returns, and strikes oil. When Jane's shoppe burns down, Heston secretly advances the money for another. She eventually discovers he has been her backer, decides to give it up and marry him.


"Bengazi"

**Business Rating 3 3 3**

Desert melodrama only a fair prospect generally, better for action houses. Good exploitables.

Set in the region of Bengazi, in North Africa, this Panamint Pictures Production for RKO release is a fair entry for the supporting slot generally. However, it has elements that lift it considerably for the action market. Concerned with an attempt to locate hidden gold belonging to tribesmen in the nearby desert, the Endre Bohem-Louis Vittes script is fitfully exciting, but rather incredible. The good cast, headed by Richard Conte, Victor McLaglen, Richard Carlson, and Mala Powers, struggle upstream against John Brahm's inert direction. Photography, in black-and-white SuperScope, is good in its broad shots of the desert. Plenty of exploitables, if utilized by the exhibitors, could bring this above-average returns. Conte and bistro-owner McLaglen, along with associate Richard Er-dman, set out for the desert in a stolen British lorry, to uncover gold they suppose is hidden near an abandoned mosque. Erdman is killed by tribesmen, while Conte and Mc-Laglen seek cover in the mosque. British inspector Carlson, and McLaglen's daughter, Mala Powers, who has recently arrived in Bengazi, appear via helicopter, but the plane is destroyed by the natives' guns. The group is thus completely stranded without food. McLaglen makes a break for it and is killed. When Conte finds the gold, he walks into the open to surrender it, to save the lives of Carlson and Powers, and is shot, but not seriously. They are freed and Powers professes her love for Conte.


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ALLIED ARTISTS

**Studio Hits Production Stride With Six On Tap For Lensing**

This company is finally beginning to move toward a big, full production schedule after a delay that, for more than a year, had exhibitors wondering "when". In addition to the important William Wyler production, "The Friendly Persuasion" (Gary Cooper, Dorothy McGuire) in De Luxe color, six features which go before the cameras by the end of the year, three in CinemaScope. This claims executive producer Walter Mirisch is "the most important program ever scheduled for a similar time in the company's history."

The six:

"The First Texan" (Joel McCrea) in CinemaScope, which Mirisch will produce from a screenplay by Daniel B. Ullman. It is based on the life of Sam Houston. "The Legionnaire" in CinemaScope is a French foreign legion adventure to be produced by Richard Heerman from a George Waggner script. "Three For Jamie Dawn" deals with the question of jury bribing, to be produced by Hayes Goetz. Story is by John Kelpner from his Redbook magazine original. "Crime In The Streets" (John Cassavettes) with Vincent M. Fennelly producing, the Reginald Rose television play dealing with juvenile delinquency. "Cattle King" (George Montgomery) in CinemaScope, with Mirisch producing from a Daniel B. Ullman screenplay. "Ariane" (Audrey Hepburn), to be made by producer-director Billy Wilder, is the Claude Anet romance done for the screen by I. A. L. Diamond.

The busy Allied Artists schedule doesn't stop here, however. The company's first big musical "Jeannie" (Vera Ellen) is in the planning stage with Marcel Hellman, British producer, in town to talk things over. Producers Samuel Bischoff and David Diamond, who made "The Phenix City Story", Allied's big grosser, will produce "Screaming Eagles" about the 101st Airborne Division from a script by Bob Presnell, Jr. Shooting is scheduled for middle October.

Scheduled to go before the cameras soon is "Sweet Violence", William F. Broydy producer. Latter also is preparing "The Big Blaze" and "The Last Mission" for future release.

"The Four Seasons" (David Wayne) will be released by AA. It was produced and directed by Josef Shaftel on the Republic lot under the LaSalle Productions banner. Also scheduled for release is "No Place To Hide" (David Brian, Marsha Hunt), recently filmed in the Philippine Islands in De Luxe color and produced by Josef Shaftel.

COLUMBIA

'Happened One Night' Musical Among Big Ones Set To Roll

All departments on the Columbia lot seethe with activity. And the emphasis is on big pictures.

Producer-director Dick Powell is readying the musical version of "It Happened One Night" (June Allyson, Jack Lemmon), which rolls in early November. Songwriters Johnny Mercer and Gene de Paul have written eight songs, and the two stars have begun dance rehearsals with choreographer Robert Sidney.

Among the list of important releases is "The Eddy Duchin Story" (Tyrone Power, Kim Novak) in CinemaScope & Technicolor, with Jerry Wald producing and George Sidney directing.

Another top Columbia literary property, "The Solid Gold Cadillac" (Judy Holliday) is scheduled to roll October 24. Producer Fred Kohlmar and director Richard Quine are selecting New York locations. "Cadillac" is the George F. Kaufman and Howard Teichman Broadway comedy. Screen rights to Calder Willingham's hit play "End As A Man" have been acquired by Sam Spiegel's Horizon Productions, and set for spring release. Ben Gazzara who starred on Broadway, is being sought for the lead. Horizon's second film for Columbia, "The Bridges Over the River Kwai", will get underway with location shooting in Ceylon and Malaya in December.

"The Harder They Fall" (Humphrey Bogart), prize fight expose written by Budd ("On the Waterfront") Shulberg starts Oct. 17. Philip Yordan is producing, Mark Robinson directing. International Boxing Club has refused to cooperate because of the nature of the film.

"The Way We Are" (Joan Crawford), drama of modern Hollywood, will be the next William Goetz production, Robert Aldrich directing.

Columbia made big literary news with the signing of Irwin Shaw novelist and screenwriter to a three year contract with Warner Productions, and the acquisition of C. S. Forrester's Saturday Evening Post story, "The Good Shepherd". Jerry Wald will produce the Forrester film and Randal MacDougall will write the screenplay and direct in CinemaScope and color, Shaw's initial assignment is the screenplay on "Fire Down Below" from Max Catto's novel.

Negotiations are underway for Columbia to release three Howard Walsh productions in 1955, the first being taken from George Bernard Shaw's "The Millionaires", Nicholas Ray directing. Legal problems with the Shaw estate may hamper final disposition of this property.

Two other novels, David Mark's as yet unpublished "The Long Chance" and Joseph Hergesheimer's "Tampico" have gotten the green light and will be screenplayed by Samuel Fuller and Everett DeBaum.

Shooting schedules have been augmented by the following productions: "Blackjack Ketchum, desperado" (Howard Duff, Victor Jory), Earl Bellamy directing, Sam Katzman, producing, and "Overexposed" (Cleo Moore), Lewis J. Rachmil producing, Lew Seiler directing. Three other Rachmil productions are on tap: "Reprisal" (Guy Madison), "The First and The Last" Laurence Stalling's original screenplay of the U. S. Marine Corp's part in the Boxer Rebellion, and "Flight", story of U. S. Air Force jet pilots. New Columbia discovery Roger Smith will star in the latter.

"Inside the Big Tent" will be filmed by Sam Katzman on location at circus winter quarters. October 11 is camera date... Bette Davis, Kim Hunter, Brian Keith will be seen in "Storm Center". Director-writer Dan Taradash starts camera work October 9. Film is treatment of a town's hysteria over controversial book being kept in public library... "Safari" (Victor Mature, Janet Leigh) is being made by Irving Allen and A. R. Broccoli's Warwick Productions in Africa, Terence Young directing... And Randolph Scott will star for Katzman in "The Return of Custer".

INDEPENDENTS

Preminger Buys 'Tristessé'

2nd Todd-AO Film Scheduled

Although busy with his production of "The Man With the Golden Arm" for United Artists, producer-director Otto Preminger is also making preparations for "Bonjour Tristessé", the best seller by a 19-year-old French girl, Francoise Sagon, whose stage... (Continued on Page 32)
There will be nationwide applause for "Rebel Without A Cause!"

REMINDER FROM COMPO; DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS!
The reception committee for the new kid on the block!

JAMES DEAN
The overnight sensation of 'East of Eden' becomes the star of the year!

Warner Bros. put all the force of the screen into a challenging drama of today's juvenile violence!

"REBEL WITHOUT A CAUSE"

CINeMaSCOPE
WARNerCOLOR

also starring
NATALIE WOOD with SAL MINEO
JIM BACKUS • ANN DORAN • COREY ALLEN
WILLIAM HOPPER • Screen Play by STEWART STERN
Produced by DAVID WEISBART
Directed by NICHOLAS RAY
Music by Leonard Rosenman

...and they both come from 'good' families!
The Joint Arbitration Committee, after long labor, last week gave unanimous approval to a draft of an arbitration and conciliation plan for the industry. (See text this issue). The joint committee had been set up in May of 1954 to iron out differences between exhibition and distribution, and in January of this year developed the plan which, with several revisions, has now been approved. The big issue of arbitration of film rentals, which caused Allied States Association to withdraw its support from the joint committee, is not mentioned in the draft. Final draft now goes to film companies and participating exhibitor organizations for approval, following which it must be approved by the Department of Justice and the federal court before it can become operative. The plan specifies that the arbitration system shall be put into effect within three months of federal court OK and remain in operation for a test period of one year. The joint committee included Si H. Fabian, Mitchell Wolfson, Leo Brecher and Max A. Cohen representing exhibitors, Charles M. Reagan, Abe Montague and Al Lichtman, for distribution. Herman M. Levy is exhibitor counsel, Adolph Schimel, distribution counsel.

Brig. Gen. David Sarnoff threw down the gauntlet on the toll-TV issue, declaring that candidates in the 1956 presidential election should assert themselves on the problem. Speaking before the Advertising Club of Washington (D.C.), the RCA-NBC board chairman said subscription television should be "thrown into the hopper of popular discussion", and added: "I recommend in all seriousness that the issue between free and paid television be considered by those who draft the programs of the major political parties; and that candidates for public office be encouraged to study the problem and declare themselves to the electorate," Sarnoff said this "seems to be the American way, the effective way, to educate the country on the subject in a broad, democratic spirit". He felt "justified in proposing that it be submitted to the ultimate suffrage of public opinion—a suffrage based not on guesswork, slogans or prejudices, but on wider knowledge and understanding of all the facts." Disagreeing with Gen. Sarnoff's statement was Commander E. F. McDonald, Jr., president of Zenith Radio Corp., chief proponent of toll-TV, who said the only way the issue can be decided is "by giving the public a chance to see subscription television in operation and to determine for itself" the system's merits.

Gen. Sarnoff made other news in disclosure of a deposition in the government's 16mm. anti-trust suit recorded about two months ago. His testimony went along with film companies on their stand against turning over new films to television, but said he felt differently regarding films still in the vaults. Film companies are "missing a good bet" in not releasing them to TV, Sarnoff testified, but television stations would not be able to pay for films costing millions of dollars. He concluded with this frank assertion: "Major motion picture companies making feature films for distribution to theatres could not be expected to make that film available to television because of the economies of the situation."
FLOYD ODLUM announced that his lengthy negotiations with Howard Hughes have resulted in an agreement "in principal" that a merger between Atlas Corp. and Hughes inactive RKO Pictures Corp. "would be beneficial to all parties" (see Financial Bulletin). Hughes would vote his RKO Pictures stock in favor of such a consolidation if the question is presented to a stockholders meeting. Proposed merger will also include four other companies in which Odlum has an interest: Wasatch Corp., Airfleets, Inc., San Diego Corp., and Albuquerque Associated Oil Company.

WESLEY B. BLANKENSHIP, vice president of the Wallace Blankenship Theatre Circuit of West Texas, was elected to the board of directors of the Citizens' National Bank of Lubbock, Texas. He is the son of Wallace Sr., founder and president of the theatre circuit.
BUSIEST DOCTOR AROUND!

HAS BROKEN FIRST RUN RECORDS THE COUNTRY OVER

NEW YORK—24 WEEKS • LOS ANGELES—10 WEEKS • PHILADELPHIA—8 WEEKS
ATLANTA—4 WEEKS • KANSAS CITY—7 WEEKS • DALLAS—4 WEEKS
INDIANAPOLIS—10 WEEKS • WASHINGTON, D. C.—16 WEEKS • SAN FRANCISCO—12 WEEKS
BOSTON—8 WEEKS • ST. LOUIS—9 WEEKS • NEW ORLEANS—3 WEEKS
BALTIMORE—11 WEEKS • DALLAS—8 WEEKS

What the Merry Medics know about anatomy they never learned from books.

Doctor in the House

Color by TECHNICOLOR
A J. Arthur Rank Organization Presentation
A REPUBLIC RELEASE

NOW DATING TOP CIRCUITS EVERYWHERE!

AVAILABLE FOR GENERAL RELEASE
CONTACT YOUR NEAREST REPUBLIC BRANCH!

LOEW’S FOX WEST COAST
BUTTERFIELD CIRCUIT
NEW ENGLAND THEATRES
INTERSTATE CIRCUIT (TEXAS)
BALABAN & KATZ
COMERFORD THEATRES
CONSOLIDATED THEATRES
STEWARD & EVERETT

CRESCEINT AMUSEMENT CO.
COOPERATIVE—DETROIT
H. & E. BALABAN
E. M. LOEW’S THEATRES
STANLEY WARNER
INTERSTATE THEATRE CORP.
KALLET THEATRES
LIGGETT & FLORIN
J. NEITH REAL THEATRES

TRANS-Texas THEATRES
GIBRALTAR ENTERPRISES
WESTLAND THEATRES
STANDARD THEATRES
CONNECTICUT THEATRE CIRCUIT
BLUMENFELD THEATRES
TRI-STATE THEATRE CORP.
PRUDENTIAL THEATRES
Schners Pound Pavements
In 'Earn-It-Yourself' Drive

Schners Circuit's "Earn It Yourself" drive during September could well be a model for incentive-loaded showmanship campaigns by theater chains, large and small. Sporting cash prizes for captains, managers and personnel, both for effort and for accomplishment, it gave promise of topping any September grosses in the circuit's history.

With the booking department lining up a strong month's picture program, each theatre was asked to compete with itself, basing results on increases in grosses over last year. A comprehensive campaign manual, featuring a complete staff work plan and loaded with showmanship ideas, was issued by publicist Seymour L. Morris to every theatre.

Special cash bonuses were offered to any staff member who suggested a revenue-producing idea. Personnel were called together, told of a personalized campaign that went right into patrons' homes. Highlight of this feature was a large "Let's Get Acquainted" display ad with photos of the personnel, advising the townsfolk that they would be visited by these people and receive guest tickets. On the home visits, staffers carried a portfolio of stills, reviews, etc., pointing up their forthcoming pictures; sold Christmas gift books, lined up school contacts; a general. cooking schools, and generally made the pitches to strengthen the theatre-home relationship.

Lending added incentive was the promise by Louis Schners: "If the boys really go over the top in September, I won't stop with the prizes amounting to $500, but will award whatever the results justify."

'Eileen' Phone Call Stunt
Makes New York Lines Sizzle

Topping its success with the Jimmy Stewart telephone stunt for "The Man From Laramie", Columbia launched another "call me" campaign on "My Sister Eileen". This, days of calls kept the phone lines sizzling continually, forcing the New York Telephone Co. to shut down the 50 phone playback devices pitching for the premiere of the film at the Victoria.

The "Laramie" stunt, which caused the company to increase the number of devices from 30 to 50 when 91,000 calls were registered in an 11-hour period, was dimmed when the newspaper ads asking readers to "Call Eileen at Judson 6-7022" metered 120,000 calls during one day's business hours. Phone company officials had to put an end to the playback service because of terrific disturbance of regular service.

Columbia ad chief Howard LeSieur, however, said plans would go ahead for using the recording in some 15 other cities across the country. Details, he said, are currently being worked out on a local level.

20th-Fox Television Show
Will Exploit Top Releases

"20th Century-Fox Hour", the film company's new biweekly TV series, which gets underway October 5, at 9 p.m., will be used to good advantage by that company in exploiting its top budget pictures. Opening program will feature "The Tall Men". Clark Gable-Jane Russell starrer, with film clips from the movie and a visit to the production set to view a rehearsal and observe camera techniques. October 19 will also exploit "Tall Men" with trailers and selected Russell scenes, including her singing of the title song. Sponsored by General Electric, the first hour will star Merle Oberon and Michael Wilding in Alistair Cooke's adaptation of Noel Coward's "Cavalcade." Joseph Cotton is mc.

'Merchandising & Exploitation Department'

[More SHOWMEN on Page 28]
What the Showmen Are Doing!

(Continued from Page 27)

N. Y. 'Left Hand' Benefit
Bow Star-Showers Broadway

Celebrity-studded glitter gave the Roxy benefit premiere of 20th Century-Fox' "The Left Hand of God" a luster not seen on Broadway for a 20th picture since "The Robe". The charity debut, which raised over $50,000 for the Boys' Town of Italy from among the 6000 who filled the huge Broadway showcase, was watched by millions over television, as well as thousands of on-the-spot fans who jammed police barricades for a five block area.

A distinguished benefit committee, headed by Mrs. George P. Skouras, lured the list of luminaries, including Governor Averill Harriman, Mayor Robert F. Wagner and a star-lit guest list, including the film's leads, Humphrey Bogart and Gene Tierney, plus Gregory Peck, Robert Mitchum, Jack Palance, Linda Darnell, Joe DiMaggio, Gen. Carlow Romulo and bigwigs galore.

Dennis James emceed the "live" theatre front telecast over DuMont TV network flagship station WABD, and Ray Heatherton interviewed guests for his Mutual network radio show. Star interviews went out all over the world via the Voice of America and The Armed Forces Radio Service.

Unusual facet of the ticket-selling campaign, was the sale in leading night clubs and restaurants of the $5-$100 ducats by teams from Boys' Town of Italy.

Top Fem Campaign for 'Heaven'

Its sights set on the distaff side of the nation, Universal-International scheduled its biggest woman's magazine advertising campaign on "All That Heaven Allows", due for January release. Vice president David Lipsy, presiding at a studio meeting of top U-I ad executives was firm in his belief that the ladies' appeal of the Jane Wyman-Rock Hudson starrer was at least as strong as the same star team's "The Magnificent Obsession". He earmarked a total of 22 national magazines with "woman appeal", boasting a combined readership of over 150,000,000, for the record-breaking ad program.

U-IBoosts Field Force
For Rocketing 'Hell & Back'

Spurred by the grosses of "To Hell and Back" in the wake of the initial exploitation efforts, Universal-International boosted its field exploitation coverage on the Audie Murphy film, adding five more men to the 10 already working on the picture.

Named to cover openings were Ed Bogan to New Orleans and Pittsburgh, Sam Hart to Kansas City, Joe Blafox to Cincinnati, Jim Biondo to the Albany territory, Blake McVeigh to Denver and Salt Lake City.

Nesbit Story In Serialization

Following are big Life buildup for 20th-Fox's "The Girl in the Red Velvet Swing," a six-part series of feature stories on the real-life Evelyn Nesbit, was instituted by the N. Y. Journal American as part of the advance campaign for the Capitol opening in New York this month. Similar serializations are planned in scores of other papers throughout the country.

UA Sets Record Field Force
To Hypo 'Brunettes' Openings

Assembling the largest exploitation force it has ever assigned to one picture, United Artists delegated a roving team of ballyhoo specialists to supervise and implement the field activities for "Gentlemen Marry Brunettes."

UA v.p. Max Youngstein, at the same time, announced a $500,000 promotion budget to hypo all-media backing for each key opening of the CinemaScope musical, following the pattern of specialized local exploitation used for "Not As A Stranger". Bolstering this is a $370,000 slate of ads as part of the national co-oo campaign.

The half-million dollar campaign was launched with the world premiere at the Oriental Theatre, Chicago, where personal appearances by stars Jane Russell and Jeanne Crain climaxied a 12-day radio-TV barrage and city-wide co-op support from more than 300 retailers. The star p.a.'s merged with a bustling series of press interviews and video-radio appearances.

Cleveland Hippodrome
manager Jack Silverthorne is in a dilemma faced with the choice of one of these finalists in his "Daisy Mae" contest spotlighting opening of United Artists' "The Kentuckian." Local disc jockeys backed the stunt, audience helped out with selection.

Striking audio-visual display over the boxoffice was set up by manager Paul Amick of the Orpheum Theatre, Wichita, for Warners' "Pete Kelly's Blues". Use of recorded songs from the picture from behind bandstand enhanced the illusion of the little "Big 7" band in action.
What the Showmen Are Doing!

‘Guys & Dolls’ Gets Cover, 10 Pages in Top Life Break

Samuel Goldwyn’s “Guys and Dolls” dropped kerplunk into a barrelful of golden publicity when the Sept. 19 issue of Life overflowed with its cover and ten pages of breathtaking color photos aimed unerringly at making tongues hang out for the big musical, to be distributed by M-G-M.

One of the fastest publicity breaks ever accorded a picture by the popular weekly, the elaborate layout and the copy were studied with come-ons for Life’s huge reader-audience. The cover minced no words, dubbing it “Hollywood’s Starriest Musical.” The lead spread, “Rough Runyon Diamonds in Classy Film Setting Do Right by Famous Musical,” extolled the showmanship lavished on the “Gift-Edged” property, noted “Showman Sam Goldwyn Has Left No Stunt Un-turned” in lavishing $5,5 million making the picture. “Like Its Smash-Hit Stage Predecessor, (it) Is a Stylish, Ear-Filling Movie with Some Notable Surprises in It.”

The spreads (see below) teem with activity and beauty in the shots taken by ace Life photographer, Gjon Mili, in gorgeous color. One, featuring two scenes from the famous night-club brawl, is dubbed “Knock-out Pay-Off for Two Big Risks” extols the surprising success of Marlon Brando and Jean Simmons in musical roles.

20th Launches Young Stars Buildup With Special Reels

20th Century-Fox kicked off its public relations program to focus attention on new stars being developed at its studios with a specially-produced CinemaScope subject, first of a series aimed at spotlighting the new faces. The initial “featurette” was unveiled at a special screening for top circuit executives hosted by 20th-Fox toppers Al Lichtman, Charles Einfeld, W. C. Gehring.

The star subject, running about four and a half minutes, featured Dana Wynter (“The View from Pompey’s Head”), Joan Collins (“The Girl in the Red Velvet Swing”) and Sheree North (“The Lieutenant Wore Skirts”) in get-acquainted chats and brief scenes from their forthcoming films. It will be made available to exhibitors within a few weeks.

Production and distribution costs for each subject will run around $25,000, Gehring said. In addition to focusing attention on the new personalities, he added, it is designed to aid exhibitors in advance theatre campaigns for the productions in which the young stars are cast.

The series, it was stressed, is in line with the company’s announced policy “to bring new and exciting faces to motion picture audiences to top-budgeted films.” Exhibitors who saw the initial subject praised it highly.

Interest In Award Result Shown By Newspaper Comments

Interest in the Audience Awards voting is mounting and the final result should get nation-wide attention, if the sampling of newspaper comments by COMPO is any indication of general public enthusiasm. “Mr. John Q is going to have a chance to get off the bench and take a few swings at bat,” says the Rochester Times-Union. “The results may be very interesting.” The Richmond, Virginia, News-Leader, in an editorial, said that COMPO has hit upon a scheme that should benefit just about everyone who is interested in the movies. Kaspar Monahan, of the Pittsburgh Press-Sun, reported: “Hollywood by tabulating these votes will have an indisputable evaluation of movie-goers’ likes and dislikes. Sounds like a sensible gimmick.” And the Memphis Press-Scimitar had this to say: “We plain movie-goers can at last talk back to Oscar. Now the movie producers and performers will receive recognition from the millions who decide the success or failure of motion pictures anyway—the ticket buyers.”

Sullivan ‘Toasts’ UA’s ‘Hunter’

The coveted Ed Sullivan treatment was lavished on “The Night of the Hunter” when the UA release was featured on the “Toast of the Town” CBS-TV network show. An added boost was the return of Robert Mitchum from Europe to launch a personal appearance tour on behalf of his star role, first for the Broadway premiere, then to subsequent openings throughout the country.
Half-Million $ Promotion For ‘Gents’

Jane Russell, Jeanne Crain and a half million bucks! That’s the exploitation platter United Artists is serving up to showmen in “Gentlemen Marry Brunettes,” merry musical in CinemaScope and Technicolor.

The piece de resistance of the whole appetizing affair is, of course, the excitement sparked by the starring duo. Their full-blown beauty offers eye-appeal hard to match for display purposes, for advertising angles (or should it be curves) and for a talk-it-up campaign.

To implement this tempting exploitation dish, vice-president Max E. Youngstein has garnished it with a promotion budget of $500,000 aimed at giving on-the-spot backing, similar to the pattern of specialized local activity that boosted “Not As A Stranger.” Francis M. Winikus, director of advertising, publicity & exploitation has assigned the company’s biggest field force to the film, including a roving team of publicity experts to guide and activate the program.

The recent Chicago world premiere served as a large-scale model for this activity, to be duplicated in not-quite-so-elaborate fashion in all key openings. The two stars appeared in person, covered the airwaves with TV and radio shows; Platters of the nine hit tunes spun round the clock for 12 days prior to opening, keyed big promotions at scores of music stores; juke boxes were socked with the discs and plastered with play-date stick- ers; a TV featurette presented key musical numbers and recorded star interviews. A letter-writing contest awarding two free trips to France was launched as part of the national campaign. Hundreds of store windows, tied to the $370,000 national co-op campaign supplementing the UA promotion dollars, smacked shoppers with their variety of striking displays.

POSTERS

- Posters and lobbies bubble with the gaiety that characterises the picture, spotlights the two striking principals in the typical arm- filled pose drawn for the ads. At top, left, the 3-sheet; right, the 1-sheet, and lower, the “Oui! Wheel!” 24-sheet, which will make a whopping cutout for marquees.

THE ADS

- The ads, like the one at left, make no bones about the big attractions of the movie, the Misses Russell and Crain, their curves and the opportunity to display them in the effervescent atmosphere of gay Paree. The whipped-cream topping is supplied by the master catchline: “The Big, Buxom, Beautiful Musical!”, the song list- tings serve as the anchor.

STUNTS

With all the art of Jane and Jeanne available, stunts featuring the pair are very much in order. In France a leading newspaper had pictures of the two side by side with the question: “Which one has the most sex appeal?” Over 64,000 replies came in, some remarkably interesting. Why not your local paper?

The match-proportions gimmick is, of course, a natural. Invite local lovelies to match their own measurements with those of each of the stars, as pictured in life-size displays in the lobby.

Title stunt suggested in the pressbook calls for a blonde to walk around carrying a "blonde" crying towel," her front placarded with the title, and theatre credits. Gag has her stop at busy corners, go into a weeping act while she distributes throwaways.

Music stunts suggest a Charleston contest, tied in with the dance done by the stars. Variation could have a two generation competition, pitting the original exponents against their young contemporaries.
**Studio Size-ups**

will be followed by the long-awaited Hughes production, "Jet Pilot".

The King Brothers are reported to be so highly enthusiastic about the performance of 11 year-old Michel Ray in their forthcoming Cinemascope, "The Brave One", that they are seeking to tie down the lad for action that covers two continents. The Jane Russell and Jeanne Crain of today (above) give their table dancing forbears (right) of the last generation a rollicking run for their madness in the script by Mary Loos and Richard Sale. Seeking a break in show business, today's Jane and Jeanne hit Paris and Monte Carlo, where their mother and aunt (also J & J) had a gay whirl in '26. Abetting their madcap adventures are Alan Young, Scott Brady and Rudy Vallee, who pair off, to prove the title, with daughters Jane and Jeanne and mother Jane. Confusin' but amusin'.
METRO-GOLDWYN-MAYC
Schary Cites Manpower Problem
Ten Completed, Six Filming

As the company started its fiscal year Septembe, studio head Dore Schary announced an over-all creative manpower problem of 72 stars and featured players, 18 directors, 17 directors and 51 writers occupied in major productions. Ten films are completed and in the process of being edited and scored and six are in current production, which make up M-G-M's releases for the spring and early summer of 1956.

A big to-do was made over the arrival of the incomparable Alec Guinness, who is in Hollywood to co-star in Ferenc Molnar's "The Swan" (Grace Kelly, Louis Jourdan, Brian Aherne), Charles Vidor is directing the CinemaScope film, Dore Schary producing.

Two major pictures have started in recent weeks: "Fearful Decision" (Glenn Ford, Donna Reed), drama of a father's dramatic gamble to save kidnapped son, with Nicholas Nayfack producing and Alex Segal directing; and "Gaby" (Leslie Caron, John Kerr, Sir Cedric Hardwicke), story of youthful love against a ballet background, written by Charles Lederer, Francis Goodrich and Albert Hackett, produced by Edwin H. Knopf and directed by Curtis Bernhardt.

Currently in front of the cameras are "Lust for Life" (Kirk Douglas), biography of the painter Van Gogh from the best-selling biography, directed by Vincente Minnelli; "Tribute to a Bad Man" (James Cagney), produced by Sam Zimbalist, directed by Robert Wise; "Meet Me in Las Vegas" (Dan Dailey, Cyd Charisse) Joe Pasternak producing, Roy Rowland directing.

"The Rack" (Glenn Ford) will start shooting in November. Story is of a Korean war hero's court martial. Arthur Loew, Jr. will produce and Arnold Laven direct.

Discussions are underway for M-G-M to release a British-made feature, "Not For Money", Bob Hope and Katharine Hepburn. Betty Box will produce and Ralph Thomas direct.

Another project on the fire is a musical remake of "Anna Christie", which would cost Howard Keel and Ava Gardner, with Jules Shummerl slated to produce.

The untimely death of James Dean will cause some changes in casting in the Rocky Graziano autobiography, "Somebody Up There Likes Me", being scripted by Ernest Lehman, produced by Charles Schnee and directed by Robert Wise.

PARAMOUNT
Three Shooting Away From Home
Bob Hope Comedy Set To Roll

Most of Paramount's current production activity is away from the home lot. "The Proud and the Profane" (William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter)—William Perlberg producer, George Seaton director; "The Mountain" (Spencer Tracy, Robert Wagner, Claire Trevor—Ed-

and directed by the Norman Panama-Mervyn Frank team.

George Pal, maker of some outstanding science-fiction features ("War of the Worlds", etc.) has left this lot . . . Paramount has landed Marlon Brando for a film, which will be produced by Pennebaker, Inc., new in the unit.

REPUBLIC
'56 Outlook Optimistic: Yates
$1 Million For Panoramic Lens

All of this studio's 19 stages are occupied in various phases of production, some for theatres, some for television, president H. J. Yates announced last week. Very bullish on the company's prospects, Yates declared that Republic "domestic and foreign business will show increases this year" and the outlook for the first six months of '56 is "most optimistic."

Yates said that more than $1,000,000 will be spent on further development of Republic's Cinepanoramic lens. First film in this new anamorphic process, "The Maverick Queen" (Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy), is now being filmed.

Two other features were before the cameras last week: "Shot in the Dark" (Marjorie Millar, John Hudson)—producer William J. Sullivan, director R. G. Springsteen, and "Stranger at My Door" (MacDonald Carey, Patricia Medina)—William Whitney director.

RKO
Production Go Ahead Awaited
Selznick Reads His First

RKO's production forces are still marking time pending flashing of the green light by the new administration headed by boss Thomas F. O'Neill and company president Daniel P. O'Shea. To date, everything is still on the drawing board, but actual filming is expected to get rolling as soon as Charles Glett, in charge of studio operations, gets back into harness. He won a bout with pneumonia, which hit him shortly after he took the post.

Meanwhile, David O. Selznick is preparing to start his first for this company around the first of the year. His product is direly needed by both RKO and exhibitors, and the sooner he starts rolling the happier everyone will be.

Edmund Grainger's production, "The Conqueror" (John Wayne, Susan Hayward) is expected to go into release before the year's end, and there is a slim possibility that this
Studio Size-ups

will be followed by the long-awaited Hughes production, "Jet Pilot."
The King Brothers are reported to be so highly enthusiastic about the performance of 11-year-old Michael Ray in their forthcoming CinemaScope, "The Brave One", that they are seeking to tie down the lad for their next RKO feature. Latter is "The Two-Headed Spy", in which young Ray would enact the role of the son of a Nazi general, who is captured by the British and held for ransom. "Spy" is due to roll in Europe in later November.

20TH CENTURY-FOX

First 'Carousel' Rushes Are Eye-Openers; Four Filming

Enthusiasm is running high here for the results of the 55mm. CinemaScope filming of "Carousel" on MacRae, Shirley Jones), which is being shot at Boothbay Harbor, Maine. Production chief Zanuck's excitement is being shared by everyone who has viewed the new wide-screen rushes from this musical.

Four regular 'Scopics (all in color, of course), meanwhile, are rolling on the home lot: "The Rains of Ranchipur" (Lana Turner, Richard Burton, Joan Caulfield, Michael Rennie)—Frank Ross producer, Jean Negulesco director; "The Lieutenant Wore Skirts" (Tom Ewell, Seree North)—Buddy Adler producing, Frank Tashlin directing; "Threshold of Space" (Guy Madison, John Hodiak, Virginia Leith, Dean Jagger)—William Bloom producing, Robert Webb directing, and "Bottom of the Bottle" (Van Johnson, Joseph Cotten, Ruth roman, Jack Carson)—Buddy Adler producing, Henry Hathaway director.

James Mason has started to function under his new producer-star contract here. His first will be the musical remake of "Jane Eyre", but he won't decide whether to appear in the film until the script is completed.

UNITED ARTISTS

'Golden Arm' Gets Underway Shooting Activity At Full-Speed

There is no letup in activity at United Artists. Producer-director Otto Preminger got "The Man with The Golden Arm" (Frank Sinatra, Eleanor Parker, Kim Novak) underway, September 20, amid protests about the narcotics theme of the story ... Shooting began in Europe October 1 on "The Ambassador's Daughter" (Olivia de Havilland, Edward Arnold, Myrna Loy, John Forsythe, Adolph Menjou), which marks the return to active production of Norman Krasna, screen-writer and onetime partner of Jerry Wexler. Producer Kirk Kerkorian, who produced, directed, wrote and edited 'Killer's Kiss' for United Artists, will start production Oct. 17 on "The Clean Break" (Sterling Hayden), which he will write and direct . . . Sidney Harmon, who has a three picture deal with UA, will begin work on his "Men At War" in mid-October. He purchased John McPartland's "Step Down To Terror" for the second of his three pictures.

Samuel Goldwyn, Jr., will produce "The Proud Rebel" as his second production for UA release. Richard Wilson will direct. It follows his recently-completed "Man With The Gun" (Robert Mitchum, Jan Sterling) set for release before the end of the year.

One new production is "Trapeze" (Burt Lancaster, Tony Curtis, Gina Lolabrigida), being filmed in CinemaScope and Eastman Color in Paris by Hecht-Lancaster, and "Comanche" (Dana Andrews), CinemaScope and Eastman Color being shot in Mexico by producer Carl Krugger and Director George Sherman.

"Run For The Sun" (Richard Widmark), SuperScope and Eastman Color will get under way this month under the banner of Russ-Field, Roy Bottouling directing.

Stanley Kramer has established headquarters in Madrid for the production of his next United Artists release, "The Pride and the Passion" (Cary Grant, Frank Sinatra), in VistaVision and Technicolor, based on the C. S. Forester adventure story "The Gun."

One of the top projects scheduled for spring production is the Clark Gable starrer "The Last Man in Wagon Mound", to be produced by Russ-Field in Mexico. David Hempstead will produce.

Undated productions include: "Hawk" (George Montgomery) to be produced by Collier Young from the Stirling Silliphant original and shot in Warner Philip's CinemaScope . . . "Bandito" (Robert Mitchum), to be made by Robert L. Jacks, Richard Fleischer directing.

Literary purchases include: "Wanton Murder" by Peter Godfrey, bought by Aubrey Schenck and Howard W. Koch for their burgeoning Bel-Air Production slate; "The Case Against Beer" also in bought by Schenck, Dick Dunning's melodrama; "Nightmare" the Cornell Woolrich story.

UNIVERSAL-INTERNATIONAL

German Star Adds To Growing Roster; Two Features At Work

Only two features are in work at present: "Pillars of the Sky" (Jeff Chandler, Dorothy Malone, Ward Bond), CinemaScope and Technicolor, Robert Arthur producing, George Marshall directing, and "Gun Shy" (Jack Mahoney, Martha Hyer, Lyle Bettger) Howard Christie producing, Charles Haas directing.

The contract list is growing and story properties are piling up. The roster was given an international flavor by the signing of O. W. Fischer, of Germany, hailed as the foremost European star, whom the studio acquired for five pictures, and Ziva Shapir, a 23-year-old Israeli actress. Van Johnson has been signed to star in "Kelly and Me," vaudeville story which Robert Arthur will produce.


Peter Lorre joins Virginia Mayo and George Nader in "Congo Crossing," which will be made in Technicolor by producer Howard Christie and director Joseph Pevney.

Preparations are being rushed to put "Battle Hymn", a story of Col. Dean Hess, the parson who is a Korean jet ace, on the screen. Douglas Sirk, who will direct, has been dispatched to Korea to scout locations. Ross Hunter is to produce.

WARNER BROTHERS

Lanza's 'Serenade' Among Five In Production; Six Prepared

There is ample production activity under the Warner banner these days. Between its wide range units and the home lot, five features are in work, with another half dozen being prepared.

Mario Lanza, Janet Fontaine and Sarita Montiel are in Mexico working for three weeks location on "Serenade," which is being done in WarnerColor by producer Henry Blanke and director Anthony Mann.

"Good-Bye, My Lady" (Walter Brennan, Brandom de Wilde, Phil Harris), a Batjac production is being produced by Robert Fellows and directed by William A. Wellman.

"The Spirit of St. Louis" (James Stewart), in CinemaScope and WarnerColor, is being filmed now in Ireland by producer Leland Hayward and director Billy Wilder. Leland Hayward has put "The Old Man and the Sea" (Spencer Tracy), in CinemaScope and WarnerColor, in work in Havana. "Giant" (Elizabeth Taylor, Rock Hudson, James Mason) in WarnerColor with George Stevens and Henry Ginsberg producing and Stevens directing is just winding up.

This lot was hit hard by the sad and untimely death of James Dean in an auto accident. One of the brightest newcomers of the past decade, he had sprung to stardom on his performance in "East of Eden," and, they say, "Giant" will fully establish his talent.

Next to get the starting gun will be "Seven Men From Now," (Randolph Scott, Gail Russell, Lee Marvin), a Batjac Production with Budd Boetticher directing.

Richard Whorff has been assigned production reins on "The Ed Sullivan Story," which David Butler will direct from an Irving Wallace script.

Henry Fonda has been signed for "The Wrong Man," which Alfred Hitchcock will direct with Maxwell Anderson scripting ... Alan Ladd's next for Warner's will be "San-tiago," with Marty Rackin producing ... Milton Sperling is putting the finishing touches on "The Court Martial of Billy Mitch- elli" by getting newscast footage of the dirigible Shenandoah exploding and burning for incorporation in the Gary Cooper vehicle.

Film BULLETIN October 3, 1955 Page 33
HERMAN LEVY made some revealing statements on the state of British film distributing on his return from a six-week tour of that country. The general counsel of TOA said he agreed with J. Arthur Rank that British films are given little playing time in this country, but that the fault lies with the films themselves or with their producers. He wondered why Britain’s movie-makers don’t try to improve their product in their own market since the “mortality rate for British films is just as high in Great Britain as it is in the U.S.” Many good British films are poor prospects for American theatres because they are “too narrowly English” in their appeal or “are not done in an easily understood accent.” Levy stated. He reported “terrific opposition” to British films in Scotland, which seems to have as much trouble with the dialects as the U.S. viewers.

HOMER I. MITCHELL, counsel for 20th Century-Fox, Warner Brothers and Universal Pictures in the government’s 16mm. anti-trust suit, led off the film industry’s defense in the expected three-month trial, by denying any conspiracy on the part of the industry. “Each action and each station agreement was individual with respective studios, in each instance based on sound business judgment,” he told Federal Judge Leon R. Yankwich. Mitchell told the court, “there is no such thing as a 16mm. industry”, that all companies make them supplemental to their major activity.

ENDORSEMENT OF National Allied’s stand to withhold support at this time from the proposal to seek elimination of the remaining excise tax on theatre admissions came from Allied of New Jersey last week in this resolution: “Allied of New Jersey feels that they need all the tax relief that is possible and intelligent people to ask for as soon as our National Allied leaders feel that the time is expedient to go after such relief.”

Rube Jacker, assistant general sales manager of Columbia, points with pride to the long list of theatre dates set for “My Sister Eileen,” starring his pretty partner, Betty Garrett. The CinemaScope film marks the comedian’s return to the screen.

JOSEPH Beatie, who represented the U.S. government at the Venice Film Festival, presents the Silver Lion award to Mo Rothman, continental sales manager for United Artists in Europe. Award was won by U.A.’s “The Big Knife,” only American prize-winner at the Festival.

RHODEN

ELMER C. RHODEN announced that theatre enlistment pledges for the Audience Awards election are being mailed to every circuit operator and all of the theatres in the country. The national chairman of COMPO’s Audience Awards Committee accompanied the form with a letter stating that the pledge will give an idea of the number of participating theatres and advise theatremen what is expected of them in the conduct of the voting. Pledge form contains the official rules governing the November 17 to 27 public balloting and stresses that no entrance fee or other financial commitments are required of participating exhibitors. Each theatre will do its own promotion.

BEATTIE, ROTHSAN

Incidentally...

THEATRE NETWORK TELEVISION reported the first million-dollar gate in closed circuit television when receipts from the Marciano-Moore fight were tabulated: $1,240,000 was spent at 129 theatres in 92 U.S. and Canadian cities. Theatres keep 50 per cent.

PERSONNEL: WALTER N. REILLY, executive assistant to MGM studio head Dore Schary, takes on added duties as associate on future Schary productions...

JOHN BECK joined the Warner Brothers studio production staff in an executive capacity. Announcement was made by executive producer JACk L. WARNER. FRANK KOVALETZ moved up to an executive position in the Concession Division of Disneyland in California. He was manager of the Paramount Theatre, Wilkes-Barre, Pa.

JOHN C. DEWAAL took over as manager of branch operations for RKO Radio. He was home office representative in branch operations and succeeds the late William J. McShea... MORRIS RELD, Universal sales manager in Kansas City, was promoted to branch manager in that city, replacing JACK LANGAN, resigned.

SCREEN PUBLICISTS GUILD, District 65, will live it up at its annual Movie Page Ball October 14 at the Hotel Pierre, New York. Ball marks 15th anniversary of SPG which represents home office publicity and advertising personnel of 20th-Fox, Warners, Universal, United Artists and Columbia.

SPYROS SKOURAS plowed in from Singapore following his six-week business trip through the Far East and conferred with 20th-Fox execs in Hollywood and New York... LACY W. KASTNER set out on a two months’ tour of Columbia’s Far East offices. President of Columbia Pictures International Corp. will visit Australia, Hong Kong and Japan... BURTON E. ROBBINS arrived in Seattle, third city on his list of National Screen Service exchanges, in company of George F. Denman Sales Tribute. Next stop San Francisco and Los Angeles... BEN TAYLOR and HAROLD WIRTH-WEIN, Allied Artists sales executives did some traveling to boost new AA releases: Taylor to Arizona for “Wichita”, Wirth to Denver for “Phenix City Story” and “The Warriors.”

REGISTRATIONS for the TOA convention in Los Angeles, October 6 to 9, are reported ahead of last year, which had a record 1070 paid registrants. TOA Trade Show will be outstanding feature of the convention.

JACK GOETZ was guest of honor at a New York cocktail reception hosted by Republic president HERBERT J. YATES. Goetz, with Consolidated Film Industries since 1924, will work in California for that company and make his home henceforth in Beverly Hills.

VARIETY TENT 13 tee-ed off to a good time last week with their golf tourney at the Philmont Country Club, Philadelphia. Festivities included dancing, prizes and gin rummy... RALPH W. PRIEs and EDWARD EMANUEL have been named co-chairmen of the Philadelphia County “March of Dimes” 1955-56 campaign committee, sponsored by Tent 13.
Mr. Bud Brody  
National Screen Service  
2413 Second Avenue  
Seattle 1, Washington

Dear Bud:

Once in a blue moon someone in this business comes up with a really new and practical ticket selling idea. National Screen has done just that with TRAVEL-AD.

One of these displays has been on my car for a month and I couldn't be more pleased with the results. For my money it's the best possible answer to low-budget "away from the theatre" advertising. The TRAVEL-AD is an attention-getter wherever I go. With the flashy paper available that means it's a business getter as well! Thanks!

Kindest personal regards.

Sincerely,

BOB ANDERSON  
BURIEN THEATRE  
BURIEN, WASHINGTON
ARBITRATION PROPOSAL

(Continued from Page 4.)

in any manner conditioned such licence upon the complainant exhibitor licensing one or more other features, or upon complainant licensing one or more subjects, newsreels, trailers or serials (herein collectively called "shorts"), or upon complainant licensing reissues, westerns or foreign (herein collectively called "foreigns"); or
(b) the distributor has directly or in any manner refused to license to complainant exhibitor a particular feature or group of features except upon the condition that complainant also license one or more other features, shorts or foreigns shall be subject to arbitration.

An exhibitor shall have no right to assert any claim under (a) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefore, not later than 10 days after receipt by the distributor from the distributor of the license which he claims to have been so conditioned.

An exhibitor shall have no right to assert any claim under (b) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefore not later than 10 days after the day on which the distributor, as claimed by the exhibitor, refused to grant a license unless so conditioned.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(i) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;
(ii) If the arbitrators find in favor of the complainant under (a) above, they may make an award cancelling the license for, or to the extent that it relates to, such other feature, features, shorts or foreigns;
(iii) If the arbitrators find in favor of the complainant under (b) above, they may order the distributor to cease and desist from imposing such condition on such complainant exhibitor;
(iv) If the complainant asked for damages and the arbitrators find in his favor under either (a) or (b) they may also award damages under the provisions of Article III.

Section 5—Contract Violations

Controversies arising upon the complaint of an exhibitor that the distributor has violated the provisions of a license agreement entered into between the exhibitor complainant and the distributor subsequent to the inauguration of this system of arbitration, including the failure of the distributor to deliver to the exhibitor a print of each picture licensed under such agreement in time for exhibition on the exhibition date or dates provided in or under such licensing agreement, shall be subject to arbitration.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;
(b) If the arbitrators find that the distributor has violated any provision of such a license agreement between it and the complainant exhibitor, they shall make a finding to that effect, specifying the particular violations, and, if unperformed, shall order the distributor to perform such contract;
(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages under the provisions of Article II, except that no exemplary damages shall be awarded.

Section 6—General Provision

Two pictures designated during each twelve months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in themselves shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures.

ARTICLE III

DAMAGES

Unless damages are claimed in the original complaint filed by the exhibitor, none shall be awarded.

Whenever the arbitrators find that the complainant exhibitor is entitled to damages, they shall award such sum of money therefore as shall equal the actual loss proved to have been sustained by said exhibitor as a result of respondent's acts.

If in any case in which the arbitrators award actual damages they find that the respondent's acts resulting in such damage were done with the deliberate purpose to injure the complainant, they may, in addition to actual damages, award exemplary damages not to exceed the amount of the actual damages so awarded.

Where any party to an arbitration proceeding wherein a demand for damages has been made has named an exhibitor whose business or property may be affected by the award, and the exhibitor so named does not intervene in the proceeding, and the complainant does not withdraw his complaint as provided in Section 5 of Article V, the arbitrators may proceed with the hearing; and if the arbitrators shall find that the exhibitor so named is associated in the act or acts causing damage to the plaintiff, they shall deduct from the sum of the damages awarded to the complainant an amount which in their judgment will cover the damages caused by said non-intervening exhibitor.

In any arbitration in which damages are claimed by the complainant exhibitor, any distributor respondent may at its option assert by way of set-off to any damages which may be awarded against it, the amount of any liability of the complainant to such distributor for money damages for breach of contract established in such arbitration by said distributor, the burden of establishing such liability and the amount thereof being upon the distributor asserting the same.

When damages are claimed by the complainant exhibitor, such claim shall be limited to the damages sustained during the period of two years preceding the filing of the complaint, or during such shorter period of time as may be provided by the statute of limitations of the state in which the complaint has been filed.

ARTICLE IV

THE ARBITRATION SYSTEM

Section 1—National Administrative Committee

A National Administrative Committee shall be formed to serve as an all-industry agency in giving effect to this Agreement. This Committee shall be composed of 3 members designated by Theatre Owners of America, 1 member designated by Metropolitan Motion Picture Theatres Association, 1 member designated by Independent Theatre Owners Association, Inc. (New York), 1 member designated by Southern California Theatre Owners Association of America, 1 member designated by International Drive-In Theatres Association, and 3 designated by the distributors signing this Agreement. The National Administrative Committee so designated may from time to time add to its membership not more than three representatives from any organization which hereafter becomes a signatory to this Agreement. The representatives designated by such organization or organizations shall thereupon become members of the National Administrative Committee.

A majority of the members of this committee, including at least one distributor member, shall constitute a quorum. The committee at its first meeting shall elect from among its members a chairman who shall serve for a period of one year. Thereafter the chairmanship shall rotate among the members. Each exhibitor organization reserves to itself the right to designate which of its representatives on the committee (if there be more than one) shall serve as chairman.

The National Administrative Committee shall have power and it shall be its duty to organize and supervise the arbitration system. In addition, it shall prepare the necessary instructions, forms, records, etc., for the use and guidance of the Regional Tribunals, to the end that arbitration practice and procedure hereunder shall be uniform throughout the United States.

The exhibitor and distributor members of the National Administrative Committee shall vote separately as a class on any directive, ruling or determination of the National Administrative Committee.

The term Administrator when used hereinafter will refer to the National Administrative Committee.
ARTICLE V
RULES OF PRACTICE AND PROCEDURE

Section 1—Initiation of Arbitration

An exhibitor may institute an arbitration proceeding in the Regional Tribunal for the area in which his affected theatre is located—
(a) By paying to the Clerk a filing fee to be fixed by the Administrator; and
(b) By filing with the Clerk a Submission, in the form prescribed by the Administrator, which shall provide, in substance, that such complainant submits the controversy to arbitration and agrees to abide and be bound by and fully comply with this Agreement and with whatever final award may be entered in such arbitration; and
(c) By filing with the Clerk a Complaint, entered on a form prescribed by the Administrator, which document shall set forth in substance: the name and address of the complaining exhibitor; the name and address of each of complainant's theatres involved in the controversy; the name and address of each distributor against whom complaint is made; the name and address of every other distributor or exhibitor whose business or property complainant believes may be affected by an award in the proceeding; and a brief statement in clear and simple language of the claim and the relief sought; and
(d) At the time of filing the complaint, the complainant shall deliver to the Clerk enough copies thereof to enable the Clerk to deliver one copy to each respondent named therein and to each other distributor or exhibitor named therein as liable to be affected by the award, and the Clerk shall forthwith make such delivery.

Within ten days after any respondent receives from the Clerk a copy of the complaint, each respondent may sign and file with the Clerk the names and addresses of any distributors or exhibitors not named in the complaint whose business or property such respondent believes will be affected by the award in the proceeding. The Clerk shall forthwith deliver a copy of the complaint to each distributor or exhibitor named in such list, calling upon the complainant for the additional copies needed to perform his duty.

Any exhibitor or distributor, who believes that his business or property may be affected by the award, may intervene in the proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators as a matter of right, and thereafter with the consent of all parties to the proceeding, and thereby become a party to the proceeding by filing with the Clerk a Submission as provided for in (b) above, together with a brief statement setting forth his interest in the proceeding, and by paying a filing fee, as fixed by the Administrator, to the Clerk. The Clerk shall forthwith deliver a copy of such submission to each other party to the proceeding a notice of each intervention and a copy of the brief statement accompanying the same.

If prior to the selection of the arbitrators in any proceeding all the parties thereto, including interveners, shall by written agreement select another Tribunal hereunder as a matter of preference or convenience, and shall file such agreement with the Clerk of the Tribunal of original jurisdiction, he shall at once forward the complete record of the proceeding to the Clerk of the Tribunal so selected, and the latter Tribunal shall thereupon be invested with jurisdiction of the proceeding and shall proceed with the hearing and determination thereof, and any award made by it shall have the same validity as though made by the Tribunal in which the proceeding was initiated.

Section 2—Selection of Arbitrators

Not less than 20 nor more than 30 days after the filing of the complaint, the parties to a proceeding shall notify the Clerk of their choice of arbitrators. Arbitrators shall be selected in the following manner:
(a) In those instances where the only parties to the proceeding are the complainant exhibitor and the respondent distributor, the complainant shall designate his arbitrator and, the respondent, or respondents, in the intervening to a majority vote, shall designate an arbitrator, and the two so designated shall designate the neutral arbitrator. In the event that the two arbitrators fail to agree upon the neutral arbitrator within seven days from the designation of the second arbitrator, the neutral arbitrator shall be selected by the Local Arbitration Committee from the panel of neutral arbitrators compiled by it.
(b) In those instances where, in addition to the parties named in (a) above there are one or more exhibitor intervenors, and if such intervenor or intervenors and the respondent distributors unanimously agree upon an arbitrator, that arbitrator shall be deemed to have been designated by the respondent distributors and the intervenors. If the exhibitor intervenors and the respondent distributors fail unanimously to agree on such arbitrator within the aforesaid 30 day period, then the proceeding shall be heard and determined by a Tribunal of three neutral arbitrators selected by the Local Arbitration Committee from the panel compiled by it.

The neutral arbitrators shall be paid for their services a sum to be fixed by the Administrator on a per diem basis (for each day while actually sitting in any proceeding), plus travel expenses.

Section 3—Hearings

Hearings shall be held at any place agreed upon by the parties and the arbitrators; and if there be no agreement, the place of hearing shall be fixed by the arbitrators.

Arbitrators will proceed with the maximum speed consistent with the adequate presentation and proper consideration of the cases in which they sit. They shall fix the time for the beginning of the hearings which shall be as soon as practicable after they have been appointed. They may adjourn the hearings from time to time with the consent of the parties or for reasons which, in their judgment, warrant such action.

At least five days prior to the initial hearing in any proceeding the Clerk shall deliver
Section 6—Stenographic Record

If the complaint does not ask for damages, and a stenographic record is requested by any party, the Clerk shall make the necessary arrangements for the recording of the testimony, the cost thereof to be borne by the party making such request; but the parties may by agreement share such cost.

Unless the parties respectively waive their rights to appeal, such record shall be made in any case in which the complaint asks for damages. It is essential for the record on appeal (Article VI, Section 3). The cost thereof shall be assessed by the arbitrators pursuant to sub-section (a) of this Section.

Section 7—Awards

(a) Form of the award and memorandum of decision. The arbitrators shall make their award in writing, not necessarily in the language of the particular Section under which the arbitration takes place and not otherwise; and the awards shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three arbitrators shall be essential to a valid award.

The arbitrators in the award may assess the costs (excluding counsel fees) of the proceeding, and the arbitrators shall apportion such costs among the parties in such manner as they deem just.

If the award includes damages or a denial of damages, they shall set forth in the memorandum the theory upon which and the period of time for which such damages were allowed, computed, or denied.

(b) Time for making award, etc. The award shall be filed by the arbitrators with the Clerk not later than 28 days after the close of the hearing or after the date fixed by the arbitrators for oral argument or the filing of briefs, whichever is later. By written consent of all parties to the arbitration, the time for filing the award may be extended.

The Clerk shall deliver a copy of each award to each party to the proceeding.

At any time within ten days after the award has been filed or within thirty days with the consent of the parties, the arbitrators may re-open the proceeding for the purpose of correcting inadvertent errors in the award. A corrected award shall be in the same form as the original award and shall be filed with the Clerk and delivered to the parties in the same manner as the original award.

(c) Finality of award. An award shall become effective and binding upon the parties on the date but not later than ten days after filing, specified therein and shall remain effective unless reopened, as provided in the preceding paragraph, subject, however, to the provisions of the last paragraph of Article I, or if there be an appeal from the part of the award relating to damages, all parts of the award, subject as aforesaid, shall remain effective and binding upon the parties.

If an award includes an award of damages, the part of the award relating to damages shall be automatically pending the appeal and until ten days after the decision on appeal is filed with the Clerk of the Regional Tribunal.

A final arbitration award hereunder shall bar the complaint and any intervening exhibitor from initiating any arbitration or litigation against the respondent distributor or against any intervening distributor based on claims arising out of the act or acts of such distributor or intervening distributor, which act or acts could have been or were the basis of the complaint and shall release the respondent distributor and each intervening distributor and each intervening exhibitor from any and all claims ante-dating the period for which a recovery of damages may be had under this Agreement. A final arbitration award based upon a claim under Article II, Section 1 or Section 2 or both shall release the respondent distributor, each intervening distributor and each intervening exhibitor from any and all claims based upon run or clearance or both which ante-date the period involved in the complaint upon which such final award was made. Failure of a complainant to claim damages in his complaint shall be a full and complete waiver and release of any and all claims for damages which he might have made.

(d) Allocation of damages. If the award contains a provision that the respondents shall pay damages, and if such damages are not paid within twenty days from the date on which the award was filed, any party to the proceeding may apply to the neutral arbitrator or arbitrators to allocate the damages, already awarded, among the several respondents in the proportion in which the neutral arbitrator or arbitrators shall find the respondents have contributed to the total damage awarded. Such allocation shall be made by the neutral arbitrator or arbitrators within five days after such application, after a hearing at which each of the respondents may be represented by counsel, and the damages so allocated shall be paid respectively by each respondent within three days after receiving notice of such allocation or, in the event of an appeal, upon the date when the award with respect to damages becomes final. If, upon appeal, an award of damages is affirmed or modified, the final award shall be allocated among the several respondents in the same proportion as determined by the neutral arbitrator or arbitrators as to the original award.

ARTICLE VI

APPEALS

Section 1—Right of Appeal

Where there has been an award in favor of the complainant exhibitor, any party to the arbitration proceeding affected thereby may appeal to the National Appeals Board from such part of the award as awards or denies damages. No other part of the award may be appealed by the parties or reviewed by the Appeals Board.

Section 2—Notice of Appeal

Any party desiring to appeal from such part of the award as awards or denies dam-
ARTIBITATION PROPOSAL

On appeal, all parties may be represented by counsel.

Section 5—Decision On Appeal
(a) The powers of the Appeals Board with respect to the award appealed from shall be limited to:
(i) affirming the part of the award which awards or denies damages, or
(ii) increasing or decreasing the amount of damages awarded, or
(iii) reversing the part of the award which awards damages and dismissing the complaint therefor.

The Appeals Board shall base its decision solely upon the record certified to it.

An award of damages shall not be reversed because made or computed on an erroneous theory if it can be sustained on any valid theory.

(b) The Appeals Board shall make its decision in writing, and it shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three members of the Appeals Board shall be essential to a valid decision.

The Appeals Board may assess the costs (excluding counsel fees) of the appeal against the losing party or they may apportion such costs among the parties in such manner as they deem just.

The Appeals Board shall file with the decision a memorandum setting forth their reasons therefor.

(c) The decision shall be filed by the Appeals Board not later than twenty-one days after the filing of the final briefs or after the date of the oral argument, whichever is later.

(d) The decision and memorandum shall be filed with the records of the Appeals Board, which shall forthwith file a copy thereof with the Clerk of the Regional Tribunal concerned and shall forthwith deliver a copy thereof to each of the parties.

The Clerk of the Regional Tribunal shall forthwith notify each of the parties of the date of filing with them.

(e) At any time within thirty days after the decision has been filed or within forty-five days with the consent of the parties, the Appeals Board may re-open the appeal for the purpose of correcting inadvertent errors in the decision. A corrected decision shall be in the same form as the original decision and shall be filed with the records of the Appeals Board and delivered to the Clerk of the Regional Tribunal and to the parties in the same manner as the original decision.

(f) The decision or the corrected decision of the Appeals Board shall become the final award with respect to damages and shall become binding on the parties ten days after it is filed with the Clerk of the Regional Tribunal.

ARTICLE VII
CONCILIATION

Section 1—Controversies which an exhibitor has not been able to settle with a particular distributor, arising on the merits out of the relationship between such exhibitor and distributor, including controversies which are subject to arbitration under this agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly.

Section 2—Conciliation shall be conducted as follows:
(a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the Branch Manager of the distributor at the Exchange for the area in which the exhibitor's theater is located, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein not more than one other person, who will accompany him and assist in the efforts to conciliation. The meeting shall take place in the Exchange between the exhibitor (his associate if named), and the Branch Manager and not more than one other person with the Branch Manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days after the receipt of such request.

(b) If the controversy or controversies are not disposed of at the conciliation meeting with the Branch Manager, the exhibitor may apply in writing to the General Sales Manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the General Sales Manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor and not more than one other person, and the General Sales Manager or a Sales Manager designated by him, and not more than one other person of his selection.

(c) The exhibitor and the distributor may arrange conciliation meetings at any time or place mutually satisfactory without regard to subsections (a) and (b) of this Section.

Section 3—The function of the associates of the exhibitor and distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party failing so to dispose of any such controversy shall not be questioned.

Section 4—(a) The discussion in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and their associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or to be used as such.

(b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.
(c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration under this agreement, or to litigation.
August


D Horizons, The CinemaScope, Eastman Color, Corset, Willy Wilde, Michael Willing, George Sanders, Director Nicholas Nayfack, Director John Sturgis. Historical adventure. The story of British officer and the treason of Benedict Arnold during Revolutionary War. 100 min.

September

BAR SINISTER, The CinemaScope Eastman Color, Jeff Richards, Jarma Lewis, Producer Henry Herman. Director Frank B. Gordon. Western. Young soldier returned from Indian wars is forced to fight for his property against land-grabbers who have taken control of Western town. 73 min.

October

QUEINTIN DURWOOD CinemaScope, Eastman Color, Robert Taylor, Kay Kendall, Robert Morley. Director Richard Thorpe. Drama. 3 Wisconsin blacks are famous in history for murder. Their death is wanted by Communists as they make a martyr. 85 min.

Coming

DOLCIS & GULLS CinemaScope, Color, Marlon Brando, Jean Simmons, Frank Sinatra. Producer Samuel Goldwyn. Western. 108 min.

November


COMING


STRIKE AT ARIZONA VV-Technicolor, John Wayne, Francis Lewton, Producer Howard M. Hopkins. Director Howard W. Koch. Western. 94 min.

PARMAIUN

May


Coming

Love WE'RE NO ANGELS VV-Technicolor. Humphrey Bogart, Joan Bennett, George Macready, Producers Robert Paul Jones, Director Michael Curtiz. Comedy, Escaping from Devil's Island, convicts have to take a kidnaped man who is on the verge of bankruptcy. 103 min.

September

SANDING HORSE, THE VistaVision, Technicolor. Jack Palance, an elderly gunfighter, is given the job of protecting schoolchildren. 76 min.

October

October summary

New features scheduled for release this month number 28, a total slightly higher than the previous two months. Columbia and Republic have slated the highest number of releases, four. Allied Artists, 20th-Universal and Warners each have three on the agenda. October's program includes ten films in CinemaScope, three in Superscope. Eighteen will be in color.

As to types, the releases break down as follows:

14 Drama 2 Musical Comedy
5 Western 1 Comedy
5 Adventure 1 Melodrama

October

LUCY GALLANT VV-Technicolor. Jane Wyman, Charles Halston, Claire Trevor, Thoma Ritter. Producers Pine-Channel. Western. An old woman returns to the ranch where her husband was killed in the war.


Coming


June


Rose Tattoo, THE VistaVision, Anna Magnani, Bert Lahr, John Ireland. Producer Dino De Laurentiis. Director John Farrow. Drama. War. Beautiful woman is used by her husband's family to stop a war plot. 85 min.

November

Republic

CINEMA SCOPE

May


May

**ADVENTURES OF SADIE Eastman Color, Joan Collins, Richard Conte, John Ericson, Paul Lynde, Dolores Hart. A girl meets a deserted desert town, and a man.

**DADDY LONG LEGS CinemaScope, Deluxe Color, Fred Astaire, Leslie Caron, Samuel Goldwyn, Robert Aldrich. A story of a dance teacher and a young man.

**THAT LADY CinemaScope, Color, Olivia de Havilland, Gig Young, Ron Howard. A story of a woman and her experiences in the 1920s.

June

**MAGNIFICENT MATORO The CinemaScope, Deluxe Color, Martin Ransohoff. A story of a man and his adventures in the Wild West.

July

**HOUSE OF BAMBOO CinemaScope, Deluxe Color, Robert Stack, Robert Ryan, Shirley Yamaguchi. A story of a man and his adventures in the War.

**GREAT ADVENTURES IN THE COUNTRYSIDE CinemaScope, Deluxe Color, Lloyd Nolan, John Ireland, Todd Who. A story of a man and his adventures in the countryside.

August


**SEVEN CITIES OF Gold CinemaScope, Color by De Luxe, Richard Egan, Anthony Quinn, Jeffrey Hunter. A story of a man and his adventures in the desert.

September

**GIRL IN THE RED SWING VEST CinemaScope, Color by De Luxe, Ray Milland, Joan Collins, Caroll Bragg. A story of a man and his adventures in the city.

October

**DEEP BLUE SEA CinemaScope, Color, John Wayne, Maureen O'Hara. A story of a man and his adventures in the ocean.

November

**KISS ME DEADLY Raquel Welch, Paul Stewart, Albert Albert. A story of a man and his adventures in the city.

December

**FOUR WIZARDS CinemaScope, Deluxe Color, Clark Gable, Robert Ryan, Robert Mitchum. A story of a man and his adventures in the city.
UNITED ARTISTS (Continued)


SEA SONG The Michael Redgrave, Dirk Bogarde, Anthony Steel, Producer Daniel M. Ang. Aidan Quinn. 91 min.


July


NOT AS A STRANGER Olivia de Havilland, Robert Mitchum, Gloria Grahame, Frank Sinatra. Producer-director Nicholas Ray. Story of a feisty doctor who gains perspective on his practice thru personal tragedy. 87 min. 7/17.

SHADOWS ON THE EAGLE (Valliant Films) Richard Greene, Valentina Cortese, Producer Anthony Have- ng. A Near East adventure. Russian Empress sends her lover to kidnap beautiful royal child when he falls in love with her victim. 92 min. 9/5.

AUGUST

KENTUCKIAN, The Technicolor, Burt Lancaster, Diana Lynn, Dianne Foster, Producer Harold Hecht. Director Burt Lancaster. Pioneer adventure. Frontiersman and his young son have their trek to the West interrupted by beautiful woman who plans to seduce the young lad. 84 min. 8/22.


September

DESSERT SANDS, The, Print by Technicolor, Ralph Meister, Maria Elena Loretto. The Mexican Road Production. Producer Lesley Selander. Modern French Foreign Workers. 78 min. 8/26.

KILLER'S KISS Donald Silvera, Jamie Smith, Irene Kane. Producer J. Robert Krevel. A kidnap case to be solved by Cuban Jazz. Young boxer and dance hall hostess get involved. 88 min. 9/6.


October


GENERAL MARY BARTON, The Cinemascope Technicolor, Jane Russell, Jeanne Crain, Scott Brady, Producer-director Richard Quine. Western. 75 min. 9/19.


November

MAN WITH THE GUN, Robert Mitchum, Jan Sterling, John Houston. Producer-director Lewis R. Foster. Western. Wealthy, ruthless rancher terrorizes town and is finally stopped by the sheriff as a "town tamer". 86 min. 11/9.

COMING


AMERICAN NAZI CAMP Technicolor, Olivia de Havilland, Producer-director Norman Krisman. Romantic comedy. The affairs of a diplomat's daughter among the prisoners. 95 min. 12/30.


A & C MEET THE MUMMY Bud Abbott, Lou Costello, Producer-director Charles Lamont. Comedy. A & C are stranded in Egypt when they become involved with killers out to steal archaeological treasures. 75 min. 9/14.

MAN FROM BITTER RIDGE, The, Color, Baxter, Kay, Producer Howard Pine. Director Jack Arnold, Western. Lawman setting out to prevent cattle rustlers to keep same between cattle warring men and shepherds. 80 min. 6/5.


JULY

AIN'T MISSEHAVIN' Technicolor, Rolly Calhoune, Piper Laurie, Jack Carson, Producer Sam Mats, Director Edward Buzzell, Romantic comedy. Trials of a showgirl in society when the markets her flirt to financial empire. 88 1/2 min. 3/30.

FOXFIRE Technicolor, Jane Russell, Jeff Chandler, Dan Duryea, Donald Crisp, Producer Howard Pine, Director Joseph Pevney. Romantic drama. Marriage of society girl and half-breed is endangered when rival is going because of his ambitions and her wish for freedom. Near-water finally brings story to a happy ending. 101 min. 7/1.

PINK SAVAGE PRIVATE WAR OF MADAME TECHNICOLOR Technicolor, Charlton Heston, Julia Adams, Producer. Director Jerry Hopper. 105 min.


ONE DESIRE Technicolor. Anne Baxter, Rock Hudson, Producer Ross Hunter. Director Jerry Hopper. Drama. Golden pre-code. With a twist, this film is brought together thru mutual love for two homeless girls. 94 min. 7/11.

September

FEMALE ON THE BEACH Jean Crawford, Jeff Chandler, Robert Mitchum, Producer-director Joe Pevney, Suspense drama. Rich young widow falls in love with con-artist, adventure. Incidents include he plots to kill her on wedding night. 97 min. 7/15.

SHRIKE. The Jose Ferrer, June Allyson. Producer Aar Productions. Drama. Young, beautiful girl is being blackmailed by her family. Director. 96 min. 10/12.


To Heller And Back Cinemascope, Technicolor, Audie Murphy, Producer Aaron Rosenberg, Director Jesse Hibbs. Military drama. Adventure of Audie Murphy's experiences during WWII. 116 min. 7/25.

October

LADY GODIVA Technicolor, Maureen O'Hara, George Nader, Vic McLaglen, Producer Robert Arthur. Director Henry King. Drama. Historical drama, is most interested in frontiersman than royalty during dangerous trek thru America's wilderness. 87 min. 9/5.

HELL TO HELL AND BACK Cinemascope, Technicolor, Audie Murphy, Producer Aaron Rosenberg, Director Jesse Hibbs. Drama. Story of an ex-con, turned beggar, and his trained dog. 78 min. 11/25.

COMING


June

SEA CHASE, The Cinemascope, WarnerColor, John Wayne, Lana Turner. Producer-director John Farrow. Sea adventure. On eve of World War II poorly provisioned German freighter is pursued by British warship. Both Captains are friends but chase is in fine of duty. Freightier is finally sunk. 118 min. 5/30.

TALL MAN TONIGHT Technicolor, Robert Mitchum, Dorothy Malone, Producer David Weisbart, Director Charles S. Eastman. Revenge-Thriller. Man who returns obsessed with burning desire to right a wrong inflicted on him. 83 min. 8/6.

July

DAM BUSTERS, The Michael Redgrave, Richard Todd. Aerial war drama. Scientist believes World War II can possibly be controlled by planetary nuclear Dams. The RAF is tasked the job. 102 min. 7/11.

LAND OF THE PHAROAHS Cinemascope, WarnerColor, Print. by Technicolor. Producer Howard Hawks, Director Howard Hawks, Historical adventure. Recounting of the pharaoh who built first great pyramid and the ruthless queen who brought about his downfall. 105 min. 6/27.


August


September

McCONNELL STORY, The Cinemascope, WarnerColor, Producer Charles S. Eastman. Drama. Young army private takes his dreams of a great future and a young girl on trial for murder. 88 min. 9/5.


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Produced by
ROBERT EMMETT DOLAN • MICHAEL CURTIZ

Dances and Musical Numbers Staged by Robert Alton

Written for the screen by

VISTAVISION

MOTION PICTURE HIGH-FIDELITY
"Oklahoma!", The Movie
Todd-AO, The Process

"BUG-EYE" HAS BUGS!

by Leonard Coulter

Viewpoints
Constructive Comments on Industry Issues

"Original Screen Story by..."

A Constructive Convention

Mike Blank
Jane Russell
GENTLEMEN M
in
ANITA LOOS'
starring
Alan Young
Scott Brady
Rudy Vallee

CINEMASCOPE
COLOR BY TECHNICOLOR

Written for the screen by MARY LOOS & RICHARD SALE
Directed by RICHARD SALE
Produced by RICHARD SALE & ROBERT WATERFIELD
Executive Producer ROBERT BASSLER
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Jeanne Crain
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"I'VE GOT FIVE DOLLARS"
"I WANNA BE LOVED BY YOU"
"AIN'T MISBEHAVIN'"
"DADDY"

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"Carousel"
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**"Original Screenplay By . . ."**

What is responsible for the steady decline in the number of films being made in Hollywood?

At a TOA seminar in Los Angeles one after another of the industry's top production officials pointed to the steadily diminishing level of the story reservoir as one of the most critical factors. MGM's production chief, Dore Schary, placed the problem in its proper perspective. Television, said he, is now siphoning off most of the story fluids from the pipeline which in bygone days flowed almost exclusively to Hollywood.

Ironic testimony to this was seen, when, within a few days of his appearance on the seminar panel, Mr. Schary announced that his own studio had reached into television for material, acquiring a play originally staged on "Robert Montgomery Presents".

There is no denying that TV, despite its general mediocrity, is far outracing Hollywood in the development of original story matter. Television's voracious appetite for material is inherent in its very nature. This fact is immutable, and chances are in the future it will suck the story pool drier still. Sooner or later the movie producers may be faced with the alternatives of accepting whatever scraps are left over or they will be forced to deal with TV for the cream of its teleplays. We see no objection to the latter course as occasional practice. For TV represents a splendid testing ground for movie material, while establishing a pre-sold market. As frequent policy, however, it would seem a tacit admission that Hollywood is but a big-screen counterpart of its arch entertainment rival.

Perhaps the film producers would do well to seek a solution to the story shortage within their own household. What has become of the screen credit: "Original Screen Story By . . ."? What has become of that special brand of writing which treats the screen as a medium of peculiar attributes and particular scope? Where are the writers who would put words to paper in terms of the movie screen and its highly individualized properties? It is in this province, we submit, that the producers will find their solution to story scarcity. It is a bewildering paradox that at the very time the production chiefs complain of severe limitations in story sources, the phrase "Original Screen Story By . . ." has become a vanishing bit of Hollywoodiana.

In recent years too much reliance has been placed upon novels and plays. And now TV. Seemingly forgotten is that the screen is a powerful, creatively fertile force itself. Lacking are the subsidies and incentives needed to encourage the specialized talents of original screen writing. The lists of boxoffice successes are crowded with films for which stories were originally written for the special personality of the screen.

Is this not your answer, Mr. Producer? Stories are the raw materials of your industry. Why not develop our own source of supply.

**Constructive Convention**

The convention of the Theatre Owners of America was a constructive one, if only by dint of its airing the crucial problems that confront not just exhibition, but the motion picture industry as a whole.

The decisions reached were neither startling nor unexpected. The whole tenor of the meeting was one of a ship steering a charted course—the stand against Government intervention, approval of the arbitration and conciliation program, pursuance of tax relief, encouragement of independent production, support of COMPO, a cry of unity and harmony—all these were markers on the map drawn up by the TOA board and logged by keynoter Mitchell Wolfson. Their presentation and discussion served to crystallize much of the fluidity that characterized these issues, placed the membership four-square behind them.

There were a few spasmodic detours—the swipe at Warners for requesting bids before tradeshowing pictures, the rumbles of resentment when Paramount's Jerry Pickman castigated exhibitors for being "lazy" in picture promotion, the thinly veiled nudes at Allied's stand on the issues. But never did the ship stray far from its course.

Government regulation of film terms, being advocated by Allied, was the chief topic of the TOA meeting, and a firm anti stand was taken. Mr. Wolfson declared: "This handkerchief-tearing appeal for relief through law can be, and I am convinced would be, the most damaging development we have ever faced." He sounded a dramatic warning: "Let Congress set your terms and Congress soon will set your prices. Let Congress count your days of clearance, and Congress will be counting your receipts. Let (Continued on Page 15)
"Oklahoma!", The Movie

Todd-AO, The Process

The ‘BUG-EYE’ HAS BUGS!

by LEONARD COULTER

Raymond Gary, Governor of Oklahoma, is a remarkable man. Like everyone else in his State—men and women alike—he stands about 8 ft. 7 in. and is as narrow in the hips as in the shoulders. He rides a bow-backed horse and lives in a home with rounded rooms and saucer-shaped floors. The State over whose destinies he presides is a shallow bowl, in parts of which even the water runs uphill.

This is what the Todd-AO process of cinematography has done for Oklahoma. Michael Todd, the impresario who dreamed the whole thing up, thus becomes a man of rare distinction. To a long list of other spectacular achievements, he has now added those of changing the physique of 2,000,000 people and altering the geography of 53,104 square miles of American territory.

Mike was originally part of Cinerama. He launched the Todd-AO process believing he could achieve a Cinerama-like effect of audience participation without the latter's faults. He has partially achieved his aim, but at the expense of adding new faults.

This was made obvious at the October 10 premiere at the 1600-seat Rivoli Theatre, New York, of the film version of Rodgers' and Hammerstein's magical musical "Oklahoma!". The matching lines which mar Cinerama, where the images from the three linked projectors converge, are non-existent in Todd-AO. The reason is obvious: Todd-AO uses only one projector. In that respect it resembles both CinemaScope and VistaVision but, unlike CinemaScope, does not use the anamorphic, or "squeeze" principle. It employs a specially-made 70mm film.

In getting rid of the Cinerama "seams", however, Todd-AO has also got rid of something else. It does not convey to the audience the same strong sense of "engulfment". It only one scene—in which the buggy carrying Laurey and Jud to the barn dance runs amok—is that illusion created.

Sheer size, it appears, cannot produce the optical illusion. The Cinerama screen now in use in New York measures approximately 67 ft. by 24½ ft. Its maximum curvature is about 15 ft. The Todd-AO screen installed at the Rivoli is 50 ft. by 25 ft.—a little higher, but not as long. Maximum curvature is 13 ft. The Roxy's CinemaScope screen is 64½ by 24½ and the Paramount's VistaVision screen measures 64 by 35 ft.

Now, these differences are not marked enough to explain why Todd-AO's effect of audience participation is muc

(Continued on Page 26)
A BEAR BY THE TAIL? Confidence-priming is nothing new to the nation’s economic history. In the early Thirties, for instance, its applications were so numerous and its practitioners so distinguished it began to attain the standing of a fine art. In recent years, however, most of us have forgotten the emotions that come with having our economic morale bolstered. Therefore, it was a rare and somewhat uneasy spectacle, indeed, that greeted our eyes and ears in the weeks following the stock market unpleasantness of September 26 when Ike was stricken.

From high office and low, from the pillars of government to the seats of industry, to the bulletins of enlightened investment firms, came bullish outpourings.

Now, Financial Bulletin is no political forum. Nor has it any argument with the presages of a cherry-pink and apple-blossom-white future. But it does resent realism in the face of irrefutable fact. And the one incontrovertible fact which so many refuse to see is this: the fine edge off the bull market. And to investors in cinema securities it means even more. It means that this speculative category may be especially vulnerable in the face of the uncertainties that lie ahead.

To support this position let us inspect the movements of film stocks throughout the year:

**Film BULLETIN Cinema Aggregate**

*Composed of carefully selected representative industry issues.

Observe first the close of film company stocks through September. Unlike the Dow Jones Industrial Averages it decended to its low-water tide for the year: 164 1/2. And this, mind you, despite a rally that lifted film stocks from the still lower level of 156 3/4 to which they had plunged September 26. Notwithstanding all the reams and decibles of confidence-priming, neither stocks in general nor film company shares in particular show much October appetite for repairing to their former prices. Through nearly two October weeks film company shares receded again down to approximately 158.

It is well also to note the tenor of film company movement throughout the year. Obviously, movie shares rate no stock market Oscar off their '55 performance. For the most part they have seemed content to preserve and contain the dramatic advances of 1954 when the shares of film-makers barreled from 111 3/4 to a whopping 178 1/2. The temptation is thus great to depict film company shares at their current lows as especially attractive speculations. Facts seem otherwise. Here’s why:

¢ Film company earnings have generally held their own, lived up to expectation. But the market has not reacted accordingly. This would indicate that investors may feel film stocks are adequately priced.

¢ A bearish psychology places the more speculative shares, such as cinemas, in greater jeopardy that the basic blue-chips which have far more resiliency. Film company stocks become especially vulnerable to profit-taking because of the great price appreciation they enjoyed last year.

¢ It is difficult to imagine movie shares—despite fair to better earnings prospects—resisting the downside pressures afflicting the market generally. Though cinema stocks do not always rise in sympathy with the over-all market, recent performance indicates they follow declines.

¢ There is no evidence of unusual leverage factors to help buoy movie stocks much above current levels such as existed some 2 years ago at the dawn of the attendance comeback. Beyond isolated situations, such as Todd A-O and, perhaps, 20th-Fox’s 55mm CinemaScope, technology is again at a standstill.

¢ With the boxoffice impact of the wide-screen development levelled off, attendance will now have to rely on the standard of film quality. The "gimmick" is gone.

**Conclusion:** We have nothing cut and dried to offer. What worries Financial Bulletin is the same bogy that frightens the market—uncertainty. And in uncertain times it is best to tread lightly. The Eisenhower Market is over. And we believe this premise holds regardless of political power in ’56—because this department feels certain Ike will not run again. The special market tone of pre-September 26 belongs to the past; in fact, we may have a bear by the tail.

In the midst of this investment quandry, we still see two bright investment prospects as of this moment. Allied Artists seems imbued with the greatest room for expansion—and thus the greatest potential for price appreciation. Recent annual earnings figures show net up 16%, per share earnings at 59c from 45c. Look for AA’s gross ($12.6 million) to possibly double by next July’s annual report, with representative gains in net and market price of shares. Columbia also looks like a promising buy regardless of market conditions. Depressed far beyond ordinary standards, Columbia has just reported record $4.9 million net and is on verge of increasing its 30c quarterly dividend. After it settles a bit, the market could well appraise these prospects in generous style.
“The Trouble with Harry”  
*Business Rating ⭐⭐⭐

Amusing Hitchcock mystery-comedy is first-rate entertainment for all except action audiences. Best for class houses. Lack of marquee names spells need for strong exploitation. Word-of-mouth will help.

Alfred Hitchcock went to Vermont to film this version of the Jack Trevor Story novel, and the results are quite amusing. A delightful spoof, the off-beat farce of a “problem” corpse, it is done with such style and aplomb that most audiences will be captivated. The witty, “business” and unusually piquant and risqué dialogue should make it a plum for class and art audiences. But the story of how a group of people bury and unbury a corpse, because his presence will prove embarrassing to them, has a common, earthy touch that should please not only strictly urbane audiences, but the general trade as well. In addition to the refreshing Hitchcock flavor, “Harry” offers what is perhaps the best VistaVision-Technicolor yet achieved, scenes of the Vermont hills and autumn foliage providing a feast for the eyes. The production bears the inimitable Hitchcock mark; it is perfectly put together. He has elicited fine performances from the competent, if “nameless”, cast. John Forsythe, Edmund Gwenn, Mildred Dunnock and Mildred Natwick turn in characterizations that are top-flight. Also introduced is Shirley MacLaine, who impresses with a distinctive style. The boxoffice performance of this Paramount offering will depend on an important degree on the exploitation push put behind it by the individual exhibitor. Plot concerns the discovery of the corpse of Harry Worp. Edmund Gwenn thinks he’s accidentally killed him while hunting; Mildred Natwick thinks she killed him by hitting him over the head when he attacked her. Harry was Shirley MacLaine’s ex-husband, who left her on their wedding-night. Gwenn enlists the help of painter John Forsythe to bury the body, but a riotous series of misunderstandings has the body being buried and dug up again and again. By film’s end, Natwick and Gwenn are ready for marriage, as are Forsythe and MacLaine. When they find that Harry accidentally died of heart failure, they dig up the body again so it can be harmlessly discovered.


“Lady Godiva”  
*Business Rating ⭐⭐

Routine costume drama in Technicolor. Boxoffice chances will hinge on exploitation of legendary ride.

The famous legend about the ride of a nude Lady Godiva through the streets of Coventry is the basis of this costume drama. Employing the Anglo-Norman conflicts in 11th century Britain as background for the celebrated ride, most of “Lady Godiva” is a plodding period melodrama, weak on substantial entertainment values. The exhibitor will be able to stimulate fair interest by exploiting the ride, but the word-of-mouth will not sustain the initial interest. Arthur Lubin’s direction is slow and ponderous (though fault also lies with the script, by Oscar Brodny and Arthur Lubin) which lacks vitality and imagination in depicting so hectic a period. Maureen O’Hara’s Godiva is attractive, but stirs little enthusiasm. While her ride is the film’s high point, it is done rather sedately. George Nader adds some marquee value. Technicolor photography is good, though one wishes more had been made of exteriors. Story has Saxon Earl, George Nader, thrown into prison for refusing to marry a Norman noblewoman, but allowed to leave when he marries commoner Godiva. O’Hara’s interests are political and she helps to restore peace among the Saxon Earls, Nader, Torin Thatcher and Rex Reason. However, treacherous Norman Count Leslie Bradley persuades King Edward (Eduard Franz) to send Thatcher and Reason into exile. Nader and O’Hara hide them secretly, and are imprisoned when this is discovered. In order to show Franz that the Saxons support her, O’Hara agrees to ride nude through Coventry, convinced no one will peak. This tribute leads to the temporary overthrow of the Normans.


“The Warrior”  
*Business Rating ⭐⭐

Poorest CinemaScope film to date. Muddled, heavy-handed costume may get fair returns as dueller on Errol Flynn name but will draw down-beat word-of-mouth.

CinemaScope, which has done wonders for some rather indifferent films, cannot rescue this muddled, heavy-handed costume “western” that was made in England. Filled with aimless sword-rattling and horses galloping in every direction, it just fails, for the most part, to make sense or provide entertainment. Laired during the Hundred Years War of the 13th and 14th centuries, with Errol Flynn portraying Prince Edward and impersonating the Black Knight, “The Warriors” sets up a din of clashing armor that, unfortunately, does not drown out some of the most inane dialogue heard in a long time. Flynn is as flamboyant as ever, but the script provided by Daniel Bagman is third-rate, and Henry Levin’s direction is confused and slow-moving. The film’s principal assets are the Walter Mirisch production and some first-rate Eastmancolor scenery. Exhibitors would do well to drop this in the supporting slot with a good comedy or fast-moving melodrama. The plot follows the adventures of Prince Edward (Flynn) at the time he is placed in charge of conquered French province near the end of the Hundred Years War. He is opposed by French nobleman Pet Finch, who has vowed to drive the English out of his country. To incite the enemy, Finch and his forces carry off a widowed English noblewoman Joanne Dru (once loved Flynn) and her children. When Flynn, disguised as The Black Knight, attacks to rescue them, his identity is discovered by the French. His escapes, but soon returns to rescue Joanne and her family. Finch pursues him and the forces engage in a pitched battle with Flynn’s. Finch is killed and the French surrender. Peace is finally declared between the two countries, Flynn takes Dru to be his own...

Film of Distinction

“The Second Greatest Sex” Gay, Off-Beat Musical Hit

Business Rating ★★★

Rating will be higher in class houses. Bright, entertaining musical, of the “Seven Brides” type, has promising boxoffice outlook on basis of production values, humor, fine cast.

Universal has come up with an off-beat musical that ates as a splendid boxoffice prospect on the basis of some old entertainment values. A bright and diverting film, his Albert J. Cohen production is a fine piece of escapism that will send audiences away happy. It is strikingly in the spirit of, and resembles somewhat, Metro’s enormously popular “Seven Brides for Seven Brothers.” Based loosely on the theme of “Lysistrata,” the classic Greek comedy of Aristophanes in which Athenian women use sex as a weapon against their belligerent husbands, film’s story concerns similar efforts on the part of the female population of a small Kansas town near the end of the 19th century, to keep their men from feudin’ and fightin’ away from home. As in antiquity, the solution is a “sex strike,” with the women barricading themselves in an abandoned fort. The production has the benefit of an unusually catchy set of tunes. Pony Sherrell and Phil Moody supplied most of them, including “Lysistrata” (well-belted by Jeanne Crain, Kitty Kallen, Mamie Van Doren, and the women’s ensemble), “Send Us A Miracle” (comic-serio treatment with minister Keith Andes singing), “Travelin’ Man” (Paul Gilbert, the “traveling salesman”), “My Love Is Your” (George Nader), “What Good Is A Woman Without A Man” (ensemble), “There’s Gonna Be A Wedding” (ensemble). Jay Livingston and Ray Evans provided “The Second Greatest Sex,” which Bert Lahr turns into a comic tour de force, and Joan Whitney and Alex Kramer penned “Lonely Can I Go,” a good ballad sung with appropriate feeling by Kitty Kallen. Songs in general have a spirited and folksy quality about them, that renders them hummable and entertaining. Tommy Rall, whose dancing impressed recently in “My Sister Eileen,” does some first-rate hoofing in this one. CinemaScope-Technicolor lensing is good, though the story has no particular need for wide-screening. Director George Marshall keeps movement unflaggingly snappy and provides constant zip in his handling throughout. The uncommonly fine cast performs well, with Lahr, Edna Skinner, Van Doren, and Gilbert supplying fine comic bits to counterpoint the Crain-Nader romance. Marquee values are strong and exploitation of film’s novel content should insure strong returns.

The men of Osawekie, Kansas, are out battling, one day in 1880, the men of two other townships over possession of an iron safe containing the official records of the county. The victors gain recognition of being the true inhabitants of the official county-seat. The men return with the safe but weary from the fighting, which infuriates the women and leads them to realize that action has to be taken to stop future battles, particularly Jeanne Crain whose wedding to George Nader has been continually delayed. On their actual wedding-night the safe is stolen and the men set out again. Edna Skinner, the school-teacher, comes up with the “Lysistrata” gimmick and the idea of a “strike,” which the women heartily agree to. They barricade themselves in a fort and determine to stay until the men work out permanent peace terms. Meanwhile, during the battle for possession, the safe sinks into quicksand and is out of the way forever. The men return, agree to sign a treaty, and the women leave the fort. Story ends with all the couples happily paired off.

“Man with the Gun”  
**Business Rating***  
Better-than-average western, with more plot and character interest than in most. Likewise, marquee values, with Robert Mitchum name good for the boxoffice.

Sam Goldwyn, Jr.'s first production—a dramatic western—is a generally interesting and praise-worthy job, concerned with the hiring of a “tamer” to clean out a crime-ridden town. There is plenty of action and suspense and, in addition, it succeeds in developing characterization to a far greater degree than most westerns, giving this United Artists release more than average value for this category in the general market. Lee Garmes' photography is in black-and-white, but quite adequate nevertheless, since the emphasis is on close-up dramatics, rather than outdoor shots. Pace is slow at the start, but picks up to a more-than-satisfactory degree by the middle: thereafter action is brisk and tense. Robert Mitchum and Jan Sterling head a capable cast and provide marquee strength. Mitchum is effective as the “tamer”. Richard Wilson's direction handles the dramatic interest pointedly, and with better than average character projection. Mitchum is hired by citizens of Sheridan City to “tame” the town's corrupt elements, led by rancher Joe Barry. His interest in the town also lies in the presence there of his estranged wife, Jan Sterling. She had left him because of his “hardness”, which found expression in his job of professional killer. Mitchum finds himself protecting, in particular, Karnen Sharpe and John Lupton, a young about-to-be-married couple. Mitchum, wounded, cleans up the mess, realizes his personal inadequacies, is taken back by Sterling.


“Teen-Age Crime Wave”  
**Business Rating***

Low-budget melodrama about teen-age violence stresses brutality. Not for the kiddies. Has strong exploitables.

This Closer Production, released by Columbia, is a low-budget melodrama dealing in the juvenile delinquency and “desperate hours” themes. It has its share of thrills, chills and pure sadism, but those who would enjoy it most—the teenagers—may be barred from seeing it by parents who will find it morally objectionable. There is no attempt to examine problems intelligenty and thoughtfully, director Fred F. Sears relying almost entirely on lurid and violent action to hold the spectator's attention. Undeniably, the violence and cruelty that give the film its punch will provide showmen with potent exploitation material. However, exhibitors operating family houses will have to exercise caution in their presentation. Hoodlum and murderer Tommy Cook frees Mollie McCarrt and the innocent Sue England as the girls are on their way to a detention-home. The three hole up in a nearby farm, terrorizing the elderly couple who own the place. After a great deal of directionless sound and fury, the police catch on to their trail. In an attempted get-away, Cook and McCarrt are killed, and England gains safety and looks forward to freedom.


“Hold Back Tomorrow”  
**Business Rating***

An off-beat and intriguing situation make this fair dueller for ballyhoo houses. Not for family trade.

The plot of “Hold Back Tomorrow” has a nice exploitation angle—an unhappy woman spends a condemned convict's last night with him in his cell, they fall in love and marry before he goes to the hangman—but it offers little else. Written, produced and directed by Hugo Haas, this Universal release will have to lean heavily on the exhibitor's showmanship to realize any worthwhile returns. The production is “quickie” all the way, and neither John Agar nor Cleo Moore add to their laurels with the performances they turn in. Haas was apparently experimenting with a “naturalistic” mood and projection of character (which has “touches” like Miss Moore belching after eating a highly-seasoned cabbage soup and Agar telling a prison guard that he has to go to the men's room) and this offbeat tone might intrigue some. The direction is well-enough paced. Story opens with Cleo Moore, weary of life, trying to kill herself, unsuccessfully. At the same time, killer John Agar awaits death in prison. His last wish is that a girl be brought to him. None is willing, except Miss Moore. The two fall in love and ask to be married. As he is led to the gallows, she prays.

Universal. 75 minutes. Cleo Moore, John Agar. Produced, directed by Hugo Haas

“Tennessee's Partner”  
**Business Rating***  
*(Plus)*


Based on the familiar Bret Harte story of life in a robust western gambling town, this flavorful Benedict Bogeaus production is solid entertainment that should earn above-average grosses in all but class-house situations, where its plain sentiment may pall. The Superscope-Technicolor lensing effectively captures the mood of Harte's honky-tonk era and setting, and the story has plenty of excitement to offer those who do not seek subtlety. Allan Dwan gets everything that's to be gotten out of the fast-moving screenplay by Milton Krim and D. D. Beauchamp. Event moves logically and convincingly, building up to a strong climax that will hold audience-interest. A well-balanced cast with fairly good marquee potency is a plus-factors John Payne, Ronald Reagan and Rhonda Fleming all turn in above-average performances. John Payne, professional gambler, plays at Rhonda Fleming's "Marriage Market, nightlife center of a California boomtown. A disgruntled loser waysays Payne and is about to shoot him, when Ronald Reagan, a stranger in town, intervenes and kills the attacker. This is the beginning of their friendship and Reagan becomes Payne's partner. Reagan is enroute to meet his fiancée, Coleen Gray. Payne discovers she is one of his former girls, and a gold-digger, and tries, unsuccessfully, to warn Reagan. Payne takes a beating from his friend before convincing him of the truth. When a partner of Payne's is killed, Payne is accused. Payne and Reagan trail the killer, but Reagan is shot. Payne and Rhonda decide to marry and start life anew.


Page 12  
Film BULLETIN  
October 17, 1955
AN HEFLIN tops his “Battle Cry” and “Shane” performances as “LUKE FARGO”...a woman-chasin’, horse-racin’, hell-raisin’ man!

VAN HEFLIN

COUNT THREE AND PRAY

CINEMASCOPE

It’s Columbia’s answer to a showman’s prayer!

Color by TECHNICOLOR

Written by HERB MEADOW
Produced by TED RICHMOND
Directed by GEORGE SHERMAN
A COPA PRODUCTION

Ann WOODWARD - Phil CAREY - Raymond BURR - Allison HAYES
“Oklahoma!” The Wonderful Musical in Todd-AO

**Business Rating** ☺ ☺ ☺ ☺

A great version of a great show. Appeal galore, eye-filling production, terrific singing and dancing, and that great R&H score. It all adds up to top boxoffice returns, with Todd-AO making it real roadshow attraction.

There are two aspects of the Arthur Hornblow, Jr. production of Rodgers and Hammerstein's great “Oklahoma!” provoking almost equal interest: the film itself, and the introduction of the new big screen process, Todd-AO. The former is sensational; the latter shows promise but revealed kinks that must be ironed out. While for the wide-guage lensing (in Eastman color) is tremendously exciting and gives a sweeping and thrilling depth and scope to exteriors, the fact remains that it is effective only if you happen to sit in the right seat. From high in the balcony and from side-seats, the deeply curved screen creates much distortion, with horizons disconcertingly curved and figures out of proportion. For large sections of a theatre like the Rivoli in New York, these distortions distract from the film's values. As for the production itself—it is unbeatable. Superb in every way, it must rank as one—if not “the”—greatest film musical ever made. It is so full of beauty, charm, humor and entertainment, that it defies any attempt to list all the reasons why. The Rodgers and Hammerstein score, of course, is the most wonderful to ever be heard in a film, and it is done full justice by the strong, faithful multiple soundtrack. The Sonja Leven and William Ludwig script is first-rate, highly effective, simple but witty. And Fred Zinnemann, directing his first “non-dramatic” film, handles his enormously difficult assignment with great professional skill. There aren't enough adjectives to describe the brilliance of Agnes de Mille's choreography, and the dancing in general, and in particular of Gene Nelson, Bambi Linn, and James Mitchell. The dance sequences—Laurey's ballet, "Out of My Dreams," "Kansas City," "Many A New Day"—are eye-filling and show-stopping. The singing is equally good.

Gordon MacRae, no newcomer, is so robust and relaxed, so manly in his stance and melodious in his vocalizing, that he must rank as a new "discovery". Shirley Jones, his strawberry blonde co-star, is no glamour-puss. She has a simple, homespun type of loveliness and a voice. She registers perfectly. Charlotte Greenwood, who plays the part of the slightly raucous Aunt Eller, the country dame with an ever-present twinkle in her eye and an abundance of plain horse-sense, is perfectly cast. Gene Nelson plays the part of Will Parker, the love-smitten suitor of flirtatious Ado Annie, nicely done by Gloria Grahame, with the exactness of a veteran trouper, and the ponderous villainy of Rod Steiger as Jud Fry, the smokehouse lecher, gives his role more weight and interest than it had in the stage play. Outstanding among the ballets mounted by Agnes de Mille is the dream sequence. It reeks of evil symbolism and dramatically breaks the mood of hayseed frivolity inherent in the story.

There is just so much fun and beauty in "Oklahoma!" that few viewers will leave the theatre unenlightened. The two hours and 25 minutes glide by all too soon.


"Fort Yuma"

**Business Rating** ☺

Strictly routine western for lower slot in action houses. Devoid of marquee names.

The latest Bel-Air production, released by United Artists, is a strictly routine U.S. Cavalry vs. Apaches western. Totally lacking in marquee names, it is destined only for the supporting slot on dual bills in action houses. Technicolor photography is a plus factor, but the cast is devoid of marquee names. Despite the disjointed plot, director Lesley Selander tossed in action and violence aplenty to make the avid western fans content. The Aubrey Schenck Howard W. Koch production is better than the script. Peter Graves is preparing to lead a column of detachment from Fort Apache to Fort Yuma. He hates Apaches and is unhappy that Apache scout John Hudson has been assigned to the force. Graves has been having an affair with Hudson's sister, Joan Taylor. A missionary, Joan Vohe accompanies the group. The column gets under way but soon ambushed by Apaches. In a prolonged and blood-battle, Miss Taylor and most of the soldiers are killed. The Apaches take the dead soldiers' uniforms, dress as Cavalry men and plan to enter Yuma in disguise. Graves and Hudson, now trusting each other, manage to head off the sentries. In the ensuing fight the Apaches are overcome.


"I have been around show business since 1900 —
started in motion pictures in 1914 —
The Bulletin is tops with me.”

H. D. SHEFFLER
CASTAMBA THEATRE
SHELBY, OHIO
Viewpoints

(Continued from Page 7)

Congress book your pictures, and Congress will soon have a heavy hand in making these pictures.”

In line with this, FB’s soundings of exhibitor opinion, though not as ominous as the Wolfson cry, have clearly indicated that a large majority of the theatremen in all strata of exhibition have no stomach for Government intervention. Many of those who have responded to our queries, however, did not shut the door on this drastic course.

Certainly, we believe, there is no exhibitor extant who would heedlessly seek Government supervision of his business. But, just as surely, there are a surprising number who have indicated they will petition for such control if they feel it offers the only way to stay in business. Obviously, a drowning man clutches at straws, even legislative ones.

Perhaps this was indicated in the TOA board’s policy statement that if the exhibitor’s problems cannot be solved by arbitration, conciliation and meetings with distribution, “then we will have to seek other forms of relief.” Alfred Starr, who presented the resolution, refused to expound on what form the “other” would take. We can only guess this reticence was a way of putting a velvet glove on the mailed legislation fist to ease the way for the discussions with distributors.

The TOA leaders, in backing the arbitration-minus-rentals plan, adopted a realistic attitude as to its effectiveness. “No one claims it will solve all difficulties” was the feeling. “The only claim made for it is that it is a great attempt to alleviate the strangulating effect of litigation…” The film rental problem, it was felt, must rest in the conciliation province of the plan while the exhibitors pursue further across-the-table talks with distributors.

How effective this arbitration program might be without the key rental factor will require an intensive analysis, if not actual practice, before any reasonable determination may be made. As for the conciliation phase, it appears to offer little that does not presently exist in the day-to-day process of negotiations between exhibitor and distribution. Every film deal is, in a sense, the product of conciliation.

There was some equivocation at the TOA meeting on the issue of an all-out admissions tax repeal drive. It was frankly stated, contrary to the earlier impression created, that there is little chance now for elimination of the remaining excise tax on admissions. Sam Pinanski, revealing a “sympathetic”, but not very encouraging, Treasury attitude toward elimination of the tax, sounded a pertinent warning that the progress made in the last battle against the levy is not inviolate. And, in a similar vein, Mitchell Wolfson pointed out that while the principle of the tax stands, “the slightest economic whim would again expand its noxiousness to every theatre in the country.” The TOA tax position must be supported, if solely on the principle that the best defense is a good offense.

Treatment of the product shortage problem was again a case of consolidation of thought rather than action. Undoubtedly, a better understanding of production problems was gained in the producers’ seminar with Dore Schary’s literate presentation of present moviemaking headaches that are instrumental in preventing a greater flow of films. Other producers present were unanimous in their declared “desire” to make more pictures. The TOAers, however, looking at the record of dwindling production, could not extract much comfort from an attitude named “desire”. Mr. Wolfson’s answer—an all-out attendance drive by exhibitors to encourage both present-source production and new entries into the field—is a laudable one. It will require a lot of doing—and good boxoffice pictures.

The convention displayed its most militant note in a sharp warning to Warner Bros., charging “the unfair and uneconomic practice of requesting bids on pictures before exhibitors have had an opportunity to see them.” Regardless of the legal issue, TOA told that company, it is taking “further advantage of a seller’s market” by its action, prohibited under the proposed arbitration plan, and threatened an “investigation” if the practice were continued.

There was evident at the convention—at least on the part of some TOA leaders—a deep-seated desire to achieve unity with Allied on issues of parallel interest. This will not be accomplished merely by airing the hope in open meetings; it might be if those in TOA who desire it make direct contact with those of similar mind in Allied. This does not imply merger, which is neither essential nor desirable. Allied and TOA both have their functions. Simply, there are areas in which they positively should function together.

In many ways the TOA convention was constructive. It could have accomplished even more if it had taken a definite step to close exhibition’s ranks.

Mike Blank

TOA made a move toward harmony in the ranks of exhibition when it elected Myron H. Blank to the presidency. A young (44) veteran of the movie business, Mike Blank has demonstrated clear, incisive thinking on exhibitor problems through the years he was associated with his father, A. H. Blank, in the Tri-States chain, and as president of Central States Theatres. He has shown an awareness of the plight of small exhibitors in his organizational activities both in TOA and in his frequent presence at Allied meetings.

The new TOA president feels, as we do, that lack of cooperation between the two national exhibitor groups only strengthens the distributors’ hand in their dealings with theatremen.

Mike Blank can be a vital instrument in welding the breach in exhibition and establishing a just and equitable harmony throughout the industry. We believe he will strive in that direction.

Film BULLETIN October 17, 1955 Page 15
SPYROS SKOURAS revealed last week that 20th Century-Fox's foreign gross will exceed $50,000,000 in 1955, greatest in its history. Just returned from a nine-week Far Eastern tour, the 20th-Fox president said this compares with $41,000,000 in 1954. Main purpose of his trip was to "propagate the introduction of CinemaScope", Skouras said, and reported that the extent of CinemaScope installations is "amazing". Scopie equipment is now in 13,783 out of 23,000 possible domestic theatres, 13,036 out of 17,500 overseas, but installations have not reached their saturation point yet, Skouras declared, pointing to current figures revealing that installations, in the U.S. and Canada will total 17,000 by the end of the year. He emphasized the acknowledged value of CinemaScope throughout the world, and said it was his belief that the motion picture industry will "play a great part in the futures of countries" as a "force for good". Films sent aboard should describe both the good and bad aspects of American life, the dynamic executive concluded.

ROBERT LANTZ has been named executive vice president in charge of production of Joseph L. Mankiewicz's Figa-ro, Inc., effective November 1. Figaro will make four films in the next three years for United Artists.

Incidentally...

DANIEL O'SHEA announced the removal of RKO's advertising department from Hollywood to New York. National Director Perry Lieber says he does not contemplate any changes in personnel. FRED ZINNEMANN goes to Warner Brothers as producer-director of his own films. JOSEPH RIVKIN has moved to the post of executive talent head for Allied Artists. Harry F. Foster was assistant to vice president HAROLD MIRISCH. A. LOUIS ORESMAN replaces WALTER L. TITUS, JR. on the board of directors of Republic Pictures. Oresman is president of Catalina, Inc. Titus stays on as vice president.

J. R. GRAINNGE terminated his association with RKO Radio Pictures and will vacation until the first of the year. He was president of RKO before its purchase by General Teleradio, Inc.

WALTER BRANSON, world-wide sales manager for RKO, announced the appointment of SIDNEY KRAMER as the new foreign sales manager. He replaces EDWIN L. SMITH, who joined Allied Artists International.

HERB GILLIS was named to succeed PHIL ISAACS as Washington D.C. branch manager for Paramount. Two hundred industries gathered for a testimonial dinner for Gillis in Cincinnati, scene of his former post.

MAX E. YOUNGSTINE met with United Artists overseas executives during visits to London, Paris, Rome and Madrid on a two-week tour of Europe. SAMUEL GOLDWIN in New York for a four-week stay with Mrs. Goldwyn to await the premiere of "Guys and Dolls." LACY KASTNER, Columbia International president and his assistant, LAWRENCE H. LIPSKIN, left for Manila and that company's first Far East sales convention scheduled to start next week. KEITH GOLDSMITH to coordinate sales force activities with Allied Artists International, in a new appointment announced by president NORTON V. RITCHIE.

JACK COHN, Columbia executive vice president, being honored with a sales drive that runs until June 29. BUENA VISTA holds its first sales convention Oct. 24 at the Disney Studios in Burbank.

SIXTH ANNUAL CHRISTMAS SAL-UTE to the Will Rogers Memorial Hospital was given a kick-off telephone broadcast Oct. 17, which will last until January 15. A. MONTAGUE, Hospital president, took part along with CHARLES FELDMAN and MOE SIL-VER, national distributor and exhibitor chairmen, respectively, and Virginia exhibitor MORTON G. THALHIMER, Sr.

VARIETY CLUB of ST. LOUIS attends its third annual Harvest Moon Festival November 26 for the benefit of the St. Louis County Day Nursery Care Program. DAVID G. ARTHUR is chief barger. Officers of VARIETY CLUBS INTERNATIONAL discussed the agenda of the 1956 convention, set for May, at their mid-year meeting on October 14 in New Orleans. PHILADELPHIA'S VARIETY CLUB, Tent 13, getting set for its Halloween Party at the Bellevue-Stratford Hotel, October 29.

CECIL B. DEMILLE has been voted the Annual Milestone Award for historical contributions to American motion pictures by the Screen Producers Guild. Ceremonies take place in January.
GEORGE P. SKOURAS and OSCAR HAMMERSTEIN II made the headlines last week when the long-awaited film version of "Oklahoma!" in the new Todd-AO process, burst upon Broadway. Skouras is president of Magna Theatre Corporation, which he formed with Joseph Schenck to finance experiments by the American Optical Company which came up with the Todd-AO wide-wide screen lens. Magna is now distributing "Oklahoma!" and planning new productions in their revolutionary technique. Schenck and Skouras, board chairman and president, respectively, of United Artists Theatre Circuit, put up $1,000,000 to back Michael Todd, Broadway producer who pioneered the whole project. Rodgers and Hammerstein had put off making their picture until Todd-AO convinced them it was the perfect celluloid medium for their precious product. Mike Todd wasted no time preparing for the next film in the process bearing his name, acquiring Jules Verne's "Around The World In Eighty Days". Below, Todd (right) is seen conferring with N. Peter Rathvon (left) and Michael Anderson, who will direct the Verne classic.

MERLIN LEWIS, executive secretary of TESMA, termed "inexcusable halder-dash" a statement by Paramount's head of engineering Loren L. Ryder in a recent SMPTE paper that "equipment manufacturers who are complaining that sales are off as compared with last year are trying to find ways of getting all our profit all the time." Lewis answered thus: "Mr. Ryder forgets, and conveniently, that equipment manufacturers did not originate the demand for the new equipment that he complains about," but that it was created by producers and filled by manufacturers who worked around the clock. In his paper, Ryder had pointed out that in 1954 exhibitors laid out for new processes an amount exceeding their combined net income, and warned them to consider the economic value of any future change. Lewis argued that "the manufacturer does not create the market for new equipment, and therefore cannot be accused of 'trying to get all of our profits all of the time'". He agreed with Ryder that any piece of equipment that "cannot pay its own way" should not be manufactured or promoted. Ryder had said that sometimes people forget that "bills have to be paid".

HERMAN ROBBINS has been named "Pioneer of the Year" and will be so honored at the 17th Annual Showmanship Dinner of the Motion Picture Pioneers, November 4, at the Waldorf Astoria. Robbins is chairman of the board of National Screen Service. Ned E. Depinet, veteran industry executive (former RKO president) will preside at the affair, for which a full evening's entertainment is being planned. Deadline for reservations is October 21.

ARNOLD PICKER informed a New York press conference that United Artists will shoot for a $30,000,000 target in gross foreign billings for 1956. The vice president in charge of foreign distribution for UA also disclosed a 44 per cent increase in overseas billings for the 35 week period beginning December 1 of last year over the previous year's figures. The company's foreign gross by the end of November is expected to reach $20,000,000, according to Picker, who recently took charge of three overseas sales conventions for his company. He said world-wide sales account for approximately 40 per cent of UA's total gross, which he said amounted to $43,000,000 in 1954. Present indications point to top earnings of $50,000,000 for 1955.
FALL IS A GOLDEN BOX OF ALL THESE CURRENT HITS ARE BR.

HUMPHREY BOGART and MARCH in WILLIAM WYLER’S production of THE DESPERATE HOURS
co-starring Arthur Kennedy • Martha Scott
Dewey Martin • Gig Young • Mary Murphy
Produced and Directed by William Wyler
Screenplay by Joseph Hayes
Adapted from the novel and play by Joseph Hayes

VistaVision

First two engagements – New York and Los Angeles – report sky-high acclaim and record-breaking grosses for one of the year’s most distinguished attractions.

Vermont-autumn press junket has piled up the word-of-mouth for this off-beat Hitchcock hit that is playing its New York premiere engagement now at the long-run Paris Theatre.

ALFRED HITCHCOCK’S THE TROUBLE WITH HARRY
starring Edmund Gwenn • John Forsythe
and introducing Shirley MacLaine
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by Jack Trevor St... Color by Technicolor

CARY GRACE GRANT and KELLY in ALFRED HITCHCOCK’S TO CATCH A THIEF
with Jessie Royce Landis • John Williams
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge
Color by Technicolor

Paramount’s big selling campaign including Cary Grant goodwill tour has launched this Hitchcock Production as a coast to coast boxoffice leader. Scores of holdovers.
THE SEASON AT PARAMOUNT!
EXHIBITORS BIG PROFITS NOW...

JANE WYMAN • HESTON in LUCY GALLANT
CLAIRE TREvor • THELMA RITTER
with William Demarest • Wallace Ford • Tom Helmore
Produced by William H. Pine and William C. Thomas
Directed by Robert Parrish • Screenplay by John Lee Mahin and Winston Miller • From the novel "The Life of Lucy Gallant" by Margaret Cousins • Color by Technicolor

The fabulous story of Texas oil billionaires is playing to fabulous business now throughout the west and southwest.

Broadway welcomes it soon at the Victoria Theatre.

IRVING BERLIN'S—
WHITE CHRISTMAS
starring BING CROSBY • KAYE ROSEMARY CLOONEY • ELLEN
with Dean Jagger • Color by Technicolor
Lyrics and Music by Irving Berlin
Produced by Robert Emmett Dolan
Directed by Michael Curtiz
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank

Bookings are pouring in for the happy holiday picture that's the big boxoffice show for any day from now until Christmas. Everybody wants to see it—or see it again.

KIRK SYLVANA
DOUGLAS • MANGANO in ULYSSES
co-starring Anthony Quinn • Rossana Podesta
Sylvie • Daniel Ivernel • Jacques Dumesnil
Directed by Mario Camerini
Screenplay by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw • Based on Homer's Odyssey
A Lux Film • Produced by Dino De Laurentiis and Carlo Ponti
in association with William M. Schorr
Color by Technicolor

Adventure-lovers love this big, spectacular thrill picture. And the back-to-school crowd is crowding in to see it everywhere. Hundreds of big pay-off engagements as picture hits general release.
HERE COMES Unstaged! ENTERTAINMENT

HERE COMES Unrehearsed! EXCITEMENT!

HERE COMES Unbelievable! BOX-OFFICE

NATIONAL RELEASE—OCT. 31

"...strong box office..." —MOTION PICTURE DAILY

"...ranks with the best..." —HARRISON'S REPORTS

"...a critical and box office success..." —HOLLYWOOD REPORTER

"...a box office success!" —SHOWMEN'S TRAIL
Walt Disney's
Most EXCITING
True-Life Adventure FEATURE!

THE
AFRICAN
LION

"...the best ever..." - WEEKLY VARIETY
"...deserves an award..." - BOXOFFICE
EXHIBITORS WILL NOT BE UNDER WRAPS at
ALLIED'S 1955 NATIONAL CONVENTION
Morrison Hotel
Chicago
November 7, 8, 9
Combined With TESMA — TEDA — IPA TRADE SHOWS

MAKE YOUR RESERVATIONS NOW!

HERE ARE SOME OF THE HOT ISSUES THAT WILL NOT BE SOFT-PEDALLED OR IGNORED!

FILM PRICES—Allied's popular film clinics as usual plus on-the-floor discussion of the entire film problems, particularly to conditions in the areas represented by the delegates.

GOVERNMENT REGULATION—Have the film companies so modified their selling policies and practices that regulation of film rentals is no longer needed? On the basis of surveys made, Allied doesn't think so, but they want to hear from you, in person.

CIRCUIT EXPANSION—The diverged circuits through promoters and dummies are scou ring the country for sites for theatres and drive-ins. They may be on the prowl in your area right now. Hear what Allied has done to slow down this movement and what action you should take to protect your situation.

ARBITRATION—Still another draft of an arbitration plan has been released by the film companies. You will want to hear it analyzed by those whose only loyalty is to the independent exhibitors and then voice your opinion whether it is worth the money, the time or the effort.

ADMISSION TAXES—Some people are advocating that exhibitor organizations abandon present activities and join in an attempt to secure repeal of the remnant of the Federal tax. Come and help discuss this from a practical standpoint—How much have you benefited by the cut last year and what are the chances of success at the next session?

COMPO—is COMPO still the agent of the established exhibitor organizations composing it, or does it seek mastery over the component organizations? Does it still merit the support of independent exhibitor organizations, and, if so, upon what terms and conditions?

SHOWMANSHIP—Emphasis will be placed on the theatre as an enduring institution apart from the films that are here today and gone tomorrow. Some of America's smartest showmen will be there to tell you what they think about selling the theatre to the public as well as the pictures.

EQUIPMENT AND CONCESSION FORUMS LED BY EXPERTS IN THEIR RESPECTIVE FIELDS.

ENJOY YOURSELF IN THAT GOOD OLD CHICAGO FASHION
LUNCHEONS • NIGHT CLUB PARTIES • COCKTAIL PARTIES • INDUSTRY BANQUET • PRIZES • SURPRIZES — BRING THE LADIES —

JACK KIRSCH
GENERAL CHAIRMAN
Phone: HArrison 7-7425

1325 South Wabash Ave.
CHICAGO 5 ILLINOIS
Half Million for 'The Tall Men'

In Theatre 'Backyard' Campaign

20th Century-Fox is planting a half million dollars in an "exhibitors' backyard" promotion for "The Tall Men". Riding high on the excellent results from the quintet of pre-release engagements, which found the film running ahead of "Seven Year Itch", vice president Charles Einfeld revealed a point-of-sale ad-promotion budget of over $500,000.

With newspaper advertising as the backbone of local level campaigns, Einfeld said there would also be expanded use of TV and radio. Feature of the video portion will be a series of endorsement spot announcements featuring Clark Gable and Jane Russell. Radio ads will concentrate on week-end saturation for both home and car audiences.

Nationally, TV is playing a big role on net work shows in the mass penetration.

Opinion Builders Main Target

For M-G-M 'Trial' Promotion

Angling its campaign on "Trial" at opinion makers, M-G-M is building an extensive talk-it-up, write-it-up promotion carefully tailored to the Don Mankiewicz drama.

Important facet is special screenings. Invitational showings are being set up for judges, lawyers, civic leaders. Others are concentrating on newspaper and magazine editors, columnists, movie page writers.

In line with this serious approach, personal appearance stress is on the men behind the production. Author Mankiewicz, director Mark Robson, actor Arthur Kennedy have held interviews with columnists and TV and radio commentators in several key cities.

National magazine ad campaign spreads over a combined circulation of 9,000,000. Some 800 billboards will herald the film's arrival in the 19 cities first listed to see it.

The Stunt's The Thing

The stunt's the thing with which they'll capture the fancy of the king—King Pub-"lic, of course—United Artists believes, in its campaign for "Gentlemen Marry Brunettes." The company has really gone stunt-tappy for the film, employing the gimmick in every facet of a $500,000 promotion.

While some may hold that a picture may be over-gimmicked—and with certain pictures, this certainly holds true—we believe that UA's all-out stunt campaign on this picture fits its light-hearted, gay, girile mood like fights on the very lovely co-stars. Everything about it cries for gals and gags, and the Youngstein-Winkus staff know how to pacify that cry. Not content with a mammoth beauty contest, they extended the stunt idea even to the newspaper pages by preparing a new series of twin half-page panel ads for facing pages, each unit bearing eye-popping figures of the stars.

How and when to use the stunt is a showmanship art—and the UA boxofficeers have the know-how and the know-when.

Beauty and ballyhoo in the "Gentlemen Marry Brunettes" promotion include: (top of page) tug of war between teams of blondes and brunettes in front of Oriental Theatre, Chicago; (left) flaxen haired pickets along the Loop protecting film's nuptial implications; (right) "Miss Ex-quisite Form" winner Merry Mayor receiving $10,000 modeling contract and plane ticket to Hollywood from UA publicity head Mort Nathanson. She will be given a screen test as another reward for capturing the $75,000 contest.

[More SHOWMEN on Page 26]
EXPLOITATION PICTURE

Evelyn Nesbit Thaw—Her True Story!

Blessed with an advertising campaign as sensational as the true story on which it is based, 20th Century-Fox’ “The Girl In The Red Velvet Swing” is a showman’s bonanza. The scandalous murder of Stanford White by Harry K. Thaw first hit the headlines some 50 years ago, giving the nation’s newspapers a field day as the beautiful motive, ex-showgirl Evelyn Nesbit Thaw, unveiled a romance that rocked the “400”, is still considered by many the scandal of the century.

Even more than the murder itself, the revelations made on the witness stand by the beautiful bride of the murder form the basis for a script that challenges any fiction—and an ad campaign that basks in the thrilling real-life drama. In the knowledge that the names of the principals underline the sensationalism of the advertising message, the 20th-Fox admen have plastered them boldly in the copy and art. “The Rise... The Fall of Evelyn Nesbit Thaw”, and the headlines naming Harry Thaw and Stanford White rekindle the excitement of a half century ago.

Supplementing these is a “This Is Your Life” approach to create the same sort of piquant interest that has swept the air show to top popularity. Again the emphasis is on “this really happened!” Bold two column teasers proclaim, “Look At Your Life—Evelyn Nesbit Thaw!”, with key scenes from the story such as those pictured in the ads on this page. “These Were the Men in Your Life”, shouts another, naming “Stanford White... architect of your scandal” and “Harry K. Thaw... killer for your profaned name!”

Relentlessly pursuing this tack, 20th-Fox has assembled a series of features to recall the sensationalism of the affair. Famed magazine writer Adela Rogers St. John has prepared a six-part serialization of the Thaw story and has made it available to all newspapers without charge as a powerful advance stimulant. First to give it big space play was the New York Journal-American with scores more lined up to follow. Strikingly effective, too, is a Sunday feature, absorbingly recounting the highlights of the tale in text and story-in-pictures. It offers a variety of uses, both in combination with (before or after) the serialization, and as a display.

Adding a hefty assist to the real-life aspect are top publicity breaks in Life, Look and The American Weekly. The shot on the opposite page made the Life cover, while a big spread brought back to vivid life the spectacular trial. The magazine breaks offer excellent blowup material for front and lobby displays.

20th has gone to the airlines for its preselling job on “The Girl in the Red Velvet Swing.” The new hour-long General Electric CBS-TV “The 20th Century-Fox Hour” will stagger the advance selling job over three shows in two weeks. Initial program on October 5 was a teaser; the second, on the 19th, takes viewers behind the scenes interviews Joan Collins, and the third, Nov. 2, presents highlights scenes. Mill Collins, Ray Milland and Farley Granger appear in scenes in a 20-second and 60-second trailer, both offered free.

September and October TV-radio appearances by Miss Collins and the real-life Evelyn Nesbit Thaw has been spotted most effectively for the air build-up, including a featured spot on the new Perry Como show for the young star.

Wherever radio spots can be used, the showman would do well to avail himself of the novel transcription offered by 20th. Simulating an actual courtroom trial, it’s a real attention-getter and will sell seats.

GIAN THERALD

A king-size tabloid herald is a lulu. Four pages in two colors, it opens up to 17” x 22”, grabbing attention with its stark cover, holding it tightly with its “Look At Your Life!” scenes and terse copy—“You were tricked into your first indiscretion in a millionaire’s arms!” or “You were fought over by your two lovers until the blast of a solid gold revolver exposed your past for the whole world to gasp at!” Herald, offered by Cato Show Printing Co. in Cato, N. Y., is a powerful mass penetration stimulant at $5.50 per thousand, plus quantity prices for imprinting back copy with Theatre, playdates and co-feature.

Page 24  Film BULLETIN  October 17, 1955

DISPLAYS

There’s opportunity for offbeat displays in the real-life angle and the magazine breaks. Contact your local newspaper, get them to dig into their morgue for issues that carried the sensational murder and trial stories. If possible, use these intact, framed and carefully covered, on a 40 x 60 lobby board.

Blow up the good breaks in Life, Look and the other magazines that have carried the colorful stories of the real-life trial and its movie counterpart.

Hang a real swing from the lobby ceiling, draping the ropes with red crepe paper, and a large cutout of Joan Collins swinging in it.

STUNTS

The famed Gibson Girl, portrayed by Joan Collins, was the pin-up of the turn of the century. Her “question mark” hair-do was as well-known as the Monroe chassis—and thereby hangs a contest. Have contestants submit photos of themselves wearing their hair in the Gibson coiffure, with the girl most closely resembling the star awarded merchant-promoted prizes.

Good live marquee stunt, have pretty girl dressed in chorus girl costume swinging in a red, velvet swing atop your marquee. This can be worked at night as well, with a spotlight offering a bizarre effect.
THE GIRL IN THE RED VELVET SWING

Culled from the headlines that kept this nation in a tizzy for months from that June night in 1906 when young millionaire playboy, Harry K. Thaw, fired two bullets from his solid gold pistol into the body of socialite architect Stanford White over the love of beautiful Evelyn Nesbit Thaw, "The Girl in the Red Velvet Swing" is a showmanship natural. It traces the career of Gibson Girl Evelyn Nesbit (Joan Collins), her bitter-sweet romance with the respectably married White (Ray Milland), whose mistress she becomes. The social feud between White and Harry Thaw (Farley Granger) is fed anew as the latter becomes almost fanatical in his desire for the girl. When the architect, to end the hopeless situation, attempts to send her away, she marries Thaw. The latter's jealousy flames anew as he realizes his wife still loves White and, in cold-blooded fury, he kills the architect, precipitating a sensational trial and national scandal. On the witness stand, the ex-showgirl deliberately bares her relationship with White, saves her husband from execution, though he is committed to a mental institution. Scorning the Thaw family's "settlement check", Evelyn Nesbit Thaw, catapulted by the notoriety, becomes one of the biggest attractions in vaudeville as "The Girl in the Red Velvet Swing".

Evelyn Nesbit (left), played by Joan Collins, was the toast of New York as a dancer in the famous Floradora chorus during early 1900's.

Madden by jealously feeding on his wife's old romance with Stanford White, Harry K. Thaw empties his solid gold revolver into White at the Madison Square Garden Roof.

At the sensational trial, Evelyn Nesbit Thaw blackens her name to save her husband's life, wins his acquittal on grounds of insanity.
Dallas WOMPI Steals Show With Prize Movie Gem Exhibit

The ladies’ role in movie public relations and showmanship was delineated neatly at the State Fair of Texas in Dallas, Oct. 7-23. The city’s WOMPI, or Women of the Motion Picture Industry, grabbed the spotlight at the Fair’s Woman’s Building with an elaborate display of jewelry from famous movies, modeled by attractive WOMPI’s. The gems designed and manufactured by Mdm. Joan Joseff, who has a virtual monopoly on movie jewelry, came from memorable recent films and stretched way back to silent movie masterpieces.

This isn’t the first time the Texas girls have stolen the limelight at the fair. Last year, they had a similar exhibit of Edith Head’s Oscar winning costumes.

Exhibit was arranged in cooperation with Interstate Theatres.

MAG-NETS

¶ In one of those rare LIFE covers featuring a male movie star, Rock Hudson and U-I’s “All That Heaven Allows” were spotlighted in the Oct. 3 issue, together with four pages on “Hollywood’s Most Handsome Bachelor.”

¶ UA’s “The Indian Fighter” gets a big LOOK break Nov. 15 via a spread featuring Kirk Douglas’ co-star, Elsa Martinelli, plus a full page of stills on picture.

¶ Spreads in Collier’s (Nov. 11) and LOOK (Nov. 15) will tell the country about 892 playdates on U-I’s “Lady Godiva,” listing all theatres to play the film during November.

¶ November Charm plugs UA’s “Patterns” feature on star Van Heflin, script-girl Marie Kenney.

¶ Praise for Columbia’s “My Sister Eileen”, its stars, dances and comedy, flows in October Glamour “What’s New” section.

Significant props helped create striking lobby display for M-G-M’s “Trial” in St. Louis. Loew’s State manager Frank Henson, conceived the live prop idea, secured dress, liquor bottle, lady’s shoe, auto spotlight and facsimile of $20 bill—each an important angle in the film—and pointed them up with provocative questions that are bound to stir the onlooker’s interest. It is a smart idea that can be employed on many pictures.

Collins, Carnival Co-op

In New York for advance roadwork on “The Girl in The Red Velvet Swing,” Joan Collins was the hub of a Bronx merchants’ “Carnival of Lights” celebration, helped spotlight the 20th-Fox film in the heavily populated area. Store banners and posters ballyhooed the event, and a full-page merchant co-op, featuring the star and picture splashed the newspapers. Cilmax had Miss Collins pull switch which bathed Third Avenue for five blocks in light from new street lamps recently installed in borough, as thousands of Bronxites packed the area.

Phone Stint Makes Ad Stunt

Exciting phone sequences in Columbia’s “The Night Holds Terror” gave Ralph Blank, Admiral Theatre, Omaha, ideas for a stunt. He screened the film for local phone officials, got them to plug the film with stickers on all area pay phones, in local tie-up ads and on its sponsored radio show.
What the Showmen Are Doing!

PLACE ADS WHERE FEMS CAN SEE 'EM

Get the movie ads and news out of non-feminine newspaper nooks and into spots where the ladies can get at them, COMPO asks in its Editor & Publisher ad Oct. 8. "The ladies bless 'em—call the plays in the retail market," the ad points out. "It's their decisions that determine the purchase of a new car—or tickets to the movies." When movie and other amusement ads and news are buried behind sports and business pages, where fem readership is way down, the powers behind the purse may never get a chance to see the 365-day-per-year messages by local theatres. "Please don't make it difficult for them... by planting this information 'way out in left field', pleads COMPO.

Hopper Shuttle for Columnists

Allied Artists believes it has the answer to getting production news out when a picture is on nearby location. It has inaugurated a helicopter shuttle service to ferry columnists and reporters, normally reluctant to make the long drive, to the set of "The Friendly Persuasion", shooting in the San Fernando Valley.

60-City Screenings Spark Talk Campaign for 'Miss Dove'

Confident of the word-of-mouth pull exerted by its Thanksgiving release, "Good-Morning, Miss Dove," 20th Century-Fox expects to garner many new press agents for the Jennifer Jones starrer with a 60-city screening. Invitational showings for opinion-makers and community leaders will be concentrated in five days, Nov. 14-18, and will follow the pattern used by the company for "A Man Called Peter."

Working with the Federation of Motion Picture Councils and Better Films Committees, 20th is inviting educational figures, parent-teacher groups, women's clubs, the clergy, the press, radio and TV representatives and various other segments of the community who reach the public. Supplementing the screenings will be addresses by M.P. Council heads urging support of the film and cooperation with exhibitors in local activities, and a widespread campaign in publications of educational and civic groups.

N.Y. Houses Aid 'G & D' Bow

Every penny of receipts from the high-priced Nov. 3 world premiere of "Guys & Dolls" at the Capitol, N. Y., will go to the Will Rogers Memorial Hospital and Tuberculosis Research Laboratories, with all expenses being absorbed by those involved in the glittering debut-producer Samuel Goldwyn, distributor M-G-M and Loew's Theatres. Even trailers and display material plugging sale of tickets in New York houses, are gratis from National Screen.

On the Road

§ Warners is readying the riot squads for the LIBERACE p.a. tour on behalf of "Sincerely Yours". With Brother GEORGE, the pianist is scheduled for at least 12 key city appearances in conjunction with openings in late October. WB reports flood of wires, letters, phone calls from all over the country pleading for their city to be included. Claims one petition from Philadelphia had 10,000 signatures.

§ Following her featured appearances on the Jackie Gleason and Bob Hope kickoff TV shows, JANE RUSSELL, swung west to Texas for p.a.'s in "Gentlemen Marry Brunettes" openings. Between UA's "Brunettes" and 20th-Fox "The Tall Men".

§ MEG MYLES has been doing yeoman road work for Allied Artists "The Phenix City Story" in which she's the busy blues singer, working early bird to night owl airwaves interviews.

§ European beauties INGRID TULEAN and GENEVIEVE PAGE, Robert Mitchum's leading ladies in "Foreign Intrigue", have been set by UA for a 30-city U.S. tour.

§ Columbia explodes with three stars and two newcomers on tour for four pictures this fall. JOAN CRAWFORD does a 3-week coast-to-coaster for "Queen Bee"; BETTY GARRETT works an 8-city two-week stint for "My Sister Eileen"; ALDO RAY invades New England for three weeks plugging "Three Stripes in the Sun"; starlets ALLISON HAYES and JOANNE WOODWARD are doing separate junkets for "Count Three and Pray".

[More SHOWMEN on Page 28]
$10,000 Treasure Chests Feature 'Villa' Texas bows

The four-city Texas premiere of RKO's "The Treasure of Pancho Villa" toted an extra measure of exploitation with a lavish "treasure chest" stunt neatly tying in with the film's theme, added to star appearances and the hoop-la that accompanies the increasingly popular Texas debuts.

Engineered by RKO exploitation head Dave Cantor and his fieldmen, the stunt gave all patrons of the four theatres an opportunity to take home part of the "Treasure" via an extensive tie-up with merchants in each of the cities. The treasure chests loaded with envelopes containing $10,000 worth of prizes derived from local merchants, were dipped into by patrons of the Majestic, San Antonio; Mertopolitan, Houston; Palace, Dallas and Worth, Ft. Worth.

Contents of the treasure-shaped envelopes, donated by jewelers, were widely promoted in reciprocal plugging campaigns between co-operating stores and the theatres.

Starlets Eugenie Paul and Gloria Rhodes, plugged the stunt on TV, radio and in the press and participated in the lobbies, stopping in each city along with stars Rory Calhoun and Gilbert Roland. RKO ad director Perry Lieber supervised the p.a.'s.

Hot Vacation Shows Done, Showmen Pave Way for '56

Showmanship is a continuity business among Schine chain managers. During the summer, the circuit's showmen ran Free Vacation Shows, with the town's merchants contributing $10 apiece weekly for a Thursday afternoon kids show at the theatre, giving parents a breathing spell—and a chance to shop—as well as an enjoyable afternoon for the youngsters.

Auburn (N.Y.) manager Lou Hart, an eye to next year, sent out a thank-you letter to the merchants, headed: "Here's What Your $10.00 Per Week Did!", listing benefits accruing to parents, merchants and 16,200 children. He followed this up with a card questionnaire to all parents, checking on the shopping benefits and asking if they wished to have the program repeated next summer—and to tell their merchants so. The little extra effort was an insurance policy for next year's business.

Fox 'Italy' Festival May Spread

Fox Inter-Mountain Theatres' "Festival of Italy in Denver", saluting films, fashions and products of Italy, has gained national attention. I.F.E. films played five of Denver's top houses as city played host to stars Silvana Pampanini and Irene Genni.

Manager Tony Peluso of the Fox Theatre, St. Louis, went all-out on a model plane and ship contest for Warners' "The McConnell Story." Tie-up included Revell model plane manufacturers, Hobby Dealers of Greater St. Louis, and U.S. Navy and Air Force officers, who formed a distinguished panel of judges. Handsome lobby display showed prizes which included, in addition to trophies, model radios, Revell gift sets and long term passes to Panchon & Marco Theatres. Peluso continued the stunt with a display of the models submitted.

Rhoden Chides 'H'w'd Segments Who Disavow AA Poll Results

Reports that some forces in Hollywood would refuse to recognize the Academy Awards poll results moved "surprised" national chairman Elmer C. Rhoden to remind the dissidents that "our job is to entertain the public. From the first day of the theatre, show business bests have been the public's favorites. We should welcome the opportunity to hear from our audiences as to what pictures, stars and new personalities they prefer."

Commenting on the enlistment pledge that were sent to every theatre in the country, Rhoden stressed that signing of the pledge is "entirely voluntary" and no induction of any pressure. Twofold purpose of the pledge, he said, was (1) to attain a clear idea of the number of participating theatres and (2) to blueprint theatres procedure in the voting and "protect" the election.

'Glory' Tie-up Nets Big Displays

Some 2000 store windows will feature RKO's "Glory" in a tie-up with Sertollig Perfume, promoting the film all the way to its Christmas release. Promotion will have elaborate displays featuring the debut of "grown-up" Margaret O'Brien.
Some critics have already remarked that "Oklahoma!" will prove to be a "shot in the arm" for movies. But will it? Surely any device, gadget or policy which siphons off Hollywood's best product—and "Oklahoma!" will rank among its all-time best—for screening in a few hand-picked theatres can do nothing to restore the movie-going habit or make the neighborhood theatre the centre of community interest it once was.

For those interested in the technical aspects of Todd-AO a few pertinent facts need to be recorded. The productive negative is 65mm and in the case of the Rivoli, sound is carried on a separate strip with six tracks, five for screen speakers and the other providing auditorium "effects" from nineteen speakers. The taking camera, made by Mitchell, is of standard design with a three-blade shutter operating at 30 frames a second. The projector, de-veloped by American Optical and the Dutch company of Philips, has two motors, which can be switched for Todd-AO or standard CinemaScope speed. The lens mounting is also highly variable and a motorized focussing device has been incorporated in the design for the automatic correction of aberrations. The screen is a plastic-coated fabric with its surface embossed with aluminum lenses, the vertical sections being cemented together with fibreglass tape.

Exhibition policy provides for two shows daily, with three on Saturday, Sunday and holidays. All seats are reserved, and prices range from $2.75 and $3.50 in the orchestra to $1.50 and $1.75 in the balcony.

Has Astonishing Vitality

It is never easy to determine precisely which ingredient of a great film gives it the mark of distinction. The outstanding quality of "Oklahoma!" is its astonishing vitality. Though this two hour and twenty minute effort was made and re-made, cut and re-cut, recorded and re-recorded until the cast must have been worn out before the can was finally closed, the end result has all the spontaneity of a picture which flowed through the cameras without a hitch, and which was made by a band of tremendous enthusiasts.

The musical numbers—all of them by now classics of operetta—are staged beautifully, with a rhythm and articulation which leave nothing to be desired.

A young lady of my acquaintance who knows nothing of processes, and is as near average as dammit, attended the premiere at my invitation and told me afterwards, "I liked it much better than the play. Isn't that photography breathtaking?" She apparently did not notice the imperfections—the concentration of the characters, the distortion at the extremities of the film, the occasional color variation, the irritating scratches on parts of the print.

That just about sums it up; this is a wonderful piece of entertainment—partly because of, party in spite of the new process in which it has been filmed.
Report on the TOA Convention

Prior to the opening of the Theatre Owners of America convention in Los Angeles October 6th, the organizations’ board of directors met and voted on two important matters. First, it elected as the next TOA president, Myron N. Blank, and it adopted a resolution opposing government interference in industry affairs.

Blank, president of Central States Theatre Corporation and son of A. H. Blank, succeeds E. D. Martin, who was elected chairman of the board, replacing Walter Reade, Jr. The board also re-named Samuel Pinanski honorary chairman of the board and Alfred Starr chairman of the executive committee.

Oppose Gov’t Regulation

First major policy statement came on the eve of the convention when the board released to the press its resolution against any government regulation of industry operations. The resolution stated:

“We are of the belief that our inter-industry problems can be solved by friendly discussion as well as by arbitration and conciliation. In addition we will continue to follow up our meetings with the presidents and sales managers of the film companies looking toward relief from our difficulties. If we are unable to solve our pressing problems in such fashion then we will have to seek other forms of relief.”

Wolfson Against Government Intervention

Mitchell Wolfson, making the keynote address at the opening session, told the delegates: “We can settle our own differences” and reiterated TOA’s stand on government intervention. “This handkerchief-tearing appeal for relief through law can be, and I am convinced would be, the most damaging development we have ever faced,” the Florida circuit executive declared. “Let Congress set your terms, and Congress will soon be counting your receipts.”

Exhibitors are in a position to help producers build box-office stars, he said, and with mutual help exhibitors should “eventually reach an understanding with (producers) and a position of strength among ourselves, which will bring about an easing of the problems we face.” Experience has proven that a “run to the government” attitude has been “worse than useless.” Wolfson emphasized, stating that an “industry system of arbitration is on its way.”

Turning to the subject of the attempt to gain complete relief from the excise tax, Wolfson wondered “how some people can relegate to a position of unimportance the matter of a 10 per cent increase in most of their grosses, or a saving of 10 per cent for their customers . . . If we allow the principle of this tax to remain in force then the slightest economic whim could again expend its noxiousness to every theatre in the country.”

Freeman Favors Meeting

An exhibitor-producer seminar was held opening day with a panel consisting of Y. Frank Freeman, Dore Schary, Steve Brody, Herbert J. Yates, Samuel Engel, president of Screen Producers Guild, SAG representative Gene Kelly and Screen Writers Guild vice president James W. Ballan. Principal speaker was Freeman, executive head of Paramount studio, who said he welcomed any meetings between the two groups which would work to the advantage of all in the industry. “When one branch of the industry condemns another it doesn’t help this industry,” he declared. He said it could survive “only if each branch is healthy and we have confidence in one another and work together.” Schary reported that the biggest problem facing production is the story and stock supply, and that television is providing stiff competition for both. Steve Breidy told the delegates that Allied Artists will continue to make “B” pictures as long as there is a demand. Republic president Yates asked the delegates for their counsel in living down its reputation for producing low budget films.

Pinanski Reveals Talk With Humphrey

Samuel Pinanski informed the convention that he had talked with Secretary of the Treasury George Humphrey on the matter of additional tax relief and that he had found a sympathetic—though not encouraging—ear. The COMPO executive said that in view of what Humphrey told him it would seem that “the stage has been set for the industry to make an all-out effort for further relief.”

Pinanski voiced the plea that all theatre men, regardless of affiliation, join the fight to wipe out the admission tax in toto. “Isn’t it more important to get more tax relief rather than get the government into the business?” he asked. He called for full elimination of the theatre ticket tax, and told theatremen exempt from the taxes to join in the fight.
Report on the TOA Convention

McGee Asks COMPO Support

Pat McGee, reporting on COMPO, called for whole-hearted support of that organization, declaring that it must be maintained, At a TOA board meeting earlier McGee was designated alternate to Sam Finanski on the COMPO triumvirate. In reviewing the work of COMPO for the past year, McGee said, "It has proved it can do a job. By no means must you withdraw your support. COMPO is the single existing agency where all groups in the industry can get together on items of common interest. This is one thing about COMPO not emphasized sufficiently." He reported that COMPO is prepared to plunge into a new campaign against the admission tax.

Advertising Seminar

One of the liveliest sessions of the entire convention was an advertising and promotion seminar moderated by Frank Whitbeck, with a panel consisting of David A. Lipton and Jerome Pickman, representing production, and Thornton Sargent, advertising-publicity head for National Theatres, representing exhibition. Tempers flared when Pickman accused exhibitors of being "lazy" and not carrying on their end of the business when it came to promoting a picture. Cries of protest and shouts of "sit down" were heard when Pickman stated: "You're not carrying your load because you let George do it, you let the distributors do it," ending with: "We made you, you didn't make us." Pickman went on to defend test engagements of pictures as the surest method of determining their best exploitation possibilities. He reminded the delegates that the purpose of such tests is to try to find a way to sell a picture to the advantage of the exhibitors.

Lipton, Universal-International vice-president, discussed the effect of modern living on the pre-selling of pictures. He cited the need for aggressive selling and pre-selling because of the many changes in American way of life: centralization of population, increase in installment buying, television and home air-conditioning. The best way to reach the potential movie audience, Lipton said, is through radio, billboards and national magazines. He warned that TV selling of films can prove a two-edged sword in that "improper television selling, especially where film clips are concerned, can be just as damaging as it can be helpful."

Sargent invited exhibitors and producers to participate in the sponsorship of a forum for newspaper editors and critics slated for late February in Hollywood. He urged exhibitors to exchange exploitation information, do more selling to women and create unusual promotion ideas.

Starr Asks Toll-TV Aid

A plea for more financial aid was made by Alfred Starr, co-chairman of the Committee on the Toa-TV Aid Fund. "It's time to get a new idea. You can't sit back and expect the dollar to drop into your laps," Starr said. "The audience is being taken away from you slowly and steadily. The industry is going to have to come to the table and help itself." Starr called for more aggressive selling and pre-selling because of the many changes in American way of life: centralization of population, increase in installment buying, television and home air-conditioning. The best way to reach the potential movie audience, Lipton said, is through radio, billboards and national magazines. He warned that TV selling of films can prove a two-edged sword in that "improper television selling, especially where film clips are concerned, can be just as damaging as it can be helpful."

Sargent invited exhibitors and producers to participate in the sponsorship of a forum for newspaper editors and critics slated for late February in Hollywood. He urged exhibitors to exchange exploitation information, do more selling to women and create unusual promotion ideas.

Martin Admits Lack of Allied-TOA Unity

In his statement as out-going president of TOA, E. D. Martin reported that his administration had "worked hard to bring about better understanding and unity of action between TOA and Allied," but admitted "the paths toward achieving a single national organization are further apart." He blamed this problem on the organizational make-up of the two groups. Taking into account differences of the "personalities involved," Martin stated: "Until exhibitors think and act for the betterment of the industry as a whole, and not of themselves, only then will there be unity in exhibition. And not until there is unity will the voice of exhibition be heard." He felt the new arbitration plan "is a step in the right direction" and although "it does not include all of the principles we originally sought, it does contain many good ones."

The board of directors voted approval of the proposed industry arbitration proposal system but neither the board nor the convention sessions dealt with the 16mm antitrust case now being heard in Los Angeles.

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GUN THAT WENT THE WEST. THE Technicolor. Dennis Morgan, Paula Raymond. Richard Denning, Producer Stuart Gilmore. Middle West, late 1800's. The story of how Springfield rifle was instrumental in advancing civilization by bushwhacking Indian raids. 66 minutes.

NIGHT HOLD TERROR. THE Jack Kelly, Vince Edwards. Producer Stanly Kramer. A black magic device is designed to make the terror device into an actuality plane for family of wealthy businessmen. 56 minutes. 7/25.

SPECIAL DELIVERY Joseph Cotton, Eswar Bartok. Farce with international background, derricks on Iron Curtain diplomacy, 56 minutes. 7/28.

October


DEVIL GODDESS Johnny Weissmuller, Angela Stevens. Producer Henry Cass. Director Henry Cass. A jungle adventure, Weissmuller leading a party in search of ancient relics of fire worshippers and sure and ancient relics of fire worshippers. 72 minutes. 9/5.


November


TEEN-AGE CRIME WAVE Thumbnail. Molly McCarty, Carey Loftin. Producer. A group of high school students go on a crime spree. 84 minutes. 10/15.


December


**NOVEMBER SUMMARY**

The tentative schedule of new releases for November numbers 18, 1 figure considerably lower than this month's output of 28. Allied Artists, Columbia and 20th each have three features on the agenda, while M-G-M, Paramount, and Warners have totaled two for release. More than half of the program, 10, will be in color. Ten films are in CinemaScope, four in Superscope, one in VistaVision.

The breakdown for November:
- **Drama**: 8
- **Musical**: 3
- **Western**: 1
- **Comedy**: 1
- **Adventure**: 4

**November**


**Coming**


**TOO LATE, MY LOVE**, VistaVision, Carol Ohmart, Tom Tryon, Myrnaumo. Unhappy married wife creates triangle, becomes involved in trafficking and murder. 100 min. 12/30.

**TROUBLE WITH HARRY**, The VistaTechnicolor. John Forsythe, Shirley MacLaine, Edmund Gwenn. Producer-director Alfred Hitchcock. Comedy-drama. Nice old gentleman is suspected of accidentally killing man while out hunting, but death is complicated by number of angles including pretty widow, 99 min. 12/16.


June


LAY THAT RIFLE DOWN Judy Canova, Robert Lowery, J. Jarmyn. Comedy. 73 min. 8/8.

August


September

CROSS CHANNEL. Wayne Morris, Yvonne Furneaux. Producer-director, Edward H. Martin. Mowker. Owner of small ship charter boat service becomes entangled in smuggling jewels, double-crossing partners and murder. 60 min. 8/22.

HEADLINE HUNTERS. Rod Cameron, Julie Bishop, Ben Corbett, Walter Crone. Producer-director, William O'Sullivan, Director Bill Whiteley. Action melodrama. 70 min. 8/2.

October

MAIN ALONE. Trucolor, Yvonne Furneaux. Producer-director, Edward H. Martin. Mowker. Quantrill's band turns into unexpected sanctu- ary of an innocent girl who is turned, and finally falling in love with the sheriff's daughter. 54 min. 10/3.

MYSTERY OF THE BLACK JUNGLE. Lex Barker, Mamie Van Doren, Jack Roy, Paul Muller, Director Ralph Murphy. Adventure. Chinese opium smuggler who leads a gang of outlaws, one of whom wishes to escape. 72 min. 9/30.

November

JAGUAR. Saury, ClaireLee, Barton MacLane, Touch Con- nors. A Mickey Rooney-Maurice Duke Production, Director George Blair. Adventure melodrama. Located in the Amazon jungle. 70 min. 5/2.

November

SECRET VENTURE. Kent Taylor, Jane Hylton, Producer William N. Boyle, Director Edward H. Martin. Mowker. Young woman discovers her own way of tradition as a murder victim kills each of five people she betrays a logical trap as she tries to reveal secret formulas to the world. 57 min. 10/3.

VANISHING AMERICAN. The Scott Brady, Audrey Totter. Producer-director, Joe Kane. Western. The strange. 70 min. 10/3.

Coming

SAVAGES OF DESERT. The EastmanColor, Kenneth Moore, Langley-Minter Production, Director William Leff. Western. Escapes from desert island with three men. 88 min. 6/13.

DADDY. The EastmanColor, John Hoyt, Richard Widmark, Vera Miles, Director Fred Zinnemann. Drama, Mowker. A legendary character who becomes a human-interest story of the West. 77 min. 8/22.

FIGHTING CHANCE. Rod Cameron, Ben Cooper, Julie London. Producer William J. O'Sullivan. Director William Leff. Western. A man torn up taffy of partnership in the Yukon and his own. 69 min. 10/3.


May

ROK! May

QUEST FOR THE LOST CITY. EastmanColor, Dana & Ginger Lynn, Director Robert Smart. Technicolor, Dante Di Cenzo. A movie film about a search for buried treasure. 60 min. 6/10.

June

SON OF SINBAD. Technicolor, Director Dante DiCenzo. A movie film about a search for buried treasure. 60 min. 6/10.

July


August

SMUGGLER OF THE SHADOWS. Technicolor, Director Edward Dmytryk. Action drama. A woman seeking her husband missing in Red China falls in love with a man who helps in rescue. 96 min. 5/30.

September

DEADLY GAME. Technicolor, Director Edward Dmytryk. Action drama. A woman seeking her husband missing in Red China falls in love with a man who helps in rescue. 96 min. 5/30.

October

November

December

UNITED ARTISTS

May

KISS ME DEADLY. Ralph Meeker, Paul Stewart, Albe- Dekker, Producer-director of Roderick Aldrich. Suspense, 100 min. 9/30.

Galahad. The West, John Wayne, Loaded, Lee Marvin, Director Robert Siodmak. Western. A murder case features the gang. 87 min. 10/3.

TIGER AND THE FLAME. The Technicolor, Flighter film,Director Gordon Douglas. Drama. Story of women's heroism in 19th century India. 87 min. 10/3.

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May

CULT OF THE CORBA Faith Domergue, Richard Long, Producer Howard Pine, Director Francis Lyons, Fantasy melodrama, Woman who can change herself into cobra and back again, 82 min., 4/7.


REVENGE OF THE CREATURE 10, John Agar, Lori Nelson, Producer William Alland, Director Jack Arnold, Western, Lawman setting out to solve stage robberies, 82 min.

June


July

AIN'T MISBEHAVIN' Technicolor, Rory Calhoun, Piper Laurie, Producer Howard E. Bussell, Romantic comedy, Trials of showgirl in show business where she marries hair to financial empire. 89'/2 min., 5/30.

FOXFIRE Technicolor, Jane Russell, Jeff Chandler, Dan Duryea, Producer Joseph L.�, Romantic drama, Marriage of society girl and Western, 87 min., 9/7.

PINK DINER Technicolor, Joseph Pennye, Romantic drama, Marriage of society girl and Western, 87 min., 9/7.

SUMMER HONEY Moon, Dorothy Hart, Dennis O'Keefe, Producer Howard Christie, Director Edouard Molinaro, Drama, at in love and are married, 80 min., 5/7.

August

SENTARIO SuperScope, Print by Technicolor, Ralph Meeker, January, 1946, Modern French Foreign Legion drama. 87 min., 8/22.

ILLA'S KISS Frank Silvera, Jamie Smith, Irene Kane, Western, 87 min., 9/7.

A LIGHT FOR THE BLIND Howard Hawks, Aldo Ray, Patricia Roc, Producer Harry Joe Brown, Director Howard Hawks, True adventure
tales of a diplomat's daughter and a romance. 80 min., 8/22.

FAST OF HOLLOW MOUNTAIN Technicolor, color, Madison, Patricia Medina, Producer William Edwards, Director Selma Diamond, Western, 87 min., 8/22.

September

PRIVATE WAR OF MAJOR BENSEN Technicolor, Charlton Heston, Julie Adams, Producer Howard E. Bussell, Drama, 80 min., 10/29.

FRANCIS IN THE NAVY Donald O'Connor, Martha O'Driscoll, Producer Stanley Rubin, Director Arthur Lubin, Comedy, 80 min.

ONE DESIRE Technicolor, Anne Baxter, Rock Hudson, Producer Howard Christie, Director Eddie Calvert, Drama, Mysterious royalist supporter baffles Napoleon's efforts to guillotine France's queen Marie Antoniette. 80 min., 6/13.

October

AUGUST DAWN Peter Lawford, Susan Hayward, Producer Howard Christie, Director Henry Koster, Drama, Romantic tale set against the background of India's struggle for liberty. 81 min., 11/1.

November

TEN WITH THE GUN Robert Mitchum, Jan Sterling, Producer Howard E. Bussell, Director Richard Wilson, Western, Wealthy, ruthless rancher terrorizes town and finally stopped by man known as a "town tamer". 74 min., 11/25.

November


MISSASSAUGA'S DAUGHTER, THE Technicolor, color, Olivia de Havilland, John Forsythe, Myrna Loy, Producer Howard E. Bussell, Director Howard Hawks, CinemaScope, Crime drama, comedy of a diplomat's daughter and a romance. 87 min., 11/25.


November


MISSASSAUGA'S DAUGHTER, THE Technicolor, color, Olivia de Havilland, John Forsythe, Myrna Loy, Producer Howard E. Bussell, Director Howard Hawks, CinemaScope, Crime drama, comedy of a diplomat's daughter and a romance. 87 min., 11/25.


November


Coming

MAY IN JUNE Technicolor, Margaret Sullavan, Victor Mature, Producer Howard Christie, Director Gregory Ratoff, Drama, Based on novel by Violette Leduc. 80 min., 11/25.
Congratulations
Rodgers and Hammerstein
on
"Oklahoma"
in Todd-AO
Made on Eastman Color Film
PLAN FOR AMERICA'S THEATREMEM

A Congress of Exhibition

Viewpoints
Constructive Comments on Industry Issues

Skouras Testifies

Schary on Our Poor P. R.
The Book-of-the-Month Best-Seller Becomes Your Holiday-Happiness Hit!

JENNIFER JONES in Good Morning, Miss Dove

Vivien Leigh's first role since her Academy-Award winning "Streetcar Named Desire"!

Alexander Korda presents a LONDON FILM

VIVIEN LEIGH • KENNETH MORE
in an Anatole Litvak production

The Deep Blue Sea
by Terence Rattigan

co-starring
ERIC PORTMAN • EMLYN WILLIAMS
COLOR by DE LUXE
CinemaScope
Produced and Directed by ANATOLE LITVAK
Screenplay by TERENCE RATTIGAN

The Stars of "The Seven Year Itch" and "How To Be Very, Very Popular" in the Comedy of the Year!

TOM EWELL • SHEREE NORTH
in The Lieutenant Wore Skirts

co-starring
RITA MORENO
COLOR by DE LUXE
CinemaScope
Produced by BUDDY ADLER
Directed and Screenplay by FRANK TASHLIN
Your Christmas Attraction... 20th's Mightiest Dramatic Triumph!

The Rains of Ranchipur

Lana Turner, Richard Burton, MacMurray, Joan Caulfield, Rennie, Leontovich

Color by De Luxe

CINemascope

Produced by Frank Ross
Directed by Jean Negulesco
Screenplay by Merle Miller

In December!

"It's a pleasure to do business with 20th!"
From the 'job' that blew the roof off the underworld to the manhunt that roared for sixty terrifying days—the whole blistering story of America's most wanted desperado!

"I died a thousand times"

CINEMASCOPE
WARNERCOLOR

STARRING
JACK PALANCO

ALSO STARRING
LORI NELSON · LEE MARVIN · GONZALEZ GONZALEZ

'Mad-Dog' E
AND READY! RELEASE NOV. 12!

waited eight years for this!

The million-dollar killer and the dime-a-dance doll!

PRESENTED BY WARNER BROS.

· SHELLEY WINTERS

N - PERRY LOPEZ - RICHARD DAVALOS
RALPH MOODY - JAMES MILLICAN - BILL KENNEDY - PRINT BY TECHNICOLOR - W.R. BURNETT - WILLIS GOLDBECK - STUART HEISLER

WRITTEN BY - PRODUCED BY - DIRECTED BY
The remarkable story of Lillian Roth is magnificently portrayed by Susan Hayward.

The grapevine from California has long whispered the news. Now, it is no longer just rumor. It is a fact. The print came East. We saw it in our Projection Room. Countless people will see this picture. Its story is already known to 100 million Americans. Unprecedented grosses will pour into boxoffices. It is a milestone in movies.

I'LL CRY TOMORROW
M-G-M has made it into an overwhelming motion picture...starring
SUSAN HAYWARD
RICHARD CONTE - EDDIE ALBERT
JO VAN FLEET - DON TAYLOR - RAY DANTON
A Congress
Of Exhibition

At a time when exhibition is sorely in need of a devout community of purpose and interest, it seems to be splitting further and further apart. Instead of rallying together behind a common cause in common spirit, we hear only the bitterest denunciations by one group against the other. Caustic exchanges, recriminations, personality dissections—these public airings of private matters have become almost daily events in the trade press and by bulletin.

What we ask, is to be gained by this abhorrent mode of newspaper politicking? Nothing—but perhaps the personal satisfaction of a few individuals, and even this is questionable, for last words have a habit of stretching into perpetuity. What, on the other hand, is lost by such disharmony? An immeasurable lot. Through its petty spats exhibition inevitably splits itself into isolated islands of power and interest, palpably draining itself of its potentials of bargaining power in dealing with film companies, with competition, with legislatures and with those who might inflict any sort of harm on the industry at large. The rank and file is finding its patience sorely tried, and, witnessing clashes at the personality level, may soon despair of the leadership and withdraw. But above all, this conflict serves as an engraved invitation to distribution to go its own way, without too much concern about an exhibition branch so unhappily divided.

The issue of a single national exhibitors' organization has swung into the limelight again with TOA president Mike Blank's avowed objective to "help promote and aid in bringing into existence a single trade organization representing all exhibitors". While the imminent Allied States convention has chosen to ignore the issue in its prepared agenda, there is every likelihood that there will be a great deal of talk about it among the exhibitors present, for it is a pitch directly to them.

Whatever its merits, FB believes the issue should be considered in the interest of exhibitor unity and strength. Toward that interest, however, we must, for all practical purposes, accept the thesis of two national theatre organizations rather than one. But we would add one significant factor—a voice that speaks for both.

It is unwise to shrug off the very evident fact that within exhibition's ranks there is a variety of interests, not all of which run parallel. What may be advantageous for the large chain, may not be desirable for the small independent. What may seem the proper approach to his problem for one theatreman, may be wrong for another. Thus, it would be well for theatremen to have two organizations, either of which they may turn to for solution of the problems they feel will be to their own best interests. Thus, there would be room for honest differences of opinion.

While there is no gainsaying the potent bargaining power of a single national exhibitor group, a bi-organizational arrangement with well-oiled machinery to effect decisions on parallel interests can be even stronger, healthier, and more lasting.

We have a notable precedent for this in our two-party system of Government. Both Republicans and Democrats are working toward the greater good for the United States and its citizens, despite a variety of interests and approaches in each party. On important issues, and particularly those that are patently advantageous to the citizenry as a whole—or represent a threat to the country—the bi-partisan policy prevails. In the face of this unity, no outside force has ever been able to impose its will on this country. Yet no one—except you-know-who—would think of adopting a one-party system to make the country stronger.

The two-party system would be chaotic, however, without this machinery to effectuate their decisions. The National Congress is the instrument for airing our problems and formulating the nation's course of action.

Exhibition has its two major parties, and some minor ones, but they lack the machinery to make the weight of their importance felt upon the industry as a whole. The missing link is a congress—a Congress of Exhibition, if you please.

Let us consider a rough blueprint.

The Representatives to this Congress might be the boards of directors of Allied and TOA, plus one delegate from each unaffiliated regional exhibitor group. Or they might be elected by the memberships of each organization at their annual conventions. Sessions would be convened quarterly or semi-annually at specific times. Special sessions would be called by a small governing committee when necessary. The Representatives to the Congress of Exhibition would bring proposals from their constituents for discussion, clarification, action. As the areas of agreement are reached on these proposals, they would become the voice of exhibition, making itself heard in a unity never

(Continued on Page 8)
Viewpoints

(Continued from Page 7)

before achieved in the history of the movie industry. The impact of the Congress’ decisions would undoubtedly be great. In effect, the determinations of this body would bear all the urgency inherent in the wants of some 18,000 theatres. We believe the leaders of production and distribution would heed most respectfully the resolutions of this Congress, and, perhaps, even solicit its guidance.

It is not intended that the Congress of Exhibition would intrude upon the autonomy of the individual organizations. The purpose is to establish liaison, to obviate the clash of personalities that has been a stumbling block to unity, and to create machinery for organized action. Each group would be free to pursue its own policies, while the Congress would become the honorable meeting ground where mutual policies are coordinated into the asserted policy of exhibition.

Film BULLETIN asks the serious consideration of the leaders of exhibition for establishment of a Congress of Exhibition. A grave need exists.

Skouras Testimony

From the very beginning, the government’s 16mm case against the film companies shaped up as a battle of conjecture vs. fact. On the side of conjecture stands the government position that because film companies refused traffic with television that refusal per se resulted from a compact between the companies. Such agreement, claims the Department of Justice, constituted a conspiracy to restrain trade. To hear the government tell it, you might imagine that the film companies, in rejecting the pleadings, the proffers and the blandishments of the television interests had deprived TV of its godgiven birth-right. The logical view that simple, sound business sense dictated the course of the film companies somehow escaped the bright lawyers who framed the Government’s case.

On the side of fact some especially cogent thoughts were added at the hearings in Los Angeles by Spyros Skouras. They help to put the lie to the government’s case. In reviewing much of the period over which the alleged conspiracy is supposed to have occurred, Mr. Skouras said in his testimony: “The impact of television was so violent that boxoffice declined to such an extent that almost 6,500 theatres closed down within three years’ time...” Had the financially beleaguered studios then yielded to easy temptation and sold their feature films to television, Mr. Skouras estimates that the majority of the smaller theatres, 8,000 to 10,000 perhaps, would have darkened their marquees for good.

From these facts, the incontrovertible statistics of the movie depression, one great truth becomes clear: the film companies did not have to conspire to reach the unmistakable conclusion that TV dealings would sound the death knell of their greatest market. And, even in those darker days, the revenue potential from theatres so far outstripped any offers heard from TV as to make comparison ridiculous. Hollywood, like any other non-charitable enterprise, follows the hard-profits formula. It has avoided television commerce because that course makes economic sense, dictated by the economic self-interests of each film company. Mr. Skouras is widely regarded as the greatest champion of exhibitor interests in the film ranks, yet there could be little doubt that his strong sympathy for exhibition would, perforce, have been put aside in the face of his company’s own future economic considerations.

For 20th-Fox, as well as for all movie producers, economic prosperity means preservation of the exhibition market. It did not require a combine of movie-maker minds to make this elementary deduction. Where profits are concerned, the thinking of individual management is surprisingly similar.

For the government to now brand as conspiracy the refusal of one industry to enrich a competitor at the

On the Air

(Continued on Page 12)

On the Uses of TV

Film producer William Schorr, recently in New York, tossed out some comments in a discussion with the press that cast light on the use and conception of TV. Schorr, who has recently completed production of Kirk Douglas’ “The Indian Fighter,” for United Artists release, proposed that TV might be effectively used to do for feature-length filming what “out-of-town” openings do for Broadway shows. TV thus could function as a “try-out” for a prospective theatre film.

He saw his idea—indeed, his plan— as providing financial assistance for film producers, and particularly, for independents, for whom film-financing is a greater problem. TV, which requires a tremendous programming output would welcome the opportunity to film Hollywood properties, to “snatch stories and scripts,” and then, perhaps, to enter into a kind of financial partnership when feature-length production gets under way.

Schorr’s plan would have TV providing a show-case for the potential theatre film, with reaction to the TV show suggesting the b.o. appeal, as well as providing their own much-welcomed money. The film producer is sure his plan will work...and in the very near future.

It might be pointed out that something along these lines was illustrated by the recent summer series of the Lux TV Theatre, which dramatized, weekly, major studio properties on which production is not definitely set.

* * *

Goldwyn Speaks

Samuel Goldwyn remarked at the recent Radio-TV Executives Club Luncheon, in answer to a question from Ed Murrow, that criticism of Hollywood’s TV work was “fully justified.” It was a frank appraisal, and must have been gratifying to the assembled TV audience, but Goldwyn might have pointed to the success of the two most recent entries—first, 20th-Fox’s work, and secondly, and less importantly, “Alfred Hitchcock Presents.” The “Twentieth Century-Fox Hour” is shaping up as a very strong entry. Promising in their debut presentation of “Cavalade,” the studio came across with a fine version of “Laura.” The Fox show is the first of the majors’ contributions to really look good. It’s a most welcome improvement. Ditto for Hitchcock’s work.

—Dick Bretstein
HERBERT J. YATES presents
RAY MILLAND
in a distinguished motion picture

in one of the finest roles of a great career as WES STEELE the man who seeks refuge from a notorious reputation and co-starring in equally exciting performances

MARY MURPHY as NADINE CORRIGAN . . . a lonely and loveless girl unwittingly harbors a desperate fugitive

WARD BOND as GIL CORRIGAN . . . he gambles his life to retrieve his self-respect

WES STEELE says:
"Mesa is a rotten little town—with more rotten people than it's worth—but for once you're going to listen to the truth—"
A MAN

in TRUE

Directed by R. MILLAND Screenplay by JOHN TUG
N ALONE

COLOR BY CONSOLIDATED FILM INDUSTRIES

ATTLE Story by MORT BRISKIN  A REPUBLIC PICTURE
expense of its established, higher paying customers makes weird logic, indeed. The Department of Justice would do well to review its economics textbooks — and, perhaps, bone up a bit on Mr. Skouras’ statistics.

Scharry
On Our P.R.

Dore Scharry has called motion picture public relations “a shamblies”. In reality the Metro production chief is only half right. For the public relations that exists is a shamefully minor amount of the potential which our industry, by its unique nature, merits. Nonetheless, Mr. Scharry deserves the warmest praise for using his good offices in bringing into the open perhaps the most elementary problem that Hollywood must face if it is to ward off the hammer blows of competition — the question of its standing and reputation in the national community. And by the kindest reckoning, Mr. Scharry’s and others yet to unburden themselves, it’s a sorry mess.

Of the industry’s existing public relations, Mr. Scharry singled out two especially deleterious practices, one active, the other passive. On the active side he sharply criticized the continued use of “cheap and tawdry publicity”, more often than not interlaced with the grossest attempts at exaggeration and hyperbole. On the passive side, Mr. Scharry struck at the industry’s complacency in permitting an anachronistic image of Hollywood to stand so long. Said he: “Too few have contributed not enough to breaking down the old-fashioned portrait of Hollywood that was painted in lurid colors, and today is to reality what Anheuser-Busch’s famous painting of Custer’s Last Stand is to modern representational art.”

There can be little defense of the publicity and advertising practices of which Mr. Scharry speaks other than to point out that certain of the basest promotional devices have a history rooted in boxoffice success. To do away with these requires the development of entirely new standards of promotion and exploitation capable of insuring equal, if not greater, success. This is purely an internal problem of the studios and their advertising arms.

But the other evil of which Mr. Scharry speaks touches every corner of the industry. Before we would do away with the popular impression of Hollywood, let us consider what we would make of it. TV, through its Godfreys, Garrows and Allens, has struggled to make it the medium of the common man, pleaded with common men. Into the living room has come the guy next door. Much of filmdom’s glitter and, yes, success derives because it is the antithesis of Main Street, U.S.A. — a never-never land where dreams grow on every papaya and palm. Throw out the impurities, the salaciousness, yes, but retain the flying carpet glamour. In this department Hollywood is forever one up on TV.

In the overall scheme of things, however, the industry suffers not so much from the P.R. it perpetrates as from the P.R. it does not create. Certain films enjoy a degree of public relations, as also do personalities by dint of the columns and magazines. But the film medium, that element hungering public relations most, goes curiously unpublicized. It is in this province that we must put our P.R. brains to work.

**Improved Oklahoma!**

Now that the Todd-AO process, used for “Oklahoma!” at New York’s Rivoli Theatre, has been given a fair chance to prove itself, it may fairly be said that it is a thousand pities it was launched in such a hurry.

The print employed for the opening—and on which the Press was invited to base its criticisms—has been withdrawn for correction. Portions of it were irritatingly “rainy”, there was distortion and, here and there, color variation was noticeable.

Now that a contact print has been substituted, these faults have, to all intents and purposes, disappeared. There is no more distortion now than is inherent in, say, the average 21-inch television screen. Thus, the tremendous scope and panoramic beauty of the process become strongly marked.

The pressures which build up in a venture like this—financial and otherwise—inevitably lead to the decision to avoid further delay, and to go ahead despite known imperfections. We imagine this was the case with Todd-AO. The American Optical Company’s engineers were hampered in their laboratory work by the Connecticut floods. Installation of the new concave screen in the theatre (for which the print had to be custom-made) proved difficult. A postponement of, say, one month more might have prevented the technical faults seen at the premiere. On the other hand, other troubles might have been provoked.

The main thing is that “Oklahoma!” can now be seen in all its glory and the process stands out as a major technical advance which cannot fail to stimulate public interest in movies generally.

**“I have been around show business since 1900—

started in motion pictures in 1914—

The Bulletin is tops with me.”**

H. D. SHEFFLER
CASTAMBA THEATRE
SHELBY, OHIO
BIRTH OF AN INVESTMENT. The struggle of birth is an unending drama. And never is the drama so thick or the life-struggle so groaning as when the new-born greets the gray world air in the shape of a commercial enterprise. It begins life by defying a variety of demons. The business mortality tables scream down: "Better stay unborn!" The cynics exchange sly winks; competition grows the herbs and mixes the potions of death in child-birth. If it is fortunate enough to survive nativity, its troubled times are only just begun. For nothing born of man's body or mind is at birth so absolutely helpless, so utterly helpless, so desperately dependent upon the strength and stock of its getters as the commercial babe-in-arms. In actuality it is born an unliving thing, a mere nut and bolt and brick and mortar image of parents, whose lips breath animation into its unshivering form. Later, much later, comes life as the entity's personality emerges and self-sufficiency sets in. Then, fat and affluent, no longer needing parental bulwarks, the enterprise may view without sentiment the passing from the scene of its founders as foster parents called stockholders step in. The drama, however, runs deepest in the beginning of the cycle, in the ordeals of birth and in survival of the infant.

One such little drama unfolded recently in the unveiling of Todd-AO. Scattered among the towers of Manhattan were four separate offices experiencing a common paternity: Magna Theatres, Todd-AO, Rogers & Hammerstein and Mike Todd Productions. Each had in one way or another fertilized the embryo which was now about to wiggle suddenly out of darkness and into the glare of public opinion. In a way, these offices had much to fear. This was no ordinary industrial creation. In "Todd-A Oklahoma" they had fashioned a proposition that promised to make people happy. This is no light warranty. An entertainment commodity, unlike utilitarian commodities produced by industry in general, comes into the market under the most brutal beams of scrutiny. Newspapers do not printreams of copy about a new brand of canned peas, comment on every aspect of its flavor, size, packaging and price. Only the consumer evaluation magazines dare editorialize the quality of auto industry's new cars. But an entertainment vehicle apparently belongs in the public domain, and as such, must suffer commentary, kind or otherwise, from all who have access to some communication medium. Much profit may thus be derived by lucky backers, and also much harm. An unkind press often means a project dies aborning.

Sitting in unsmiling judgment behind the press were the money men, the custodians of the purse strings, and from their analysis would ride the answer to further funds, to ensuing stock deals—in general to the future financial welfare of the Todd mode of cinema presentation. Thus, Wall Street would have to be weathered, too. And then there was the public. Net calculated to relieve tensions in the four Todd-interested offices were the carloads of advance publicity most of which had the inevitable effect of moving early attendees to say: "Just show me, I dare you."

With some $10 to $12 million in equipment development, production costs and overhead at stake, the tension in the four offices must have been heavy. The most seasoned and hard-bitten hoped, perspired and waited. Men, regardless of eloquence and mundane bearing, are, after all, men.

"Todd-A Oklahoma" was delivered under very shaky obstetrics. Technical deficiencies were apparent at once. Public relations deficiencies equalled the technological. The press accommodated in unflattering kind. "Oklahoma", as a film, was praised, the medium generally disparaged.

Alert management saved the day. They insisted that the Todd-AO defects resulted from a series of unfortunate circumstances, all happily repairable. While a technical critique is not germane to this tale, it can be reported that most of the faults found in the first showings at the Rivoli Theatre in New York: print scratches, jiggling, color disharmony, and figure distortion, have been corrected. As observed by the untutored eye of this writer nearly two weeks following the original presentation, the Todd-AO effect is strikingly effective. It is not the millennium in film projection; nothing can be in a dynamic technological society in which overnight innovations seem commonplace. Todd-AO is, for this viewer, the most technically perfect and emotionally-inspiring system engineered to date.

If modifications and improvements continue, and the remaining minor bugs are removed, this process stands a good chance of becoming a serious competitor to other projection systems in deluxe theatres. The cost today, we are told, of two projectors, sound and screen runs approximately $25,000. By Cinerama standards this is cheap; against CinemaScope it is costly. Retarding mass installations is another crucial factor—lack of films in the Todd-AO process. It will be several years before a sufficient supply of pictures is available to interest the operator of any subsequent-run theatre. Meanwhile, a long-running "Oklahoma" should be enough to corral one deluxe operation in each major city around the world.

Where does the investment prospect look best? Financial Bulletin would suggest a commitment in shares reflecting Todd-AO earnings. This company handles equipment sales and will license producers to film in the process. Investors will have to get in through side doors. Todd-AO at present is privately held (Magna Theatres 62.5 percent, American Optical 37.5 percent), but it may soon offer shares to the public. Magna Theatres (Over the Counter, approx. $7) looks like a good bet. As distributor, it shares in "Oklahoma" revenues and plans additional productions. American Optical is, of course, less speculative owing to its diversification in established fields. Somewhere in the complex ramifications of this new movie system there is money to be made.
"I Died a Thousand Times"

**Business Rating**: 3 3 3

Remake of "High Sierra" still has plenty of appeal. Action, suspense, strong projection of personalities. Solid b.o.

This remake of "High Sierra", one of the classic suspense melodramas, again conveys a great deal of the excitement, tension, and emotion of the original. The story of the pathetic involvement of "Mad Dog" Earle in crime, which leads to his death, is dynamic and forceful action-drama, convincing and interesting all the way. And it has the further advantage of being profoundly moving. On one level, this is a crime melodrama with plenty of action and suspense for all thriller lovers. Beyond that, the story has significance for class audiences, as well and rates as a solid entry in all markets. The addition of CinemaScope and WarnerColor, with the majestic background of the California Rockies registering strongly, is an important plus factor. Lensing is sharp and effective throughout. W. R. Burnett's script is an affecting piece of writing, and director Stuart Heisler has handled his highly competent cast (strong in marquee values) with good results. Jack Palance and Shelley Winters, in the leads, deliver punch and feeling in their emoting, and Heisler has also kept film's long running-time (109 minutes) moving freely and excitingly. This is a first-rate production from all points of view, with plenty of saleable qualities. Palance, released from prison, is driving to California to stage, unwillingly, another robbery. He meets boss Lon Chaney and associates Lee Marvin and Earl Holliman, as well as their friend Shelley Winters. Winters, who is also "lost", appeals to Palance, and he accepts her as second-best when young Lori Nelson, whose lameness he has helped cure, rejects him. The job is pulled off successfully, but Marvin and Holliman are killed, another accomplice turns evidence, and the alarm for Palance is out. Separating from Winters, he flees to the Sierras, where, single-handed, he tries to hold off the police. Winters arrives to see him killed.


"Queen Bee"

**Business Rating**: 3 3 3

Fem trade will go for this Joan Crawford meller, with the star cast as an evil woman. Strong exploitation angles.

This Jerry Wald production is obviously designed to show off Joan Crawford in her familiar and most popular wicked-woman role. Based on a novel by Edna Lee, "Queen Bee" enables the star to run through her long-established emotional repertoire to good effect. She's evil, cruel, grasping—and the performance should wow her many fans, particularly the ladies. On the strength of the Crawford characterization alone, this spells good boxoffice, but in addition she is surrounded by a highly attractive cast, the production is handsome, and the Ranald MacDougall script (he also directed) is meaty enough to satisfy audiences, with its depiction of a crumbling Southern dynasty, and the evil "Queen Bee" driving everyone to despair. It's all rather broad, but consistently popular material. Black-and-white lensing has appropriate mood. MacDougall's direction is firm and sure, and the acting is competent. Jean Louis' rich costuming provides a further satisfaction for the fem trade. Heads-up exploitation will insure good returns. Young, innocent Lucy Marlow arrives for a visit at the home of her relatives in Atlanta. It soon becomes evident to her that things are not as they should be. Miss Crawford is the center of a household consisting of her dispo husband, Barry Sullivan, her sister, Betsy Palmer, and latter's fiances, John Ireland. Passage of time reveals Joan's insane, ruthless possessiveness. Learning that Ireland and Betsy are to be married immediately, she tells Betsy that Ireland had once been her lover, driving the girl to suicide. As things become more intolerable, Sullivan, who had been tricked into marrying Crawford, decides to kill her, by driving their car off a cliff. Ireland guesses his plan and substitutes for Sullivan, killing himself and Crawford. Marlow and Sullivan, who are in love, are left to begin a new life together.


"Quentin Durward"

**Business Rating**: 3 3 3

Colorful production of the Scott novel has strong entertainment values for the general market, and better-than-average for class trade. Well-acted, fast-paced and with humor.

Based on Walter Scott's classic of medieval romance, this is a consistently entertaining film, done with verve, humor, and color. It is, in fact, a good deal more fun than the novel. Credit the generally dependable Pandro S. Berman with an intelligent and tasteful production, which makes superb use of French and English locations, photographing the original chateaux themselves in a rich, flowing, CinemaScope-Eastman Color lensing. Robert Ardrey's script takes a humorous poke at the period's dwindling chivalry, giving it an uncommonly light touch for an adventure costumer. Director Richard Thorpe keeps a spirited pace throughout, culminating in an off-beat battle as Robert Taylor and Duncan Lamont fight with battle-axes, swinging in bell-ropes atop a burning castle. Robert Taylor is good in the title role, and the predominantly British supporting cast is first-rate, with Kay Kendall eye-filling as the lady love, and Robert Morney and George Cole effective in comic roles. Scotchman Taylor is sent to France to win the hand of wealthy countess Kay Kendall for his elderly uncle. Miss Kendall opposes being forced into marriage with anyone, and flees to the palace of King Louis XI (Morley) for protection. But she becomes a political issue between Morley and his Bergundian opponents. Pragmatically ruthless Morley arranges to have her way laid by professional thief Duncan Lamont and his men, sending Taylor along for "protection". Taylor and Kendall fall in love, and Taylor overcomes Lamont. They persuade Morley to let them marry.

Film of Distinction

'The Tender Trap' Scintillating Comedy Hit

Business Rating 5 5 5 5 5

Scintillating farce-comedy with topflight cast. Frank Sinatra, Debbie Reynolds make a great team and strong marquee. Laden with exploitables. Should roll up big grosses in metropolitan situations; less in rurals, action houses.

Metro has a real winner in this version of the Broadway show. Based on the Max Shulman-Robert Paul Smith play about the "tender trap" woman sets for man leading to matrimony, the Lawrence Weingarten production is a rollicking, delightful farce and has strong boxoffice values. The war between the sexes hasn't been given such lively treatment in a long time. It is a gay show laden with exploitation angles that offer the showman a wealth of selling opportunities. Designed for metropolitan audiences, it should roll up top grosses in the big city houses and do well above-average in the hinterlands. Julius Epstein's adaptation is witty, glib and consistently entertaining.

The production's most notable asset is the casting. The combination of Frank Sinatra and Debbie Reynolds, one senses after watching them for only a few minutes, will have far-reaching popularity. They are a dynamic team, perfectly cast, and they should have audiences rushing to the wickets. This pair is backed up by two of the most charming and talented performers in the business—David Wayne and Celeste Holm, who come across most effectively in their distinctive fashions. Miss Holm who graces every film in which she appears, is a sheer delight. When this quartet is working together, the effect is scintillating, fast, wonderfully amusing comedy playing. Director Charles Walters has done a splendid job keeping everything in hand. He never allows the proceedings to get out of control while extracting all the humor out of the situation. There are no "dead" spots between the laughs; they keep flowing. Weingarten has kept everything in the production at top level. Paul Vogel's lensing—in CinemaScope and Eastman Color—is bright and eye-catching, altogether appropriate to the gay mood of the story. Helen Rose's costuming job is an additional asset. Jeff Alexander's score is effective, and a title song has been supplied by

Sinatra carefully looks over Debbie Reynolds, wondering if she is worth the sacrifice of the "high life" he enjoys so much.

Sammy Cahn and Jimmy Van Heusen—"Love Is A Tender Trap"—which the four principals sing in snatches at the beginning and end. It sounds like it might make the "hit" class, particularly in the Sinatra rendition. With all these plus values, "The Tender Trap" shapes up as one of Metro's big money films of the year.

Story concerns Sinatra, a theatrical agent, and his obsessive attempts to resist marriage. Living in a fashionable apartment, with girls in and out all day, he has found what he believes to be a Utopian way of life. His college friend, David Wayne, temporarily separated from his wife and children, pays Sinatra a visit. Wayne is highly impressed with Sinatra's setup, as he sees beauties Jarma Lewis and Lola Albright bring his friend gifts. He is particularly struck with Celeste Holm, a concert violinist, who has also set her sights for Sinatra. The latter suddenly comes across Debbie Reynolds, a new client, who boldly announces to him her plans for marriage, refusing to date Sinatra because he seems an unlikely candidate. Sinatra's interest is piqued and he is soon romancing Debbie, but flees when she tries to reform him. Meanwhile, Wayne has been seeing a great deal of Celeste, and considers the possibility of divorce. Sinatra, on the rebound, proposes to Celeste and she accepts. But in the wake of a riotous party, Sinatra realizes he loves Debbie. Holm accepts the situation, and Wayne decides to go back to his wife. Sinatra returns from a trip to Europe in time to see Celeste get married. He meets Debbie at the wedding and happily falls into the tender trap.


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David Wayne, Celeste Holm and Frank Sinatra banter about New York's matrimonial "rut trap".
**The Deep Blue Sea**

**Business Rating 3 3 3**

Rating is for class houses, lower in general market. British-made love story has strong appeal for adult audiences.

A luminous performance by the beautiful Vivien Leigh, and equally fine playing by Kenneth More, are chief points of interest in this intelligent, subtle love story, an Anatole Litvak production being released by 20th-Fox. With a script by Terence Rattigan, from his own play, the film is a talky, but beautifully projected, story of a woman who gives up a doting husband, wealth and reputation for a lover whom she cannot make happy. Sensitively directed and played with unusual restraint, these very elements may be a commercial drawback in American release. Audiences will have to "grope" with the film's problems as they would with a stage play, and may not be happy doing so. But the all-around quality of the film will insure fine returns in class situations. In addition to first-rate acting and direction, the CinemaScope-De Luxe color photography is highly effective as it roams through London streets. The story opens with an unsuccessful attempt by Leigh to commit suicide, then proceeds to unfold both in present and past via flashbacks. Leigh has left her prominent husband, jurist Emlyn Williams, for pilot More, but her life with him is a series of up-and-downs, quarrels and reconciliations. More returns to her only to announce that he is leaving for good. Most of the story concerns Leigh's frantic attempts to cajole him into staying. But, with the help of neighbor Eric Portman, she comes to realize that she must let him go. When, characteristically, More suggests a reconciliation, Leigh sends him away.

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**The Naked Sea**

**Business Rating 3 3 3**

Superior, superbly photographed documentary production about tuna-fishing. Best for art houses. OK dualler.

One thing is sure about this documentary concerning tuna-fishing in Pacific waters—its Technicolor photography is startlingly exciting. It's hard to recall when a movie camera caught so rich and brilliant a picture as this one by Allen H. Miner. In its shots of fishing and fighting the elements, it is award-worthy work. On the whole, the film is excellent, a superior documentary. It is consistently exciting, absorbing and genuine in its depiction of the anguish and the triumph aboard a tuna-clipper as it makes its four-month-long run from California to Peru and back. Miner's work (he also directed and produced) is extraordinarily skillful (his editing, in particular, being brilliant). Properly exploited, this should register in art-houses and serve as a good supporting feature in the general market. Commentary by Gerald Schnitzer is generally effective, despite an occasional lapse into sentimentality, but the William Conrad narration is somewhat distracting as the actor tends to over-read and dramatize in spots where the visual effects are eloquent enough. A harmonica-guitar background is first-rate. The fourteen fishermen who are the crew of the clipper are a striking "cast".

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**Three Stripes in the Sun**

**Business Rating 3 3 3**

Intelligent drama about a racial problem between G.I. and Japanese girl. Has plenty heart interest. Good dualler.

This Columbia offering has done a good job of treating an important social problem—racial prejudice—and it emerges as a thoughtful and sensitive drama. The treatment, which is restrained, rather than sensational, will appeal more to better-class audiences than to the mass trade. Film moves too leisurely—almost casually for the action patronage. Richard Murphy's script and direction are intelligent and effective in developing human interest angles, but he might better have stepped up the pace in the interests of narrative excitement. He has neatly balanced the drama with flashes of humor. Acting is good. Aldo Ray contributes a fine job as a G.I. whose anti-Japanese sentiments come into conflict with his love for a Japanese girl (Mitsuko Kimura). Phil Carey impresses as his sympathetic colonel. Burnett Guffey's photography of Tokyo and environs is a plus factor. Aldo Ray, veteran of the Pacific War, still retains a hatred of the Japanese as he is returned to Tokyo in the Army of Occupation. In the company of friends Dick York and Chuck Connors, he soon gets into trouble as a result of his belligerence. C.O. Carey warns him. Through Mitsuko Kimura, a beautiful Japanese interpreter, Ray becomes interested in a war orphanage, raises funds, and devotes time and energy to it. Gradually, Ray falls in love with Kimura, but they are kept apart by his basic resentment of her people. Passage of time and the wisdom of Carey bring Ray to a new understanding, leads him to propose marriage.

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**The Twinkle in God's Eye**

**Business Rating 3 3 3**

Mickey cast in entirely new role will stimulate general interest. Fair dualler generally, best for small towns.

The chief appeal of this Mickey Rooney production, being given Republic release, is the star's completely new role—as a young minister. His popularity and this characterization switch should attract fair or better returns, especially in family houses. General cut of the story suggests that it will do better in rural, rather than urban, situations. P. J. Wolfson's script casts Rooney as a reforming minister in a lawless western town and develops some nice human interest touches. Coleen Gray and Hugh O'Brian (TV's "Wyatt Earp") provide adequate support. George Blair's direction maintains a moderate pace. Rooney also penned a title song which is sung by Eddie Howard. Rooney, a recently ordained parson, comes to a tough frontier town in 1880 to rebuild the church destroyed when his father-parson was killed by Indians twenty-five years before. He wins the friendship of Coleen Gray, a nightclub performer, and the enmity of O'Brien, her employer-boyfriend, who thinks Rooney is jinxing his business. There is a local mining disaster. Rooney, directing the rescue operation, uncovers money hidden in his half-built church which thieves had stolen from O'Brien, and saves the day. Coleen marries O'Brien.

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KRO (Theatre Productions, Inc.). 70 minutes. Produced, directed and photographed by Allen H. Miner.


"He has a brooding truculence that reminds one of Marlon Brando."

—HOLLYWOOD REPORTER

ALLIED ARTISTS
brings him to you in the picture Motion Picture Daily said "FIGURES TO MATCH UP WITH OR OUTDRAW THE FIRST 'JACK SLADE'!

The RETURN of JACK SLADE

starring
JOHN ERICSON · MARI BLANCHARD · NEVILLE BRAND

Associate Producer, JOHN H. BURROWS · Directed by HAROLD SCHUSTER · Screenplay by WARREN DOUGLAS

A Lindsley Parsons Production

featuring
The Nation's No. 1 Song Hit
"THE YELLOW ROSE OF TEXAS"
ALLIED'S CONVENTION will get rolling in Chicago next week (November 7, 8 and 9) and delegates have been promised that "hot issues will not be soft-pedalled or ignored." Jack Kirsch, general convention chairman, announced that Allied president Rube Shor will make the keynote address. Abram F. Myers, general counsel, will analyze the proposed arbitration plan. Items slated for airing: Film prices, government regulation, circuit expansion, arbitration, admission taxes, COMPO and showmanship. Shor indicated that his keynote speech will give special attention to film prices and selling policies, as well as exhibitor-distributor relations. "It's time to name names and tell all to the end that the independent exhibitors may chart their course with knowledge of the facts," he warned. "Once the truth is slited from the current blasts of hot air," Shor said, "the exhibitors can be relied on to reject counsels of inaction and despair and to unite on a program of positive action."

Spyros Skouras, 20th-Fox president, will address the convention November 8 following a demonstration of the new 55mm. CinemaScope process.

ABRAM F. MYERS drew a pre-convention bead on the proposed arbitration plan and fired some critical shafts, when he spoke before the Independent Exhibitors of New England recently. The Allied general counsel charged that the sections of the draft defining clearance and the provision which permits the pre-releasing of two pictures each year constitute "a deliberate attempt to legalize the pre-releasing practice with all the disruptions and injustices that it entails." Myers criticized the omission of a definition for clearance, which, he said, he had proposed and which had been accepted for the 1952 draft. His definition would protect subsequent-run and small town exhibitors against unreasonable clearance in the absence of any express contract provision describing such runs, Myers declared. In the current text, clearance would be only the period of time stipulated in license contracts. "That the distributors should contend for this archaic definition of clearance is understandable," Myers asserted, "but I cannot understand why representatives of exhibitorsshould go for it . . . I do not believe I would have any positive objection to any arbitration scheme so long as the use of it was not obligatory on exhibitors and it did not actually harm those who did not invoke it." Myers told the New England group that the "fast-growing" pre-releasing practice is "nothing more or less than a palpable attempt to evade the provisions of the decrees in the government's anti-trust case." Continuing: "Despite all the protestations of the film companies . . . the clear purpose of the practice is to raise and maintain admission prices and to impose new and increased clearances on subsequent runs and small town theatres.

MYRON N. BLANK, newly elected president of TOA, pledged himself and his organization to a five-point program, including effort to do everything in their power to "increase the public's interest in the motion picture theatre" and to strive "to make work the new system of arbitration and conciliation." He also promised to "help promote and aid in bringing into existence a single trade organization representing all exhibitors," that such an organization "can bring untold good to all exhibitors and the entire industry." The Des Moines theatre executive said: "It is our hope that at every state and national convention all branches of the industry will join in our meetings to help develop better ways of attracting a greater audience to our theatres." The arbitration plan, Blank asserted, is not a "one way street" for either exhibition or distribution and that it must be entered into in the right spirit by both branches. "A fair and honest discussion of any problem, backed by an honest effort to correct any unfair trade practices or film rental, will help relieve the industry of much litigation, unproductive time taken by lawyers and courts, and unnecessary expense by exhibitors and distribution which can milk the life blood of the industry." Finally, Blank and TOA will "aid in preventing the closing of any theatres affiliated with TOA because of unfair film rental" and to "do everything in our power to help bring about more good pictures which are so badly needed by all theatres." Blank recently flew to Rome where he addressed the Union Internationale de L'Exploitation Cinematographique. Purpose of the talk was to influence European countries to increase the production of pictures commercially playhable in the United States. Meanwhile, TOA went on record as opposing any deal by the major league baseball clubs to negotiate for television rights to the World Series games. Such a move would be "with the obvious intention of making the public pay an admission charge," TOA declared, which would be a "dis-service to millions of Americans".
SAMUEL GOLDSWYN claimed that the television programs being made by film studios only succeed in keeping audiences away from theatres. He made the point last week in addressing a meeting of the Radio and Television Executives Society. The producer went on to praise the television medium as "the greatest thing that has happened in my time", but insisted it was limited by its inability to maintain a high story content because of the 16-hour-a-day viewing time. Among his other comments: (1) Black and white films will make a strong comeback. (2) Color and wide-screen are fine if they fit the story, "but a bad picture on a wide screen is twice as bad". (3) The credit for good motion pictures must go to the writer and the story. (4) The public, which no longer has the movie-going habit, will only go to the theatre for great pictures. (5) The Production Code is a "wonderful thing" but it should be liberalized and adjusted to a new age. (6) Auto commercials on the Academy Award telecasts detracted from the dignity of the occasion.

DORÉ SCHARY termed the industry's public relations "a shambles" despite the "enormous glamour attached" to the business, in speaking before the 41st annual convention of the Audit Bureau of Circulation in Chicago. The MGM production head declared that the industry needs "an active program of constructive thinking in publicity and advertising, with new standards based on a public that has changed" and that the industry's position of being "fair bait" for the club-users is largely its own fault. "Cheap and tawdry publicity and over-zealous Hollywoodians with little responsibility started it," Schary asserted. "Even as late as 1947 some 70 per cent of the items coming from our own studio publicity departments reported stories—fact and fiction—of screwballism, extravagance and sex." There are, he said, "many who have worked long and diligently and successfully in this field," but "too many have not worked at all in correcting a concept of Hollywood that still permits it to be characterized by a national magazine as a tart."

BUENA VISTA, distributing arm of Walt Disney Productions, held its first sales convention last week in Burbank, California, where it was announced that ten feature productions will be distributed within the next 18 months. This program represents the greatest production activity in the entire history of the Disney organization. Of the ten pictures listed, one is completed, four are in production, three are in preparation and two are re-releases. All are in color and three in CinemaScope. The conventioners, headed by Leo F. Samuels, Buena Vista president and general sales manager, and Albert Margolies, director of advertising, publicity and exploitation, included district sales supervisors and exploitation personnel from all parts of the country. They were greeted by Walt Disney, Roy Disney, Card Walker and other Disney topers.
ROBERT W. COYNE appeared before a House sub-committee in Washington recently and, in a statement filed with its chairman, pointed out that much of the U.S. treasury's loss in revenue by the reduction of the 20 per cent admissions tax had been made up through increases in other taxes, but what the relief accorded the picture industry was only partial. COMPO's forecast in March, 1954, that the Treasury would receive $80.5 million under the new tax set-up in the first year was within one per cent of the actual total of $81.2 million, Coyne stated. He pointed out that the net loss to the Treasury from the reduction was less than $80 million, since the $122.25 million of the previous year's taxes which would be retained by the theatres, $42.8 million would return to the Treasury directly as corporate income taxes from production and exhibition. According to the COMPO special counsel, research studies indicate that if the remaining $81.2 million in motion picture admission taxes were eliminated, $52 million of it would return to the Treasury in the form of increased corporate income taxes.

Incidentally...

CHARLES COHEN, who resigned recently as 20th-Fox associate advertising manager, has joined Allied Artists as assistant Eastern advertising and publicity manager... MERVIN HOUSER was made director of publicity for the RKO Radio studio. He formerly was Eastern director of advertising, publicity and exploitation... FRED AHERN appointed production coordinator of the RKO Radio studio in Hollywood and will act as liaison between the back lot and Charles L. Glett, executive vice president... IRA H. TULIPAN is the new publicity manager for 20th-Century-Fox... MEYER HUTNER put in charge of promotion at Fox's newly-developed CinemaScope '55 process. First picture, "Carousel," is now before the cameras... ALBERT M. KANE appointed Washington branch manager for United Artists, replacing SIDNEY COOPER, elevated to the post of Central District manager... JACK WARNER announced the appointment of RUDI FERB to the newly created position of post-production executive for Warner Brothers... EDWARD L. KINGSLEY has agreed to handle U.S. distribution of imported films for Columbia as part of a new sales division recently set up by that company. Kingsley operates his own independent distribution company.

ROBERT W. COYNE

TRUEMAN REMBUSCH was instructed by Allied of Indiana's board of directors to vote for National Allied's continued membership in COMPO only if certain qualifications were met. These included: (1) assurances that "no COMPO programs or policies would be initiated until approval by the nine charter organizations that constitute COMPO," and (2) that "COMPO would regularly release to all of its charter members a complete financial statement showing operating costs, balance of funds, allocation of money for future programs, etc." National Allied's board will vote on the COMPO issue before the convention opens on November 7.

RICHARD C. PATTENSON, JR. called a meeting of more than 100 business, civic and political figures in New York recently to discuss plans for the tribute dinner to Spyros Skouras to be sponsored by the March of Dimes. Plans call for a $100-a-plate dinner in the Grand Ballroom of the Waldorf Astoria Hotel, December 5, with hopes of raising $150,000 for the 1956 Dimes campaign.

Ben Kalmenson (center) Warner Bros. vice president in charge of distribution, congratulates sales heads who have received promotions at the opening session of the company's recent two-day sales meeting. Left to right: John F. Kirby, promoted to Mid-West division sales manager; Roy Haines, West Coast division sales manager; Kalmenson; W. O. Williamson, Southern division sales manager; Grover Livingston, Southeastern district manager.

KALMENSON NAMES NEW WB SALES EXECUTIVES

TOA BANQUETEERS

Mrs. Walter Read, Jr., Read, Barbara Warner and J. L. Warner enjoy festivities at the TOA convention banquet in Los Angeles.
U-I’s Lipton Cues Showmen For Answer to $64,000 Question

David Lipton asked the $64,000 question: “How are we to create a desire strong enough in the moviegoing public to ensure that they return to the theatre?”

That this question was one of the most serious facing the movie industry today was evident in a mountainous array of modern impediments to moviegoing listed by the Universal vice president and ad-publicity chief at the recent TOA convention in Los Angeles. But it is not Lipton pointed out. "Despite all these problems, when we do have an attraction that the public wants to see and when we effectively bring this attraction to their attention through preselling, all these serious competitive, recreational and cost factors fade—the inconveniences are ignored—they respond in a manner that warms our hearts and fills our theatres."

Lipton’s “Let’s Face the Facts” talk emphasized the changes in modern American living that have thrown up obstacles to movie attendance. Population decentralization...

(Continued on Page 22)

‘Hours’ Ad Switch Points Up Pickman’s Test Run Pitch

Just about a week after his spark-hot reply to criticism of test engagements at the TOA convention, Paramount ad-publicity chief, Jerry Pickman made a living example of his words in the campaign on “The Desperate Hours.”

The important Paramount picture, now undergoing a series of pre-release engagements preparatory to its regular release in January, received a complete reversal in its newspaper advertising approach. The initial campaign was a subdued, classy layout, (lower right) with the pitch angled at the family: “As long as there are families, ‘The Desperate Hours’ will be remembered!”

Then came the switch, while it was still fresh at the same theatres. Theme was strictly action and the Bogart beast. A raging blow-up of the star with the shout: “Bogart Blasts New York Again!” (top right) was featured.

The two-pronged ad campaign on “The Desperate Hours” is a prime specimen of the point made by Pickman—that the test engagement offers the ad-planners a laboratory for developing the most effective approach—or approaches—to a film so that the great bulk of theatres can gain the best finished promotion product.

On a national scale, the magazine advertising is featuring the initial “family” campaign, but may also be varied with the “Bogart Blasts” type of approach.

Paramount plans to make both types of ads available to theatre men for their local campaigns.

U. S. Army Backs ‘Three Stripes’

The United States Army, both here and overseas, has put its formidable forces behind the exploitation of Columbia’s “Three Stripes in the Sun,” due for November release. A Department of the Army directive requests army installation commanders to lend aid to Columbia publicists and exhibitors to promote the “heart-warming story”, based on a true incident involving an Army regiment’s struggle to build an orphanage for Japanese children.

[More SHOWMEN on Page 22]
Press Forum Solid Basis For Spring Festival, Says Sargent

A Motion Picture Forum in Hollywood for the nation's newspaper people featured a list of ad-publicity ideas presented by Thornton Sargent, of promotion-conscious National Theatres, at the TOA convention. The Forum idea, endorsed by NT at its recent showmanship conclave, envisioned invitations to editors or critics of major newspapers (towns over 25,000) for the last week in February. They would participate in seminars on all phases of movie-making, visit the studios' sound stages and technical departments, witness top picture screenings, and be inundated with movie news.

The Forum would serve as a prelude to the Spring Movie Festival aimed at improving business in the proverbially April-May-June period. Moreover, Sargent pointed out, such a forum would not only focus nationwide interest on the movie industry, but would foster better p.r. with press & public.

Sargent also proposed a greater concentration on selling to women. "Many of our ad campaigns prepared by men must have little appeal for women, who in fact, often seem to be repelled by them," he noted.

Other recommendations: tests to determine value of various advertising media; better timing of bookings with availability of selling material; greater interchange of new ideas via trade papers and house organs.

Capitalizing smartly on the big LIFE windfall for "Guys and Dolls" and adding some eye-opening displays of their own with blow-up star cutouts, Chicago Theatre managing director Ray Thompson (right) and manager Charles Nesbitt are justly proud of their handiwork on the forthcoming premiere of the Sam Goldwyn production at the Chi B & K flagship.
Sock Times Square Nuptials
Stunt for 'Guys & Dolls' Bow

In one of the most unusual stunts for a picture ever to start Gothamites, the bizarre Times Square wedding that climaxes M-G-M’s “Guys and Dolls” had a real-life counterpart at the crossroads of the world.

The lavish affair, part of the benefit world premiere day hullabaloo for the Goldwyn production at the Capitol Theatre, was sponsored by Metro and the Capitol, with tie-ins awarding a honeymoon trip to Havana, a full trousseau and outfit for bride and groom from Macy’s, the Goldwyn Girls as bridesmaids, the world’s largest wedding cake, and cash for a religious ceremony.

Lucky couple was selected via a contest for best letters on “Why I Want to Marry This Guy” and “Why I Want to Marry This Doll” and photos of the Guy and Doll.

The premiere, for the benefit of the Will Rogers Memorial Hospital and Tuberculosis Research Laboratories, was studded with celebrities. Star Marlon Brando, in one of his rare p.a.’s, helped lure thousands of fans to the klieg-lighted affair. Over 260 Broadway and neighborhood theatres cooperated in the ticket sale.

Gas for ‘Guys’ in Off-beat Tie

An unusual tieup by Metro field box-office Ed Gallner will send over 500,000 good messages on “Guys and Dolls” into Philadelphia area homes. Special inserts will accompany Philadelphia Gas Co. bills next month plugging opening at the Randolph.

Toney Ads Help 'Blue Sea' Set New First-Week Records

Backed by a distinctive ad campaign and a distinguished guest assemblage at the premiere, 20th Century-Fox “The Deep Blue Sea” set a new first-week attendance mark at New York’s Plaza Theatre with 10,000 admissions at the 500-seater.

The off-beat newspaper ads, (see right) angled at class audiences, were seen as a prime factor in the record-breaking grosses. Modern, smart styling, just hinting at strong drama and sex, made a potent bid for the discriminating moviegoer’s attention. The “Madison Avenue” boys probably sat up and took notice of the unfamiliar art style adopted by the 20th-Foxmen.


U-I ‘Young Miss America’ Co-op

Big space-grabbing fem-angled tie-up for “There’s Always Tomorrow” was set by U-I with dress manufacturer Mildred of California, sponsors of national Young Miss America contest. Full-page newspaper ads in 100 cities, a six-page section in American Girl and important department store displays spotlight young Gigi Perreau and Judy Nugent.

Final AA Poll Nominees In;
SCTOA in $20,000 Giveaway

The preliminaries over as the final five pictures and players were named in the Audience Awards poll, some 8000 theatres were busy rounding off their campaigns and readying lobby polling places for anticipated rush of moviegoing voters, Nov. 17-27.

Quintet of films chosen by exhibitors to join the other 15 nominees on the ballot were MGM’s “Interrupted Melody”, 20th-Fox’s “Love Is A Many-Splendored Thing”, Warner’s “Mister Roberts”, UA’s “Not As Stranger” and Paramount’s “To Catch A Thief”. Also named were five each in actor, actress and new personality categories.

Highlighted among the theatre campaigns to get out the vote was the S. Cal. Theatre Owners Ass’n spectacular giveaway program, with a $15,000 home and two 1956 Dodge autos among the prizes to balloteers. Some 220 theatres, both circuit and independent, are participating in the campaign, headed by a 20-man publicity committee.

Builder-Donor of the house is taking weekly full page ads listing theatres where voting can be done, plans to circulate 1,500,000 pamphlets to plug the giveaway.
EXPLOITATION PICTURE

Powerful Ads Sock Across WB's
Explosive Drama of Youth Violence

"Like 'Blackboard Jungle' before it, it is a picture to make the hair stand on end... Tense with explosive incidents... Exercising flashes of accuracy and truth...

Not the words of a press agent, these, but the bestirred reaction of the New York Times' critical movie critic, Bosley Crowther, to "Rebel Without a Cause", Warner Brothers dramatic shocker in CinemaScope and WarnerColor. This positive response from a discriminating critic should cue the showman to his campaign.

The shuddering violence and tense drama that characterizes the picture is, of course, a natural to dangle before the action trade. The showman can feel secure in angling his lures for the discriminating moviegoer without fear of a boomeranging reaction. Here is a picture that cries for opinion-makers' screenings to stir up the important word-of-mouth "go-see" backing. Its theme is off the track of the oft-told slum juvenile delinquency story. Here the principals are problem kids from well-to-do homes and families with which the average moviegoer can feel identification. The film explores the motivations that sweep them into the streets, setting up wierd codes of social behavior, unleashing a violence that socks hard at the viewer, doubling its impact through the identification with "nice people". There is talk value, big talk value, in this picture and the wise showman will make the most of it in his relations with parents, civic groups, schools and churches.

The advertising attack has been planned superbly by the Warner boxofficers. Starkly dramatic illustration, taut copy, spell out the shock elements. The emphasis is not on juvenile delinquency, but on Juvenile Violence—kids from comfortable homes, good schools, resorting to switch blades, deadly hot rod "chicken" races and brutality for excitement and escape. The excellent variety of ads pounds this out in terms angled at all comers.

The untimely demise of James Dean, sensation of "East of Eden" may give some theatremen pause in exploiting the star value, but we hold that the star's draw remains potent. Certainly the success Dean scored in "Eden" can be exploited without fear of poor taste. Whatever the feeling in this regard, there is enough of selling power in the theme and action and drama to sock the message across regardless of the emphasis, or lack of it, on the star.

This is not a picture for gimmicks or light stunts. It demands the same type of campaign that made "The Blackboard Jungle" such a sensational boxoffice grosser—eye arresting ads, overpowering drama and discussion. There will be plenty of movie critics' kudos. Blow 'em up big. Get them talking throughout the community about the problems presented by the picture.

You have the entire moviegoing public to draw from in this one—the teenagers, their parents, the action fans, the classes, and the masses.

Superlative newspaper ads are notable for their arresting simplicity with punch in art and copy. Note the terse catchlines, latentely explosive in their implications, starkly intriguing with illustration.

Unique teaser ads point up the drama and violence with grim gag copy heightening the contrasting scene stills.
Surly, cynical James Dean evidences disdain for the pleadings of his weakling father, Jim Backus (left), and domineering mother, Ann Doran, as he is held in police headquarters for questioning as a suspect in a gang beating.

“Rebel Without A Cause”

Director Nicholas Ray’s idea for a story of juvenile violence among youths from “good families” was handed to scripter Stewart Stern and returned to Ray brimming with drama for the director’s deft touch to unloose.

With James Dean as the central figure, the script boils around his chip-on-the-shoulder disposition as he rebels against his unhappy, though well-to-do, home environment. Seeking release through street violence, he is embroiled in a no-decision knife duel with a teen-gang leader, then emerges the bitter victor in a hot-rod “chicken” challenge as his opponent is frightfully killed. Hiding out from the gang with his girlfriend, Natalie Wood, a poignant romance develops as the two youngsters play at the happy life both seek so desperately. When his pal is killed, Dean is shocked into maturity and a better understanding with his parents.
Lavish LIFE Break Swells Bally On 'DeMille's Biggest'

Cecil B. DeMille and "The Ten Commandments" glowed with the full LIFE treatment in the October 24 issue from the brilliantly colored cover to an 8-page illustrated treatise on the Herculean Egyptian location effort poured into the Paramount production (see cut below). Titled "DeMille Directs His Biggest Spectacle," the article calls the project "the most spectacular assignment of his 43-year career," delves into the fabulous production and technical feats DeMille accomplished in the filming, including "probably the largest movie set in history to simulate the gates of biblical P".

MAG-NETS

Also in the same issue of LIFE, a two-page spread on Gina Lollobrigida features the star's training for her role as the daring aerialist in United Artists "Trapeze". CORONET devotes five pages to a feature on June Allyson, with stress on her current role in Columbia's musical "It Happened One Night".

With Clark Gable as the focal point, 20th Century-Fox 'The Tall Men' gets feature billing in two major magazines: LOOK (Nov. 1) discusses The King's continued popularity with his appearance in the picture; THIS WEEK (Oct. 30) Sunday magazine supplement has a color cover of Gable, two-page picture layout and by-lined article.

Columbia's No. 1 cover girl, Kim Novak, decorates CUE's jacket, with her starrer, "Picnic" chosen as one to watch for.

The youth are touted on Shirley MacLaine, star of Paramount's "The Trouble with Harry", who is profiled as "Hollywood's Newest Rave" in November COM-PACT, the "young people's digest".

October's FAMILY CIRCLE plugs two Columbia films: "My Sister Eileen" gets an illustrated review as a click, "Special Delivery" is tagged as "delightful".

S.W.'s SCHLANGER

Schlanger Spurs SW Managers To Step Up Attendance Drive

"Exhibitors are the infantry in the fight to reverse declining attendance—exhibition is in the front line trenches because the box-office is the tangent where the public meets the industry."

Stanley Warner zone chief Ted Schlanger stirred a two-day meeting of his district managers and department heads on this increased-attendance keynote. He presented the case simply: If each manager were to produce, by his showmanship efforts, 100 extra customers per week, the Philadelphia zone gross would be stepped up by $180,000. Toward this end, public relations played a key role. How many of his managers, he asked, have sufficiently good relations in their community to get on the phone and sell at least 100 admissions to a picture on the manager's recommendation?

Another question which keyed a comprehensive discussion on operational showmanship: "Can a patron actually enjoy a show in your theatre?" The best picture, without proper sound and projection, is dissipated, it was pointed out. And the best sound and projection is "wasted" if the theatre is not similarly at its peak in cleanliness, courtesy and dignity—all squarely the manager's responsibility.

The Audience Awards campaign was characterized by Schlanger as the finest instrument contrived in years for stimulating attendance and arousing interest in our business. He called it the opportunity to revive the old adage: "Everyone has TWO businesses—their own, and the movies," by stimulating the public, critics, social organizations, religious groups, to gain a sense of participation in the movie industry.
MIKE BLANK ABROAD

Excerpts from Comments to U.I.E.C. in Rome
by Myron N. Blank, President TOA

Mr. President and Honored Delegates: It is a pleasure to have been invited to address your Congress as a representative of Theatre Owners of America. We feel that all exhibitors in all countries of the world have many problems in common and that the interchange of ideas and a better understanding of each other will be helpful to all exhibitors. I am certain such benefits can be passed on to the seven billion or more people who attend motion picture theatres annually.

The exhibitors of America are in trouble, and our problems may well extend into your countries so I would like to discuss some of them with you, and perhaps suggest some solutions.

Several electronic companies, as well as Paramount Pictures, have been trying to receive permission and approval from our government to allow them to broadcast programs that can be received on every television set equipped with a coin box for Pay-TV. This will mean that motion pictures can be sent directly into the home of anyone who places his money in the coin box of his television set. All exhibitors of the States, as well as many other industries, have united to prevent our air waves, which have traditionally been free, from becoming a toll system to the homes. It is surprising to note that no film distributor or producer has championed the exhibitor's stand against Toll-TV.

Product for our theatres is becoming an ever increasing problem and the number of pictures available to us through Hollywood is becoming less and less as long as our present laws exist.

Let me take a few moments to explain what has happened in the past six years so that you will understand why there will be fewer and fewer pictures made in Hollywood. Up until 1949 most major producing companies owned theatres and had much more money invested in theatres than they did in order to bring out their greatest profit from the theatres. Companies such as Paramount, Loews, Fox, Warner Bros., etc. would each produce approximately 36 pictures per year because they realized that for the proper operation of the theatres this number of pictures, as a minimum, was necessary. Some of these pictures were produced in order to develop new talent, such as stars, writers, directors and other technical people who are so necessary to make pictures. They were interested in keeping film rentals at a modest basis because of their large investment in theatres so that a fair profit could accrue to the exhibition industry. Later in 1949, or early 1950, by virtue of the rulings in the U.S. Supreme Court, the cost, to mention could no longer own theatres, and production and exhibition were divorced. No longer is there a common ownership between the people who own theatres and the producers of motion pictures. This meant that from that period on the large film companies' sole income had to come from their pictures. No longer could they benefit by having income from theatres.

Few pictures of the major producers made much money. The smaller budgeted pictures, which generally were not profitable, were more or less considered as a school to develop talent. They are no longer being made so that now, for the most part, these companies are making only 18 to 20 pictures a year and I feel certain that this number will diminish.

THE GOVERNMENT BILL
Allied of New Jersey

We aren't lawyers, so we asked a good one to interpret Allied's government regulation bill. Here are the highlights as he sees them.

1. The bill declares the acts outlawed in the Paramount et al decree constitute unfair trade practices and are unlawful. These refer to fixed admission prices, clearance between theatres not in competition, excessive clearance and forced selling.

2. It sets up an agency with all the powers and duties conferred by the Federal Trade Commissions Act with respect to prevention of unfair methods and provides for judicial review.

3. Film companies shall not charge a greater film rental than the amount certified to the Commission (this agency being similar to the rent-control set-up) as the maximum price for that class of picture and type of theatre involved.

4. Film companies shall file with the agency reasonable classifications for pictures such as A, B, C, and reasonable classifications of theatres such as first, second and subsequent runs, etc. In order to establish equality and reasonableness of the maximum film rental asked for.

5. Film companies can allocate a particular picture into a higher classification in some areas than in others.

6. Each film company shall file with the agency its individual maximum film rentals as even of the types of theatres and shall certify that these prices are fair and reasonable.

7. If the prices are for percentage rental, film company must file formula for estimating the money value of the terms based on their experience.

8. Film company may arrange for test runs before classification under rules set down by the Commission and their records shall be available.

9. Film company may charge more than maximum if bidding is requested by one or more exhibitors.

10. If 25 or more exhibitors complain that the maximum film rental charged is unfair and unreasonable or that the allocation is unfair and unreasonable then the agency must initiate a formal complaint. If it finds that the complaint is well founded, it can issue an order to cease and desist and this order will prescribe fair and reasonable film rental for the picture and that it be allocated to the proper classification.

11. The agency in considering prices and allocations should consider the following factors:
   a. average film rentals during the past 10 years.
   b. gross income and net profits of the film company for the past 10 years.
   c. average or customary film rentals paid by complaining exhibitors.
   d. gross receipts and net profits of complaining exhibitors and percentage of gross receipts paid for film rental.

12. The agency shall seek to provide a fair and equitable division of the box office gross receipts as between exhibitors and film companies.

Note that there is nothing in the draft of the bill that would prevent the exhibitor from seeking a lower price or the film company from granting a lower price.

ATOI ON COMPO

Allied T.O. of Indiana

At a regular monthly meeting held in the Association offices on October 11, the Board of Directors of Allied Theatres Owners of Indiana instructed Trueman Rembusch, National Director, to vote for National Allied's continued membership in COMPO when the matter came up for consideration at the National Allied Board meeting to be held in Chicago on November 5 and 6. However, the ATOI Directors surrounded this instruction with the qualification that this unit's vote should be cast for continued membership in COMPO only in the event that there was satisfactory assurance given that COMPO's operation would henceforth meet the following conditions:

No COMPO programs or policies would be initiated until after approval by the nine charter organizations that constitute COMPO, including National Allied. Before asking to give approval to any project, these various constituent organizations should have ample time for full study of the matter. It should further be assured that COMPO work in closer liaison with all of the organizations that compose it.

COMPO would regularly release to all of its charter members a complete financial statement showing operating costs, balance of funds, allocation of money for future programs, etc. Closer supervision of COMPO expenditures and budgets by constituent organization members would prevent the charge being made by many that the operation has been extravagant and wasteful.

The ATOI Board still supports the original intent and purpose of COMPO and feels that such an organization is highly desirable for our industry. With safeguards that will insure against it becoming an organization that will override its constituent member groups, it is hoped that COMPO will be preserved.

Film BULLETIN October 31, 1955 Page 27
May


Coming

DIG THAT URANIUM Leo Gorcey, Huntz Hall, Bowery Boys. Producer Ben Schwalb. Director Edward Bernds. Comedy. The boys are caught in uranium mining. A comedy classic.


COLUMBIA

May


JULY


JULY

BRING YOUR SMILE ALONG Technicolor. Frankie Darro, Susan Hayward, Producer. Fred MacMurray, Director. A classic.

SEPTEMBER


November


November

COLUMBIA

November


OUTLAW GIRL English Language, Silvana Mangano Amato, Producer. A classic.


September


SEPTEMBER


October
QUENTIN DURWOOD CinemaScope, Eastman Color, Robert Taylor, Kay Kendall, Robert Morley. Director Richard Deacon. Produced by Frank Sinatra. Debbie Reynolds, David Wayne, Celeste Holm. Shows produced after ten years are instrumental in breaking up box office influence and furthering career of a star, 102 min. 8/22.


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Cover:

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July

CITY OF SHADOWS
Victor McLagen, John Baer, Kenneth Tobey, Roy River, Yvonne Furneaux. Director William Wyler. Crime melodrama. A young lawyer, spirited away to Texas by his father, is, upon learning that his father is repudiated by his mother, turned to crime. His home torn to pieces, and his grief and passion for his lambegging by 70. min.

June

SOE OF SINNAD
Superesce, Technicolor, Dale Robert-
son, Sally Forrest, Lili St. Cyr, Vincent Prince, Marl

WARKABA Technicolor, Producer Edger M. Queen, African Adventure. 65 min. 10/8.

FOUR OF THE PLAY
PEARL THE OF SOUTH PACIFIC
Superesce, Techni-
color, John Horsfall, Betty Grable, John Agnes, David
Farran. Director Allan Dwan. Producer Benedict Boseaux. A treasure in black pearls two white men and a girl run into native exciting adventures. They will shelter their plan and remain on the island and get married. 86 min.

August

NO RELEASES
September

engozi Superscope, Technicolor, Richard Conte, Carlton Male, Poweres, Producer El
tonian and Sam Westenhal. Director John Brum, Pan, Lambert. Picture of a gang of men. Gun runners seeking a huge gold buried in desert mudstone are involved in intrigue, passion, and romance. 77 min. 15/8.

TENNESSEE'S PARTNER Technicolor, Superesce, John Horsfall, Betty Grable, John Agnes, David Farran. Director Allan Dwan. Producer Benedict Boseaux. Western, Cow-
boy. Two cowboys are trying to get each other in tight situations including outlaws, marriage, and a lynching. 87 min.

October

TREASURE OF PANCHO VILLA THE VILLA, Superesce, Techni-
color, Shelly Winters, Roy Calhoun, Gilbert Roland. Producer Eltonian and Sam Westenhal. Director John Brum, Pan, Lambert. An American working for Pancho Villa helps him to steal money to finance revolution. The treasure is finally lost under an avalanche and the American is the lone survivor of 70 min. 15/3.

November

TEXAS LADY Supercine, Technicolor, Claudette Col-
bert, Barry Sullivan, Gregory Walcott. Director Tim Whalen. Western. Gorgeous woman, a young girl fighting newspaperwoman cleans up crooked town and wins a new partner for her.


**UNIVERSAL-INTL.**

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**June**


**July**


FOXYFLY. Technicolor. Jane Russell, Jeff Chandler. Drama. 80 min. 5/16.

FRANCIS IN THE NAVY. Donald O'Connor, Martha Scott, Producer-director Stanley Stein. Comedy. 80 min. 8/1.

ONE DESIRE. Technicolor. Anne Baxter, Rock Hudson. Drama. 101 min. 8/1.

KISS OF FIRE. Technicolor, Jack Palance, Barbara Rush. Drama. 83 min. 9/25.

**August**


**September**


**October**


**November**

HOW TO STOP THE WORLD. Technicolor, Romance. 94 min. 11/7.

**Coming**


AMBASSADOR'S DAUGHTER. CinemaScope, Technicolor, Dorothy Lamour, John Hodiak, Producer-director Normal Kramer. Romance comedy. The future ambassador's daughter is left in the care of her German father. 83 min. 11/25.


GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15

BUILD SOUND BOXOFFICE WITH BASIC SHOWMANSHIP
Report: Allied's Militant Convention

INDEPENDENTS IN CHICAGO

UP IN ARMS

Exciting New CinemaScope

Movies & Television

WANTED—STATESMANSHIP
‘RANDY SCOTT’S BEST...WILL RANK HIGH

RANDOLPH

A LAWLESS

ANGELA LANSBURY

WARNER ANDERSON • JEAN PARKER • WALLACE F

Screen Play by KENNETH GAMET • A SCOTT-BROWN PRODUCTION • Produced by HARRY JOE BROWN • Directed by
IN THE LIST OF ALL-TIME TOP WESTERNS!

Strong production values... unusual story line... powerful cast... Ask the man from Columbia to let you see the greatest Randy Scott picture of them all!

SCOTT STREET

JOHN EMERY IS COLUMBIA PICTURE

COLOR BY

TECHNICOLOR

WIDE-SCREEN
Word-of-mouth!
"Blackboard Jungle" sock!
Controversy builds business!
Terrific campaign!
Zooming up-up-up!
The "must-see" attraction!
Proven nationally!
Book it fast!

M-G-M presents "TRIAL" starring Glenn Ford • Dorothy McGuire • Arthur Kennedy • John Hodiak • Katy Jurado • with Rafael Campos • Juan Hernandez • Written by Don M. Mankiewicz from his Harper's Prize novel • Directed by Mark Robson • Produced by Charles Schnee

It's just beginning!
And HOT already!
Detroit premiere WOM
Confirms Audience To
Highest rating ever!
Its fame sweeps nation!
Headed for big money!
Get your share!

M-G-M presents in CinemaScope "TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Holm • with Jarma Lewis • Starring by Julius Epstein • Based on the play by Max Shulman and Robert Paul Smith • presented on the New York Stage by The Wilder • Photographed in Eastm • Directed by Charles Walters • Produced by Lawrence Weingarten
Wanted: Statesmanship

The rumbles that rolled and the lightning that flashed last week from the Morrison Hotel in Chicago, where Allied States Association of Motion Picture Exhibitors sat in conclave, must not be regarded lightly by the men who sit in high film offices. Those sounds portend a storm that might rock the industry to its very foundation.

From the moment president Ruben Shor opened his keynote address with the impassioned cry, "It's now or never!"—and even before, in the board meetings—Allied's leadership served notice of its militancy. That was not unexpected, but there was an element of surprise in the fighting mood of the rank and file. The business sessions and the lobby conversations left no doubt in the mind of an observer that the hundreds of theatremen assembled there were convinced that drastic measures are required to preserve their existence in this business. Though many professors to regard Government regulation as repugnant, they termed it a "last recourse" to which they must now turn. And they appear to be willing to assume the burden and risk attendant on taking their case before Congress.

We don't like this situation, but we cannot control it. Those who manage the film companies should like it even less, and they have it within their power to prevent Government intervention in the movie business. How? Simply by heeding the pleas of the LITTLE exhibitors to view their problems as special ones and to give them a better break in the sales policies.

Let's face the facts of life in this industry and stop living in the dream world of our movie stories. Without an important segment of the industry body like Allied, you will have no arbitration. Without the good will of your customers, little as well as big, you will have no peace. The price of appeasing the little exhibitors will be small by comparison with the price of Government intervention.

The need for statesmanship within our ranks is greater today than ever.

The New CinemaScope

Pin a bright new feather in the cap of that premier showman, Spyros P. Skouras. Once again, the enterprising head of the redoubtable 20th Century-Fox organization has asserted his leadership of the industry's forward-looking elements.

Not content to sit back and rest on the laurels due him for his introduction of the revolutionary anamorphic filming-projection process, CinemaScope, which came to the rescue of our hard-bet industry two years ago, Mr. Skouras has now fathered a striking advancement in that process. The NEW CinemaScope, demonstrated publicly for the first time in Chicago last week coincident with the Allied convention there, revealed what must be acclaimed as the most wonderful one-projector process yet seen.

Scenes from the Rodgers and Hammerstein musical, "Carousel", filmed by 20th-Fox in 55mm CinemaScope and reduced to a 35mm CinemaScope print, were exhibited on the Oriental Theatre screen of close to 50 feet in width. The effect was startling and drew rounds of applause from the seasoned theatremen in attendance. For clarity, sharpness of focus, brilliance of color and depth—the illusion was almost three-dimensional—those scenes have never been excelled on a motion picture screen. It was truly a pictorial treat that augurs a gasping audience response when first seen.

Darryl Zanuck, who spoke from the demonstration reel, invited the spectators to view the picture from any of the extreme corners of the theatre. Nowhere was even a semblance of distortion visible. This is movie projection at its best.

Exhibitors are bound to ask the very practical question: What will this new process mean businesswise? The answer must be that its initial impact on the general public cannot be as forceful as the original CinemaScope's, but don't underestimate it. The effect on that experienced exhibitor audience in Chicago was powerful, almost breath-taking. It will draw "ohs!" and "ahs!" from any audience—that spells boxoffice.

Mr. Skouras and his associates have earned another debt of gratitude from the world's theatremen for this great contribution toward the advancement of the motion picture and the movie theatre. Not for that alone, either.

Mr. Skouras might have desired, and perhaps was urged, to display his new process initially in 55mm on a roadshow basis, but he resisted that temptation and decided to make "Carousel" available in 35mm to all theatres so direly in need of product.

This great industry leader summed up his philosophy in these words to the Allied convention: "If exhibition cannot prosper, the movie industry will fall—and that will be costly to the nation at large."

Quite a man, Spyros Skouras. And quite a friend of exhibition.
ALLIED'S FIRM "NO!"
ON ARBITRATION-CONCILIATION PLAN

Any hope that Allied States Association might soften its hostile attitude toward the distributor-TOA approved plan for a voluntary arbitration-conciliation system was shattered by the firm "no!" of Abram F. Myers, Allied general counsel, at the Chicago convention last week. The delegates gave unanimous confirmation to Myers' rejection of what he termed the "Levy-Schimel draft" (Adolph Schimel, Columbia counsel, represented the distributors, and Herman Levy, TOA counsel, represented exhibition in negotiations on the proposed plan) for establishment of a system of regional arbitration tribunals and a national appeals board.

By Abram F. Myers
at Allied's National Convention
Chicago, Ill., Nov. 7, 1955

Three years ago in this very room I analyzed for the delegates to Allied's 1952 National Convention an arbitration plan that had been approved by the film companies and submitted to the several exhibitor organizations for acceptance or rejection.

The plan was the outgrowth of long negotiations between representatives of distributors and representatives of exhibitors during the preceding summer.

Allied participated in those negotiations and its General Counsel wrote the first draft of a plan embodying the substance of the protracted discussions.

After the conferences were ended the draft was revised in many particulars by attorneys for the film companies before it was submitted to the exhibitor groups. In exhibitor circles it was called the Keough-Schimel draft, after the General Counsel of Paramount and Universal, who were credited with, or blamed for, the revisions that had been made.

At the 1952 Convention I explained the plan to the assembled delegates fully and fairly in terms of plus and minus. Every provision of possible benefit to exhibitors was designated a plus. Every provision that was deemed harmful or of no consequence was called a minus.

In addition, the plan had been published in full in most of the trade papers and I am confident that it was thoroughly understood by the delegates. I don't think anyone suggested, or could have suggested, that there was any blind voting in that convention when the delegates unanimously approved the earlier action of the board in rejecting the plan.

This course was in marked contrast to that pursued by TOA in 1952 when they made a bit of exhibitor history that has just repeated itself.

It was the contention of Allied's counsel that whatever teeth were inserted by him in the original (1952) arbitration draft had been extracted from the current proposal. Among Myers' principal objections to the "Levy-Schimel draft": 1) it is an attempt by the film companies to win legal blessing for the pre-releasing practice and for competitive bidding; 2) there is no provision for arbitration of film rentals; 3) the conciliation scheme is meaningless.

The full text of Mr. Myers' report to the convention, under the title "Judicial Legislation by Consent of the Parties", follows:

On the eve of TOA's convention in Washington that year, attorneys for the film companies (Keough, Schimel and Perkins) brought to that city certain proposals that had not been considered in the negotiations. The obvious purpose was to secure my assent thereto so that the plan could be approved by TOA as the crowning achievement of its convention.

Some of the proposed changes were substantial and, moreover, no part of the plan had yet been submitted to or approved by Allied. In the circumstances, I declined to take any position on the proposals until they had been incorporated into a revised draft and could be studied in context. Suspecting that TOA would approve any draft offered by the distributors, and wishing to make it clear that Allied was not committed to anything, I expressed the view that there would not be any arbitration for a long time, if ever.

Although there was no final draft for TOA to act upon, it nevertheless approved the whole proposition, in principle, leaving it to its arbitration committee to tie up the loose ends.

This was perhaps the first and only time that an exhibitor body charged with protecting its members' rights, ever approved a plan that affected so drastically those rights before important details had been settled.

And within the past few weeks the latest draft which, according to the trade papers, is the product of long negotiations between Herman Levy, General Counsel of TOA and Adolph Schimel, General Counsel of Universal-International, was released on the eve of the TOA Convention in Los Angeles. Again the film companies were not disappointed because this Levy-Schimel draft was promptly approved by TOA.

Thus, as we shall soon see, substantially the same draft has twice been approved by TOA, but this time they went a step further. They not only approved the plan but they

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SAD FACTS—AND A VOICE OF HOPE. The new slump in movie shares, initiated by the general market decline attending the President's September illness, continued unabated throughout October. Film BULLETIN Cinema Aggregate, portrayed below, shows film company stocks at their lowest month-end level of the year in the October chart bar: 160, as compared with the 1955 high of 181¼ recorded in June.

It would be easy to sluff off all blame for the cinema makers' market woes on the same factors afflicting stocks generally. Nothing could be more inaccurate. At no time this year have these shares resembled the ball of fire that scorched ticker tapes over much of 1954. June's 181¼ year-high marks the one and only time in 1955 that film company stocks managed to inch above the 178½ close of 1954 trading—and that was achieved on the heels of a prodigious over-all rally which pushed the entire market to new peaks. No, dear Brutus, the fault is not in our stars, but in our stocks.

Theatre company stocks, on the other hand, have exhibited a hearty spirit. Over the past 26 months, this group has enjoyed a record of 21 monthly gains, was twice unchanged, and on only three occasions sustained losses, the greatest of which turned out to be a mere 1¼ points. This good fortune, however, skidded to an abrupt halt in October. In that month theatre shares finally succumbed to the whim of the market, plunging 4½ points in all, its severest setback of the so-called audience-comeback era. Observe the charts below:

Film BULLETIN Cinema Aggregate*  

*Composed of carefully selected representative industry issues.

To add to the movie investor's malcontent, it is noted that at the very time part of these losses were being incurred, a rally was gripping a good portion of the market and buoying stock values closer and closer to pre-September 26 (Ike illness) levels. Why movie shares have been denied passage on this bandwagon is a disturbing and vexing problem. Readers will recall Financial Bulletin's October 17 study entitled, "A Bear By The Tail". In that survey concern was voiced over the dreary performance of cinemas the year long and several factors cited in apology—principally the belief that the market considers this group adequately priced. This view still holds. Current business conditions do not appear to offer the soil for price growth of any significance in the near term. By the same token, neither do current conditions offer such eroded soil as to justify a withering on the price vine as we have lately seen. We foresee no dramatic immediate gains, true. But neither do we see any sense in a continuing decline.

The long-range view is quite another story. And here the most sanguine trumpets belong to The Value Line, the highly regarded investment analysis agency. Listen: "The motion picture industry's long-term profit potential is large, very large. This potential reflects several factors. Perhaps the most important is the very solvency of the companies today. After all, the industry has lost almost half of its weekly audience in the past 7 years. Yet it lives. And lives quite healthily. Both producers and theatre operators have learned to accommodate themselves to smaller audiences by cutting back deeply on costs and by cultivating the audiences they have. With TV now a relatively mature competitor in terms of its saturation, we doubt very much that it offers a threat on anything approaching the same scale that it did in 1947."

Greatest of the long-term factors, claims Value Line is the coming of age of Hollywood's largest, most loyal clientele: the 15 to 24 year olds. This group presently totals about 22.0 million persons; by 1970 it will number 36.5 million. Says the V.L. survey: "Given this fairly certain increase in its customer group, and given its present strong financial condition, the industry can be said to be in an opportune position. It should be able to keep for itself a substantial portion of the gains which will accrue to it from increased attendance. With profit margins as small as they are, typically less than 10% before tax, even a modest gain in attendance might have a dramatic effect on earnings."

Less the investor shudder at so distant a projection as 1970, let him savor V.L.'s prognosis of some less remote prospects: "The (10) stocks reviewed in this section (ABC-Paramount, Columbia, Loew's, National Theatres, Paramount, Stanley Warner, Technicolor, 20th-Fox, Universal, Warner Bros.) have a composite 3-5 year appreciation potentiality of 49%, or double that visualized for the market as a whole. The average estimated dividend return for these stocks over the next 12 months is 5.8%, well above the 5.1% return currently provided by all dividend-paying stocks on average. Moreover, the large yields available in this group are supported by rising earnings and strong balance sheet positions."

Better days are coming!
THE MOVIES & TELEVISION

Among the two great giants of the mass-entertainment industry, miscegenation is in full and bustling bloom. After a decade of coy flirtation, television and motion pictures have finally scrapped convention, bowed to the inevitable and agreed to interfuse their blood lines. The amalgamation has already brought to birth a number of offspring. So far as motion pictures are concerned its progeny is hardly what one could call a chip off the old block.

It is well, therefore, at this early date in its growth to survey developments in the career of this unique admixture of entertainment forces, in an effort to fashion some type of formula to immunize the celluloid child against the common perils of the electronic age.

Most prominent symptom of the new motion picture-TV axis is found in the video shows of a number of Hollywood's foremost studios. Critical opinion in this realm has been bristling—perhaps a bit unfairly so. Granted, little of the programing presented so far has measured up to the quality and potential commensurate with what one has come to expect from films for theatre exhibition; but neither has the fare been so bad as the over-active thyroids of TV critics would have us believe.

The trouble appears to be that the studios have settled for mediocrity—whereas their very size, their facilities, rosters and past accomplishments gave promise to teach mediocrity TV a thing or two about entertainment excellence. Nothing could have been more deadly. For as the executive chiefs must now know, TV critics are a carping, harping lot, and even the most fair-minded finds it difficult to resist cutting down to size their image of a swaggering Hollywood, should the opportunity arise—and the more so should this defamation coincidentally help boost TV's home-grown offerings. As Advertising Age so aptly said in counseling advertisers and account executives on the status of film company-TV developments: "Buying a show from a big movie studio is no guarantee of quality entertainment."

If one may judge by its achievements to date, one of two conclusions seem to apply to Hollywood's TV fling: (1) it was inadequately apprised of the character and peculiarities of the TV medium, or (2) its regard for contemporary television was so low that the belief prevailed that it could sluff of cinematic indifference and appear brilliant by contrast. To plunge in from either point of view was, as proven, a mistake. TV is no medium to be taken lightly. Despite frequent inanities, it has proved itself capable of comprehending its limitations. Perhaps it is a mere pug in the ways of professional entertainment, but Hollywood is wetter yet behind the ears in the ways of the electronic monster.

A CinemaScope screen is one thing: a 21 inch TV tube quite another. The film studios have displayed a choice misunderstanding of this fact. The motion picture, as its name implies, is a medium of movement; TV, as its limitations make clear, is a medium of conversation. Somewhere along the line the producers of the film studio TV shows have forgotten the dimensions of the medium for which they are laboring. Not only the physical dimensions, but also the dimensions of perception, of subject matter, of technique. "Guys and Dolls" is quite a show on the big theatre screen. In the video medium it would become an incomprehensible blur of Lilliputian creatures moving at sixes and sevens, hardly distinguishable from the shower of electronic snow and sputter. The one asset of this show or any other conceived on a scale compatible with the theatre screen is that it's for free.

If one rule be offered regarding filmed TV productions, it is this: consider its perception. From this consideration will flow every necessary measure needed to accommodate artfully the filmed TV show to the dimension of its own medium. There is no reason to eliminate action as such. In fact, action is Hollywood's greatest contribution to the TV screen. The task is to confine

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On The Air
Toll-TV Issue Again

Controversy over the Toll-TV issue was given added stimulus last week from two sources: the Allied convention in Chicago and the FCC in Washington.

Trueman Rembusch, prominent Allied leader and chairman of the Committee Against Pay-As-You-See TV, told the convention that the committee has worked so successfully in getting the public to see the dangers of Toll-TV that it has brought about a complete reversal in attitudes: the public is now expressing itself "8, 9, and even 20 to 1 against Toll-TV."

In his report to the Allied board of directors, Rembusch lambasted as "gross misrepresentations or out-and-out lies" all arguments against the free airwaves by the Toll-TV advocates. Acquisition of the free airwaves by the tollers would be the "first step toward complete control of the country's communication and would set the stage for the uprooting of our American form of government."

FCC Statement

Great significance must be attached to the statement made by the FCC on the disappointing results of Ultra High Frequency television. The more common Very High Frequency covers practically all channels now in use, but is limited to eleven of them, while UHF encompasses more channels, but a converter must be attached to receiving sets. Failure of UHF, according to the FCC, resulted from the reluctance of the public to buy the necessary converters and the resultant refusal of sponsors to use UHF stations.

Since the public would be required to buy any one of several decoding devices for the subscription system, it would seem that Toll-TV would encounter plenty of resistance if the example of UHF can be considered an accurate barometer of public sentiment. The FCC has ordered an inquiry into the failure of UHF and will re-study the present band allocations of Very High Frequency. This leaves in abeyance the question of Toll-TV and its rights to a VHF channel. Meanwhile subscription advocates undoubtedly will press the argument that, for a small fee, it could bring television to small towns which lack local stations.

Both the apologists and opponents of Toll-TV will find fuel for their arguments in the FCC's findings. Not only has a pall been cast over the entire question of the feasibility of Toll-TV, but the FCC, by virtue of its mounting problems, has to dig ever deeper to find a solution.
Your Christmas Attraction from 20th Century-Fox

"The rains were upon Ranchipur; and she cried: 'I am a sinner! Wash me and I shall be whiter than snow!'" — Anon.
Torrential in the Impact of its Dramatic Power!

The Rains of Ranchipur

COLOR by DE LUXE CINEMASCOPE

LANA TURNER • RICHARD BURTON • FRED MACMURRAY • JOAN CAULFIELD • MICHAEL RENNIE in "THE RAINS OF RANCHIPUR"
Produced by FRANK ROSS

with EUGENIE LENTOVICH, Gladys Hurlbut, Madge Kennedy, Paul H. Frees, Carlo Rizzo, Beatrice Kraft
Directed by JEAN NEGULESCO • Screenplay by MERLE MILLER • Based on a Novel by Louis Bromfield
The 1955 convention of National Allied unquestionably will go down in the organization’s annals as one of its most militant meetings. The leadership came to Chicago with a hard-hitting campaign of attack—against the film companies, against TOA, against COMPO. The delegates, too, came to the Windy City loaded for bear, and voiced their hearty assent to every phase of the aggressive program plotted by their leaders.

Host Jack Kirsch welcomed the membership with the words, “This is a business convention”, and so it was. Each general session, each film clinic and the TESMA equipment session all drew big turnouts. Whether one agrees or not with Allied policies, these facts were clearly manifest at the Chicago convention: Allied is a very closely knit organization today; independent exhibitors apparently are “hurting” enough to desire extreme action; the Allied leadership will provide same.

---Editor’s Note---

Shor Keynotes Blasts Circuit Expansion New CinemaScope Lauded

“It’s now or never!” was the title of president Rube Shor’s keynote speech to the Allied convention. The present situation is “critical” and one which has brought exhibitors to a “crossroads where they must decide, once and for all, which course they will follow”, he declared. Shor attacked TOA policies on almost every important subject, including arbitration, exhibitor relief, circuit expansion and the tax drive, and pointed up the rift between the two organizations.

First hopping on the disinterest and indifference of the film companies and national circuits, with whom attempts to work out solutions of exhibitor problems have all ended in “disillusionment and failure”, the national leader said that long experience has convinced Allied that “the film companies and their satellites would not voluntarily part with any of their monopolistic advantages and privileges” and that he was an

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Terminating the danger of revived circuit expansion one of the “most serious” problems facing independent exhibitors, Nate Yamins warned Allied members to be alert to concealed moves by chains to acquire theatres, and especially drive-ins, in their territories. The veteran Massachusetts independent described the Department of Justice attitude toward such acquisitions as “disturbing” and charged it with no longer being an advocate of public rights, but favoring the “divorced” circuits in its handling of matters under the consent decree in the Paramount case.

The Justice Department has pledged to give ten days notice to other exhibitors in any area where a circuit applies for theatre acquisition or construction, but this is insufficient, Yamins asserted. Furthermore, he said, Assistant Attorney General Stanley D. Barnes had denied affected exhibitors the right to intervene when such applications are presented to the District Court, which must approve them.

Subsequently, the convention unanimously adopted a resolution offered by Ernest T. Conlon, of Michigan, which provided:
1) that exhibitors in an area where a divorced circuit applies to enlarge its holdings be granted 60 days to submit arguments in opposition;
2) that if the D of J decide to grant an expansion application, notwithstanding opposition, that the Department recommend to the Court a hearing of arguments by affected exhibitors;
3) that the Attorney General be alert to prevent the rebuilding of circuits to “monopoly power”;
4) that if such assurances cannot be obtained from the Attorney General, Allied should seek to intervene in the Paramount case, or seek aid in Congress;
5) that local Emergency Defense Committees report to National Allied all instances of under-cover expansion activity by divorced chains.

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congratulated their Arbitration Committee, consisting of Herman Levy, Si Fabian, Bob Wilby and Mitchell Wolfson, on their splendid accomplishment.

It would be a waste of time to make a minute, section by section, comparison of the Keough-Schimel draft, which Allied rejected in 1952, with the current Levy-Schimel draft. It is enough to say that nothing new has been added—certainly nothing calculated to make the scheme more acceptable to exhibitors.

Something of Value Has Been Dropped

This talk for the most part will deal with prereleases because the film companies seem bound and determined to use arbitration as a means of securing from the Department of Justice and the United States District Court legal sanction for that method of distribution.

It will require only a few minutes to review this practice and I think it is important that you have the essential details in mind as we consider arbitration.

As you doubtless know, the prereleasing practice disrupts the established runs, clearances and availabilities upon which exhibitors must rely in licensing pictures, in order to avoid disaster, as fully as the mariner relies upon lighthouses to warn him against the shoals.

Superimposing a roadshow, prerelease or merchandising run (they all add up to the same thing) ahead of the regular first runs creates an additional clearance that is never written into the contracts and the duration of which rests on the whim of the distributor.

As I say, this indeterminate clearance is not described in the contracts; indeed, the word “clearance” apparently is about to join its predecessor “protection,” in oblivion. The most that is written in most regular run contracts today is “so many days after so-and-so, as available.” And as you well know it too often happens that no print is available until long after the period indicated.

I must not be distracted at this time by the print shortage problem, but conditions have grown so bad that a New England exhibitor, at the recent convention in Winchendon, referred grimly to his “no print run” of pictures.

Now a main reason why Allied’s 1952 National Convention rejected arbitration was that the Keough-Schimel draft provided that the distributors could prerelease two features per company per annum—a maximum of 20 per year.

This provision was incorporated in all the working drafts but none of the organizations participating in the negotiations were committed to it, nor could they be, except by action of their governing bodies.

The distributors in order to reinforce and protect the provision advanced the archaic definition of clearance, taken from earlier court proceedings, which is as follows:

Clearance means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specific theatres.

The point to be noted about this definition is that it requires that the waiting time between runs, in order to constitute arbitrable clearance, must be stipulated in the contracts.

Now I was a member of Allied’s Arbitration Committee and I was aware that certain film companies had sought to avoid arbitrating clearances under the 1940 Consent Decree on the ground that the challenged clearances could not be arbitrated because they were not written into the contracts. (Matter of McLendon, No. 17, Feb. 2, 1942.)

I also was aware that the added clearances created by prereleases, being indeterminate, were rarely if ever mentioned in the contracts, although I had a vague recollection that Metro had promised the roadshow exhibitors that “ Gone With The Wind” would not be put on general release for one year following the special engagements.

Finally, I was painfully aware of exhibitors’ complaints of delays and losses resulting from the print shortage and felt that the failure of a distributor to furnish a print on an exhibitor’s regular availability should be arbitratable.

Therefore, I proposed that there be added to the foregoing definition of clearance, the following clause:

or which regularly occurs between the prior and subsequent runs in competing theatres in the absence of any express contract provision describing the same.

After lengthy discussions the distributors yielded on this point and the definition of clearance contained in the Keough-Schimel draft included this clause.

Lest I be criticized for claiming credit for something that took place behind closed doors more than three years ago, let me state that the late Austin Keough, in his sworn testimony before the Senate Small Business Committee, attributed the same importance to my amendment as I do.

Testifying specifically in references to the clearances created by the prereleasing practice, Mr. Keough said:

A compromise had been made, apparently not agreeable to the exhibitors that two pictures per distributor per year might be prereleased . . . we liberalized the definition of clearance. That wasn’t a definition in the courts. We took Mr. Myers’ definition.

This would have brought the subject up for arbitration . . . The arbitrator could have decided that. (Printed hearings, p. 663.)

I have already told you that in the Levy-Schimel draft nothing new has been added. I must now tell you that something vitally important has been omitted. For the latest draft contains only the archaic definition of clearance already noted, and my amendment which would have brought it up to date and added substance and meaning to it, has been dropped.
ALLIED ON ARBITRATION

Attacks Concession on Pre-Releases

A Bold Attempt at Judicial Legislation

Prereleasing in practice, if not in theory, is unlawful under the Court decrees and under the law because the purpose and effect in most cases is to raise admission prices and the effect in all cases is to impose new clearances and unreasonably to extend existing clearances.

The practice imposes new and unreasonable clearances between theatres that are in substantial competition and imposes clearances between theatres that are not substantially competitive.

The film companies naturally dispute this contention and the Department of Justice has resorted to attenuated reasoning to justify its inaction concerning the practice. But the film companies do not display that confidence in their position that is born of conviction. They want judicial immunity for their actions and that, in itself, indicates a lack of confidence.

In the past few weeks you may have read in the trade papers about the flurry over "The Desperate Hours". Paramount prereleased, or undertook to prerelease, this picture to 128 handpicked theatres. Only eight merchandising engagements (as Paramount presumes to call them) were provided in the entire Boston exchange territory, consisting of five New England States. According to trade paper accounts, the scheme was abandoned on the day that I made my speech at Winchendon assailing it. An unidentified company spokesman pooh-poohed the suggestion that my speech had anything to do with this backtracking.

Now I don't really care what induced Paramount to reverse its policy. I am only happy that the New England exhibitors were spared the loss and inconvenience incident to these merchandising engagements. But for what it is worth, and as a further indication of the uncertainty of the company concerning the legality of the practice, I cannot forbear telling you that on October 14, ten days before Paramount backed down, I sent Mr. Weltner, the General Sales Manager, a written protest which embodied all the points I made in my speech.

Thus Paramount acted with knowledge of Allied's protest and the arguments offered in support of it, and I have a suspicion that my letter to Weltner was on the table and in the minds of the heads of the sales and legal departments when they decided to abandon the merchandising engagements and put "The Desperate Hours" on general release.

But the best indication that the film companies are shaky about this practice is their repeated attempts to secure immunity by writing into the arbitration plan this provision authorizing the prereleasing of two pictures per company per year, although the provision has nothing whatever to do with arbitration.

It is the declared purpose of the film companies to submit this plan to the Attorney General and to the United States District Court for their approval. If the Attorney General approves the plan, and recommends its acceptance by the Court, then it is expected that it will be entered in the Court records as a sort of consent order.

If this scheme succeeds and the right to prerelease is sanctioned by a court order, then the legality of the practice can never be brought in question thereafter.

Worse than that, if the plan containing the validation of prereleases is entered without my amendment to the definition of clearances, exhibitors will be precluded from challenging the legality of clearances emanating from the prereleasing practice.

There has been much criticism in this country of judicial legislation. If the District Court enters an order approving the Levy-Schimel arbitration draft, it will be judicial legislation of the worst kind. It is bad enough when a court in the exercise of the judicial discretion invades the province of Congress. It is far worse when a court enters an order materially changing the antitrust laws, merely because the parties to the litigation have agreed to it, and without benefit of the full disclosure and arguments pro and con that feature a contested proceeding.

Where Does This Leave the Exhibitors?

When I appeared before the Convention three years ago I stressed one plus factor above all others—that was the arbitration of clearances.

That big plus has been transformed into a dreadful minus inasmuch as arbitration of such cases under the Levy-Schimel draft would depend upon whether the film companies had the grace to specify clearances in the contracts, something they seem less and less disposed to do.

What then does this draft offer the exhibitors that would warrant them in expending the time and money which will be required in setting up the Local Tribunals and National Appeals Board and putting the system into operation?

So far as financing is concerned, the draft makes no provision therefor, although obviously the expense will be very great.

RUNS. Like the 1952 draft the present draft provides that an exhibitor who has been denied a fair opportunity to license feature pictures on a desired run, otherwise than "on the merits," equal to the opportunity afforded by the distributor to another competing theatre, may institute an arbitration proceeding in regard thereto.

So far, so good. But if the arbitrators find in favor of the complaining exhibitor the aware merely directs the distributor in good faith to afford the complainant an opportunity to license the features equal to the opportunity afforded the fellow who has been getting the pictures on the contested run.

Now what do you think the distributor will do in such a case? You know and I know the inevitable result will be the initiation by the distributor of competitive bidding be-

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“Sincerely Yours”  
**Business Rating 3 3 3**

Liberace’s screen bow has appeal for his fem audience. Males will probably resist the lure. Returns figure best in neighborhoods, small towns.

In a custom-tailored vehicle, Liberace makes his first film appearance and, judging from his TV ratings, it will be an auspicious and happy occasion for a goodly audience. For the ladies, that is, since there is little evidence that many males are charmed by the “maestro”. Everything in this International Artist Ltd. Production is concerned to show off the personality and peculiar talents of the wavy-haired musician-showman who has become practically an America myth, and only from this point of view can the film be meaningfully discussed. For, otherwise, the Irving Wallace screenplay (based on the oldie, “The Man Who Played God”) would seem like an outrageous and outdated mixture of every sentiment twist in the book, since no cliche has been left out of this story of the pianist who goes deaf, learns lip-reading and becomes a public benefactor. In this case, it’s an effective frame to showcase Liberace’s talents, although the story’s thick sentiment render it inappropriate for sophisticated audiences. In his pianistic role, Liberace runs through a multitude of light selections—and even does a dance on the Carnegie Hall stage. The Henry Blanke production is attractive, Warner Color lensing is unusually good, and the musical background is first-rate. Gordon Douglas has kept the pace smooth over a long 115 minutes, and shows the star off to best advantage. Afflicted with deafness before his first Carnegie Hall engagement, Liberace, surrounded by manager William Demarest, secretary Joanne Dru (who looks him) and fiancee Dorothy Malone (whom he loves), he learns lip-reading, and involves himself in the lives of strangers. He helps out financially in the problem of a crippled boy (Richard Eyer). Malone meets and falls in love with Alex Nicol, while Liberace, his hearing restored by an operation and once again a performing artist, realizes Dru is the girl for him.


“The View from Pompey’s Head”  
**Business Rating 3 3 3**

First-rate production of best-seller above-average attraction in better-class houses. Will require strong selling in general market.

Hamilton Basso’s best-selling novel of last year about the contemporary South has been turned into an articulate, intelligent, and fairly engrossing film by Philip Dunne, who scripted, directed and produced the Fox release. Dunne’s screenplay chore was a difficult one, trying to integrate all of the book’s detail and complexity, but the result is suggestive, thoughtful, and generally effective, despite a weak ending. Other trappings of the production match it in quality, and film lines up as a better than average boxoffice entry in the general market on the strength of its compelling story and its attractive production.

Dunne’s direction is sensitive, developing a great deal of mood and atmosphere, while the general narrative—a gradual unfolding of the truth—is taut and suspenseful. Performances are credible and appealing with English newcomer Dana Wynter scoring in her first important role. She looks like a promising prospect. Cameron Mitchell turns in a fine performance as her boorish husband. Joe MacDonald’s CinemaScope-De Luxe color photography is first-rate, particularly in its Southern exteriors. Richard Egan, a successful N.Y. lawyer, returns to his home town of Pompey’s Head to investigate a legal matter. Marjorie Rambeau, wife of blind novelist Sidney Blackmer, has charged that Egan’s former associate, now dead, embezzled money from Blackmer over the years of their friendship. Egan meets Dana Wynter, his former flame, now unhappily married to Cameron Mitchell, and they strike up an impassioned romance. Egan finds that the money in question was a gift of Blackmer’s—funds which were to be paid to his Negro mother. For obvious reasons, he has kept the secret. Rambeau overhears the confession, but fear of its revelation leads her to withdraw her claim. Wynter and Egan, despite their love, decide to return to their respective mates.


“Tarantula”  
**Business Rating 3 3**

Effective science-horror melodrama should do well in action and ballyhoo houses. Has strong exploitables.

Concerned with the abnormal growth of animals injected with an “atomic energy nutrient”, and specifically with a tarantula large enough to attack a city, this Universal-International programmer is a neat—and high exploitable—science-fiction-horror film that should go over well in action and ballyhoo spots. It’s an exciting and absorbing gimmick that thrill fans will love, full of suspense and chills. The yarn is well-paced under Jack Arnold’s direction with little time allowed for rationalizing. Clifford Stine’s special effects camera-work is generally very good, though a bit clumsy in spots. However, it’s good enough for most spectators to be taken in, especially in close-ups of the tarantula which are frighteningly convincing. The cast does what it can with the fantastic script. John Agar and Mara Corday, the romantic interest, act as if they believed in the story, and Leo G. Carroll is refreshing as the mad scientist. Carroll has been experimenting with a nutrient which will be capable of feeding the world’s ever-expanding population. His associates, experimenting on themselves, find it fatal, but one, in a scuffle with Carroll before dying, injects the doctor with it. In an ensuing fire, a tarantula escapes. Mara Corday, a graduate student, arrives to work with Carroll, and meets Agar, a doctor who has been investigating the death of Carroll’s associates. As Carroll’s appearance becomes progressively distorted under the influence of the injection, the tarantula, now grown to enormous size, begins to ravage the countryside. Reaching Carroll’s lab, it destroys the scientist. Jet-bombers carrying napalm bombs succeed in killing the monster.


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**Business Rating 3 3 3 3 3**

TOPS 3 3 GOOD 3 3 AVERAGE POOR

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[More REVIEWS on Page 16]
THE MAJOR COMEDY OF THE YEAR!

THE LIEUTENANT WORE SKIRTS

THE HAPPINESS HIT FOR '56!

starring

TOM EWELL

has that "itch" again and this time it's for

SHEREE NORTH

COLOR by DE LUXE

CINEMASCOPE®

with Rita Moreno • Rick Jason • Les Tremayne
Produced by BUDDY ADLER • Directed by FRANK TASHLIN
Screenplay by ALBERT BEICH and FRANK TASHLIN
Story by ALBERT BEICH

"It's a Pleasure to Do Business with 20th!"
"All that Heaven Allows"

Business Rating ☑ ☑ ☑

Rock Hudson and Jane Wyman, repeat "Magnificent Obsession" formula, in a tear-jerker strong for fem audiences.

Most of the elements of U-I's highly successful "Magnificent Obsession" have been re-created in this film, based on the Edna and Harry Lee story, and it shapes up as a strong boxoffice attraction. The picture is obviously fashioned for the fem trade, telling a sentimental story of a middle-aged woman's search for happiness with a younger man, and it should have great appeal for the handkerchief brigade. Jane Wyman and Rock Hudson repeat their romantic involvement of the earlier film, and with much the same success. Miss Wyman gives her usually reliable performance, always full of sincerity and building sympathy. Hudson provides a top-drawer marquee asset. Director Douglas Sirk has done a neat, workman-like job, handling the Peg Fenwick script as if no one had ever seen this before, instilling it with, if not freshness, at least vitality. It's a good job, with pace and rhythm nicely maintained. Film gets an added lift from a really first-rate Technicolor lensing job by Russell Mitty. Jane Wyman, an attractive widow, finds solace from her loneliness in younger Rock Hudson, her gardener. When he takes her to meet his friends, Charles Drake and Virginia Grey, she discovers an appealing, genuine way of life she has not known before. But the petty envies of her small-town neighbors leads to gossip and alienates Wyman's children, Gloria Talbott and William Reynolds, who look down on Hudson. Friend Agnes Moorehead also advises Wyman it is best to give Hudson up. Lonely, realizing her mistake, she returns to him, but not before Hudson has had a serious accident. At his bedside, she assures him she will never leave him.


"Artists and Models"

Business Rating ☑ ☑ ☑

Martin and Lewis in a better vehicle, handsomely and humorously produced by Hal Wallis. Should outdraw their recent ones.

Martin and Lewis have one of their better attractions in this Hal Wallis production. The producer has supplied a natural situation for the comics to romp in, a fine cast, and an unusually lavish mounting. For their fans in particular, and for lovers of broad comedy in general, "Artists and Models" is a satisfying vehicle, although it runs too long. Revolving about the world of comic books and strips—these are the artists and models implied—the Frank Tashlin-Hal Kanter-Herbert Baker script is full of situations for Lewis' comic talent to exploit, and for the VistaVision-Technicolor cameras to make fine use of. One in particular—a costume ball (film's big production number)—is a sumptuous affair that gives film a big lift. Martin scores singing some catchy tunes by Harry Warren and Jack Brooks: "Innamorata," "When You Pretend" and "The Lucky Song." Shirley MacLaine makes a strong impression throughout. Tashlin's direction is deft and spirited, his one weakness being a tendency to overplay some of the comic sequences. As usual, chief fun derives from the Lewis characterization of a comic-book lover, Eddie Mayehoff, as a harried publisher, is also good for yocks. And there are Dorothy Malone, Anita Ekberg, and a bevy of beauties, for the eyes to feed on. Wacky story is so complicated it almost defies description. Artist Martin and roommate Lewis become involved with Dorothy Malone and Shirley MacLaine. Malone draws the "Bat Lady" for publisher Mayehoff, and MacLaine poses for it. Martin decides to draw his own strip with Lewis' nightmares providing the material (he talks in his sleep). Complication is that Lewis' ravings are, prophetically, top government secrets. A band of foreign agents—including Eva Gabor—abduct Lewis. It's all straightened out by the FBI.


"The Rose Tattoo"

Business Rating ☑ ☑ ☑

Fine version of Tennessee Williams play, highlighted by brilliant performance by Anna Magnani. May be problem outside of selected class houses. Will require special exploitation by exhibitor. Word-of-mouth will help.

Sparked by a performance of immense stature by Anna Magnani, the great Italian actress, this Hal Wallis production of Tennessee Williams' play is an unusual and somewhat memorable film. It should be a top grosser in class houses, but might present a problem to exhibitors in general situations, for it deals daringly with sex and contains some of the saltiest dialogue this reviewer can remember hearing in an American film. Williams, himself, wrote the script, and a startling screenplay it is. It is earthy, frank, strictly adult, qualities that will please the critical gentry and sophisticated metropolitan audiences no end, but may cause the picture to be shunned by the family audience, especially in the hinterlands. The film abounds in the qualities that make better foreign films so popular with the intelligentsia. While Miss Magnani's superb performance will win plaudits, many will find it difficult to accept Burt Lancaster in the comic role of a good-natured, moronic buffoon. His performance is not bad, but one cannot help feeling that someone less typed could have been far more convincing in the role. The boxoffice prospect will depend to a large degree on the individual exhibitor's showmanship. Much strong exploitation will be required to realize the film's potential in the general run of theatres. Word-of-mouth should help, except where the sex elements will react unfavorably. The story is simple, revolving about a widow, on the Louisiana coast, who comes out of mourning only when she discovers her late, much-beloved husband had been unfaithful to her (the approach is comic rather than sentimental). Miss Magnani's characterization is endlessly rich, suggestive, and warm, and should win her an Oscar hands down. This is the most impressive female performance to come from Hollywood since Shirley Booth's "Little Sheba." Young Marisa Pavan also gives indication of a bright future with a superb performance as Magnani's teen-age daughter involved in a romance with Ben Cooper. Daniel Mann, who directed the play, repeats a top-drawer job. Black-and-white lensing (done on location in the Keys) is very good, as are all the technical credits.

Film of Distinction

'Guys and Dolls' A Goldwynner!

Business Rating 3 3 3 3

Goldwyn's bountiful production has unlimited appeal. Sock marquee and other values should carry film to near-record grosses along the way.

Samuel Goldwyn's much-heralded and long-awaited translation of the fabulous Broadway success has arrived, and it looks like good news for everyone—buyer and seller alike. Runyon's wonderful world of imaginary guys and dolls who inhabit Times Square and environs has been recreated with the same charm and vitality that it possessed on the stage. The word for the production is bountiful; with the abundance of talent that went into the film, it would indeed be surprising for it to lack excitement. And it possesses the kind of excitement that means unusual boxoffice returns—of record-breaking proportions. This could be expected from the property and the colossal marquee values alone, but, further, showman Goldwyn has added his superb touch, so that 'Guys and Dolls' emerges as a film of once in a decade calibre.

There is, of course, the great Frank Loesser score—consistently tuneful, witty, and appealing—no less than fifteen numbers, practically everyone a winner. Loesser added for the film "Pet Me, Poppa," "Adelaide," and "A Woman in Love"—the three are sock tunes—and from the original the familiar ones include "If I Were A Bell," "Take Back Your Mink," "Adelaide's Lament," "Luck Be a Lady," "Sue Me," "Sit Down, You're Rockin' the Boat." Michael Kidd's choreography, as might be expected, is loaded with class and charged with imagination. His staging of the Crap Game Dance, in particular, is a beauty. Joe Mankiewicz's adaptation of the Jo Swerling-Abe Burrows book is a first-rate job, slick and intelligent. His direction shows the same competence. Pace is brisk and satisfactory considering the problem presented by 150 minutes running time. As is, the running-time is a bit long.

Among the stars, Jean Simmons, as Sister Sarah Brown, walks off with most of the honors, delivering an enchanting performance that will win over any who were not previously her admirers. It is unaffected, charming. Marlon Brando is not exactly the ideal Sky Masterson character, but he displays his versatility with a more-than-adequate comic touch. His singing and dancing leave something to be desired. However, there can be no doubt that his presence fully justifies boxoffice-wise, Goldwyn's off-beat casting. Vivian Blaine, who practically owns the role of Adelaide, gives a sock performance. Sinatra is least satisfactorily. His Nathan Detroit is sometimes too casual and lacking in force, and the great "Sue Me" number, so memorable in Sam Levene's stage rendition, is virtually thrown away. The performance generally could have used some more "zip." In smaller roles, Robert Keith, Sheldon Leonard, B. S. Pully and Stubby Kaye are all top-notch. And the crew of Goldwyn Girls are up to Sam's usual standards.

Salvation Army Sergeant Sarah Brown (Jean Simmons), under the influence of Cuban rum and rhythm, throws herself with abandon into a Latin dance, while her escort, Sky Masterson (Marlon Brando), shuffles along in the background.

Brando's current plan for a bit of sport with Benny Southstreet (Johnny Silver) and Nicely-Nicely Johnson (Stubby Kaye).

Harry Stradling's Cinemascope-Eastman Color lensing is topflight, the color, particularly, being extremely rich and—in the Havana scenes—eye-filling.

Story has Sinatra—impressario of a floating crap game—in need of quick funds so that the game can be held. Coming upon inveterate gambler and big-time operator Brando, Sinatra bets him that he can't talk Jean Simmons—a Sergeant in the Salvation Army—into accompanying him to Havana. Caught in the bet, Brando goes to work, promising Simmons that if she makes the trip, he'll guarantee her twelve "sinners" for the midnight meeting. She accepts and in Havana they fall in love. Meanwhile, Sinatra has his hands full with Blaine, who feels their fourteen-year-old engagement is beginning to justify marriage. Brando gets the dozen sinners by "winning" them in a crap game, but tells Sinatra he has lost their bet. Simmons is now convinced that he loves her, and marries him in a double ceremony, as Blaine finally succeeds in dragging Sinatra to the altar.

Defer Action on Tax

Heeding the advice of Col. H. A. Cole that a campaign for elimination of the remaining excise tax on theatre admissions (over 50¢) at this time had no chance of success at the coming session of Congress, the Allied board deferred any action in the tax field until the 1957 Congress. Cole informed the convention that he had conferred on the matter with "my good friend", Sam Rayburn, Speaker of the House, and had been told there was "no chance" of winning a tax fight in '56 year, but that things might be "a little different" the following year. The board named Col. Cole, Truean Rembusch and A. F. Myers to a National Tax Committee.

Shor Keynotes

(Continued from Page 11)

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Shor Keynotes

(Continued from Page 11)

eye-witness to the fact that "they still cling to that position." The aim of film companies and circuits alike, he declared, is to protect their dominant position, and this, he believe, can "best be accomplished by taking over Allied and stamping out its heretical doctrine that independent exhibitors also are entitled to share in the good things of the industry.

"If nothing else was accomplished during the past six months, it is apparent that two hollow slogans frequently voiced by the monopolists and their apologists were exploded," he said. These were: (1) that exhibitors will never accomplish anything until all organizations are combined into one, and (2) that all industry problems can be settled by "friendly negotiation".

The first was put to the test and failed when the "combined influence and prestige" of the joint Allied-TOA committee seeking talks with the film company presidents resulted only in a "pointed snub" from all except 20th-Fox's Spyros Skouras. This failure to achieve results also put to the test the second of the "hollow slogans".

Shor said he was caught in the trap of these stalemated negotiations by the "sudden about-face" of some of the TOA members who had gone along with Allied attitudes, this about-face being forced by the big circuits who "cracked the whip".

The keynote also made the following points:

FILM RENTALS: Allied's bill for regulation will "prevent unreasonable prices for films". He charged that TOA will do nothing to correct the film pricing situation.

ARBITRATION: The "line of cleavage between Allied and TOA" began with the 1952 draft of an arbitration plan which Allied rejected for lack of a provision for arbitrating film rentals and because it authorized each film company to prerelease two features each year.

CIRCUIT EXPANSION: This reveals an even clearer illustration of differences between the two groups, Shor said. He told how Allied's general counsel A. F. Myers protested to the Anti-Trust Division against approval of applications for drive-in theatres by the circuits without first permitting exhibitors in the area to be heard. "Mr. Myers says he thinks (this protest) led to the rupture between TOA and Allied and he may be right".

COMPO: "The failure of COMPO to support the campaign against Pay-As-You-See-TV came as a shock to exhibitors who had contributed to it in the belief that it would be a mighty weapon to defend the industry against attacks. But aid by COMPO was blocked by a distributor— Paramount—... because it owns Telemeter... The main reason for the current dissatisfaction with COMPO is that it has fallen into the hands of bureaucrats and has grown away from the organizations that compose it."

TAX DRIVE: "We do not favor squandering the influence and good will of the exhibitors by launching tax repeal campaigns at unpropitious times... And I will add that we do not approve of unauthorized forays into Washington by persons presuming to represent all exhibitors, before Congressional Committees having no jurisdiction over the subject-matter attempted to be presented to them."

The benefits of the previous tax relief bill "have been confiscated by the film companies." He asked exhibitors to compare their net profits with the "excess of prosperity which the film companies have enjoyed" since the bill went into effect.

As to consolidation, Shor has one answer to TOA members: "Why merge—you are welcome to join Allied."

Shor concluded: "The lines are tightly drawn. The exhibitors of the country, all of them, except the major circuits and their satellites, must make the big decision... Exhibitors working by mounting film rentals and dwindling receipts should know that by remaining aloof from the coming struggle that they will be counted in favor of the tame cats and as opposed to Allied's principles."

To Oppose Arbitration Plan

Not content with its rejection of the so-called Levy-Schimel arbitration-conciliation plan, the convention unanimously adopted a resolution calling for "whatever steps may be necessary and legally feasible to prevent the approval of said arbitration plan by the Attorney General and/or by the United States District Court."

The resolution, introduced by Horace Adams of Ohio, called, further, for a grass-roots campaign by Allied, if it should appear necessary, to enlist the support of all independents in presenting all problems "to the appropriate Committees of Congress with a view to securing legislative relief against prereleases and other abuses condoned by the plan."

In his attack on the arbitration plan (full text, Page 6), A. F. Myers declared that the current proposal is even less acceptable than one that was rejected by his organization back in 1952. The Allied general counsel professed to see the plan as further evidence "that by the mesmeric control they exert over some exhibitor groups and the pressure and influence they are striving to exert in Washington, the film companies and divorced circuits have entered upon an all-out campaign to wipe out all the reforms of the past decade and to restore the grinding monopoly which the Government and the Courts sought to destroy."

Slap CC-TV of World Series

Supporting TOA's previously announced opposition to closed circuit theatre telecasts of the World Series, the Allied convention unanimously approved a resolution by Truean Rambusch labelling such a move as "a wanton attempt to squander the good will and reputation of all motion picture theatres for the enrichment of only a few".

Nathan L. Halpern, president of Theatre Network Television had announced last month that his company would bid for the 1957 world series for a theatre hook-up. TOA promptly voiced its opposition.
ALLIED’S MILITANT CONVENTION

Rembusch Reports on Toll-TV

Trueman Rembusch, co-chairman of the Committee Against Pay-As-You-See-TV, reviewed the history of his committee and its fight to give to the public a clearer picture of the weaknesses in the arguments of Toll-TV proponents, and the probable financial costs involved. "As we fired our first round against the Pay-To-See proponents, public sentiment was overwhelmingly FOR Pay-To-See... Today, in polls by newspapers and other impartial agencies, the public is expressing itself 8, 9, 10 and even 20 to 1 against Pay-To-See-TV."

Rembusch said it may take the FCC several years to come to a decision or it may pass the "hot potato" to Congress. "It is most important to continue our efforts," he told the convention, calling for more funds so the committee can stay in the fight until "every threat of Pay-To-See is permanently stamped out."

Local EDC ‘Watchdog’

In a move to supervise film sales policies on a local level, and to assemble information for presentation to the Congressional committees that will hold hearings on Allied’s proposed bill to regulate film prices, the convention adopted a program for establishing the Emergency Defense Committee on a territorial basis.

The plan, submitted by Irving Dollinger, New Jersey leader, provided for appointments by each unit of a "watchdog" to "police the local situation". Their function will be to seek equal treatment on film terms for independents. These "watchdogs" will report to their regional vice-presidents. In cases where problems cannot be settled locally, a national officer and member of the EDC will be asked to take it up with the general sales manager.

The Allied membership will be asked to raise a fund of $200,000 to finance the plan.

New CinemaScope Laundered

(Continued from Page 11)

To this same end, Skouras sought Allied’s support for the penthouse attachment, which enables theatres to use one-track magnetic, instead of inferior optical, sound. The equipment would cost approximately $900, Skouras said, and would permit theatres to project CinemaScope films in the full 2.55 to 1 ratio.

Skouras’ appraisal of the superiority of magnetic sound was confirmed by comments made by industry engineers at the forum conducted by the Theatre Equipment and Supply Manufacturers Association, which ran its convention concurrently with Allied’s. 20th-Fox contends that the idea of making "combination" prints with magnetic tracks and an optical track, which M-G-M is sponsoring, will not only cut the size of CinemaScope pictures, but will give the audience inferior sound. Earl I. Sponable, Fox research director, termed this a "step backward" in his talk to the Allied group.

Par., WB Called ‘Worst’

In his report on the findings of the film clinics conducted at the convention, clinic coordinator Sig J. Goldberg, Wisconsin, said that percentage pictures and phony "print shortages" were the chief problems of smaller theatres. Votes of the various clinics named Warner Bros. and Paramount as the "most disliked" companies for their sales policies. Paramount was also blasted for being the "worst offender" in the practice of holding back sub-runs for lack of prints.

20th Century-Fox and M-G-M were voted as the two "fairest" companies. Universal was slapped for allegedly using "To Hell and Back" as a "stop" picture, insisting that other product be played before it could be booked.

The clinics, reportedly better attended than ever before in the organization’s history, drew the conclusion, Goldberg said, that those theatre managers "without buying power are completely lost", that those who have such power were having their troubles.

Withdraw From COMPO

Basing its action on the charge that COMPO "has turned into a bureaucracy" and is by-passing the member organizations, Allied’s board of directors voted not to renew its membership in the all-industry body "until such reforms in management and changes in personnel have been effected as will insure that organization’s continued operation in obedience to the by-laws and in accordance with the intention of the founders." The action was unanimously approved by the convention in a resolution introduced by Irving Dollinger.

William Snaper, Allied member of the COMPO "triumvirate", expressed the hope that Allied’s move would put the Council "back on the track."

Berger Hits ‘Monopoly’

Accusing the major film distributors of monopolistic practices, Benjamin Berger, the Minneapolis fireball, told the delegates that Allied will pursue its legislative program to bring about a regulation of film selling policies and terms. "That monopoly must be torn out by the roots", he declared, "and it can be done."

Berger revealed that Senator Hubert Humphrey (D., Minn.) advised him that the Senate Small Business Committee will open hearings Jan. 25. Allied’s bill to regulate film rentals will first be argued before that committee.

Berger charged that most of the film companies utterly neglect the small town theatre, and warned that they will be forced to heed them. He singled out Barney Balaban, president of Paramount, and Samuel Goldwyn, as two film executives who have little regard for the small town exhibitor.

Myers Explains Bill

Asserting that "Allied is irrevocably committed to the bill (to regulate film rentals) unless the film companies, before its enactment, satisfys Allied leaders that such Federal intervention is unnecessary", A. F. Myers informed the Chicago convention that the measure he has drafted will not interfere with admission prices.

The Allied bill, he explained, provides for the Federal Trade Commission to supervise a system of classifying pictures for various types of theatres. Theatres in a certain category would be entitled to buy a picture at the maximum terms allocated to it. The terms and the classification of any theatre were subject to challenge by exhibitors. He would seek to win for small theatres grossing under $1000 weekly the right to buy all pictures on an outright basis.

Secretary Julius Gordon fully endorsed the proposed bill, and told the convention the exhibitors abroad have had experience with Government control of film rentals and are prospering.
They Made the News

ELMER C. RHODEN abandoned plans to announce winners of the Audience Awards poll via a television show, and has substituted a mammoth press dinner in Hollywood "as an expression of appreciation to the country's newspapers for their cooperation." Announcement of the change was made by Robert W. Coyne, COMPO special counsel. "It had been our intention originally to have a telecast of this event," Coyne quoted Rhoden, national chairman of the Audience Awards committee, "but when we viewed it in all its aspects we decided in favor of announcements to be made through the various news services." A television show would be competitive to both theatres and newspapers, Rhoden pointed out, and the strong support given the Audience poll by the newspapers prompted him to give them first consideration. The dinner is scheduled for early December.

SPYROS P. SKOURAS will be honored at a March of Dimes testimonial dinner at the Waldorf Astoria December 5 at which Jack Benny will serve as toastmaster. Announcement of the acquisition of Benny for the m.c. spot was made by committee chairman Richard C. Paterson, Jr. At $100 per plate, more than $150,000 is expected to be realized from the affair, honoring the 20th-Fox president. All proceeds will go to the 1956 March of Dimes campaign. Dinner committee includes Cecil B. DeMille, James A. Farley, Leonard H. Goldenson and Oscar Hammerstein II. An entertainment program will be included in the evenings' activities.

EDWARD L. WALTON was named administrative assistant to Daniel T. O'Shea, president of RKO Radio. Walton served as vice president and member of the board of directors of Republic before joining RKO three years ago.

NORTON V. RITCHIEY predicted that Allied Artists, of which he is International president, will double its foreign sales earnings for the 12-month period ending November, 1956, and revealed that in the fiscal year which ended last July, overseas sales showed a 42 per cent increase over the previous comparable period. Ritchey told the trade press several other things: 1) AA business in France, Germany and Italy is expected to double within the next year; 2) the company plans to increase its production in foreign countries, especially in England, and more foreign films will be acquired for distribution here; 3) his policy of operating through foreign distributors and the major American companies abroad is working out satisfactorily.

DAVID O SELZNICK announced that his company has acquired the rights to Hemingway's "A Farewell to Arms" which he will produce for RKO, marking his return to production.

A Progress Report of the 1955 TOA convention was issued last week giving highlights of major speeches and listing accomplishments of TOA board and various committees... (see next page for more).

BARNEY BRISKIN has been engaged by DAVID O. SELZNICK as general manager of the DOS unit producing for RKO... RUTGERS NEILSON turned in his resignation for RKO as abroad...

WALTER WALDMAN joined United Artists publicity department, replacing the resigned GEORGE NELSON...

JERRY LEVINE left National Screen to join Paramount's advertising-publicity department and will work under SID BLUMENSTOCK...

WALTER WISSEY takes over for E. WESCHER who was made sales representative, and JERRY BRESLER will serve as producer and general manager for Kirk Douglas' Bryna Productions...

ROGER LEWIS, United Artists advertising manager, spent last week in Paris and London conferring with UA overseas producers... BURTON ROBBINS currently touring the Midwest branches of National Screen for the George DeMille Sales Dept. ARTHUR HORNBLOW, Jr., producer of "Oklahoma!" arrived in New York from Paris where he has been laying the groundwork for some new pictures... LEON ROTH, west coast publicity coordinator for UA, conferred in New York with home office executives recently...

MANNY REINER, general sales manager for IFE, took a three-day sales trip covering Philadelphia and Washington, D.C..., DR. RENATO GUALINO, IFE president, last week attended the Washington, D.C., meeting of the International Federation of Film Producers Assn., of which he is president.

MOREY R. GOLDSMITH, general sales manager for Allied Artists, presented at the first of a series of regional sales meetings in New Orleans yesterday. Vice president HAROLD MIRISH outlined company's release plans... W. C. GEHRING, executive assistant general sales manager at 20th-Fox, presented at the division managers conference held last week in Chicago to set sales policy and merchandising plans for new films...

WILLIAM J. GERMAN, president of the Variety Club Foundation to Combat Epilepsy, announced the establishment of the Variety Club Clinic for Children with Epilepsy and a new research unit at the Albert Einstein College of Medicine in New York. Variety Club of New York voted to give one-half of the proceeds of the Variety International May convention to the Foundation.

BORN: To Mr. and Mrs. Douglas T. Yates a fourth child, Margaret Ann. He is vice-president of Republic Pictures International.

DIED: JUDGE WILLIAM McCRAW, executive director of Variety Clubs International, in Dallas, Texas. He was 59.
MITCHELL WOLFSON and three other members of the drafting committee answered critics of the clearance and pre-release sections of the proposed industry arbitration system with a joint statement asserting: “For the first time a restriction is placed on the number of pre-release pictures any distributor may have in one year.” The committee members, including Max A. Cohen of the ITOA, Leo Brecher of the MMPTA, and Herman Levy of TOA, termed “not well founded” the statement by Abram F. Myers that the plan is a “deliberate attempt to legalize the pre-releasing practice”. They pointed out that there is now no legal limitation on the number of pre-release pictures each distributor may have. Myers’ views on the arbitration plan appear elsewhere in this issue.

MIKE TODD wound up his affairs with the Magna Theatre and Todd-AO Corporations by selling all of his stock in those companies for a reported $2,000,000 and resigning from both boards of directors. Todd can still make ten pictures in the Todd-AO process under his franchise with that company.

JACK L. WARNER testifying at the Government’s anti-trust trial in Los Angeles, denied that Warner Brothers conspired with other companies to withhold films from television. The vice president in charge of production revealed that his company in 1948 adopted a policy of not selling any of its pictures to television, but that presently it has no set policy and will “entertain any offers for selling to TV”. Releasing films to television would render them valueless for possible future remakes, Warner said. He told the court that it is common practice to make studio properties over into musicals or in their original form especially since the cost for books and plays runs into the millions of dollars. Ben Kalmenson, vice president in charge of sales for Warners, another witness, also denied the conspiracy charges. He declared that the effect of television on the theatre boxoffice was “disastrous” and that selling films to television would have a very bad effect. “I’m against the entire plan of entertainment for nothing,” he commented wryly. The final witness for the film companies’ defense, Charles J. Feldman, vice president and general sales manager for Universal, said that about 6000 movie theatres have closed in recent years and that television is the number one factor responsible. Selling pictures to television would be harmful, he insisted, as the films would then lose their reissue value.

WILLIAM DOZIER, CBS television network executive, has resigned from that position to become vice president in charge of production at RKO. He will start next month. Dozier was with RKO from 1944 to 1946 as assistant production head.

ERIC JOHNSTON told film company presidents at a MPEA board meeting that there is an urgent need for industry unity, and implied that unless they get together and solve their differences he would find it difficult representing them. Much of the success of the MPEA abroad has been the result of a unified approach, Johnston declared, but if the present divided attitude continues there was little use for the MPEA and that this disharmony only weakened his standing with overseas contacts. Point of contention centers around assigning of foreign import licenses. The board set up a new 10-man committee to investigate the problems involved in creating a “master formula” for issuing the licenses.

WALTER E. BRANSON, former world wide sales manager for RKO, has been elected vice president in charge of distribution for that company. Announcement was made by Daniel T. O’Shea, RKO president. The latter also disclosed that RKO-Pathe, Inc. and the Van Beuren Corp. had been merged with RKO Radio Pictures, and that Jay Bonafield will take over their operation.
and shape this action to the required scale. With this in mind, the selection of suitable subject matter becomes immeasurably simpler.

Observe the warm reception accorded the 20th Century-Fox Hour’s “The Ox-Bow Incident.” In this show, perhaps more than any other of filmdom’s recent TV offerings, did the use of subject matter and ensuing treatment most fully approach the ideal TV formula. Once the technique is mastered, Hollywood should realize the television potential expected of it. For there can be little argument that its technical superiority to home-made television, even among the much abused shows presented so far, is beyond comparison. TV is often daring, occasionally courageous, sometimes inspiring; it seldom approaches Hollywood’s professional know-how.

**TV Critics Complain**

Aside from purely qualitative factors, the movie studio shows are guilty of yet another sin, but not in the sense of which the TV critics complain. To hear them tell it, efforts by film companies to exploit theatre films is an unwarranted intrusion upon not only the paying sponsor’s time but upon the aural and optic sensitivities of the living room viewer. Behind-the-scenes shots are an unspeakable bore, the appearance of studio officials an exercise in egocentrism, interviews of personages from forthcoming films mere mutual admiration society meetings, cry the TV critics. We disagree.

The sin is not that there is too much of these key-hole views of backstage life, but that there is too little. Consequently, what comes out is a disjointed hodge-podge of over anxious merchandising squeezed into too few minutes. More genuinely exciting than the world it puts to celluloid is the real word that makes it happen. How many millions who devour the fan magazines, digest the columnists, who regard Hollywood as the romantic capital of modern times, would not relish the free sound stage pass that the video shows supply. The producers would do well to make these side portions of their shows the highlights of the evening and perhaps sell not quite so hard. You’d be surprised how a subtle survey of behind-the-scene life whets the theatre goer’s appetite, especially if he is made to feel privy to a few of the filming secrets of this picture or that.

**British Films**

A bold ramification of the recent motion picture-TV union beyond Hollywood’s immediate influence, may be found in the presence of the British film industry in domestic TV programming. The American Broadcasting Company has managed to capture a number of Britain’s top backlogs, some of recent vintage, and is now telecasting this fare under the name “Famous Films” at a day and time considered ultra-premium: Sunday, 7:30-9:00 p.m. The result of this experiment in first rate films at a first-rate time will be carefully studied for its effect upon theatre boxoffice, upon competing TV shows, and in general may supply a clue for Hollywood in assessing the potential value of its own film libraries.

To make the British invasion complete, the National Broadcasting Company on a recent Sunday presented for the first time on television a brand new, unreleased feature film, “The Constant Husband”. Curiously it was also booked 7:30-9:00 p.m. At this stage in the deluge from abroad, certain influential writers began leaping to the conclusion that a new dilemma had arisen to threaten Hollywood’s security. Wrote the N.Y. Times’ Jack Gould: “When British films arouse more interest among TV viewers than the domestic film studio shows, or that the imports pose so serious a threat to Hollywood’s pocketbook. In reality, what documentation does exist seems to shatter Gould’s contention.

On the particular Sunday evening in point (November 6) the Trendex audience survey scoreboard ran like this: At 7:30 p.m. Famous Films rated 10.3; “Constant Husband” rated 15.9; Jack Benny rated 26.9. At 8:00, Famous Films dropped to 9:4; “Constant Husband” dropped to 12.7; Ed Sullivan rated 34.2. At 8:30 Famous Films was down to 8.6; “Constant Husband” off slightly again at 12.5; Ed Sullivan up to 36.8.

**Korda’s Slick Deal**

The better-than-mediocre showing of “Constant Husband” flowed, obviously, from its promotion as the preview of an unexhibited new film. As Mr. Gould would now be first to admit—judging from his critical emblament of the picture—TV has little chance of acquiring rights to a first-rate picture. Sir Alexander Korda, no piker in the money-bags department, simply outlicked NBC with a third-rate film. Sir Alex knew what he was about. As any producer knows, a pre-theatre TV show absolutely destroys its later exhibition market value. Sir Alex knew what he had on his hands—and acted accordingly. TV had best stay with the better of the British backlogs. At least they are a tested quantity that can reasonably be expected to muster a 9 point rating opposite Ed Sullivan’s 36.

Regarding total developments in the new province of motion picture-TV activities, one overriding en-jointer seems to apply: ponder the times. Yes, consider the age. Movies must rise to the requirements of an entirely new era of visual perception. This calls for the introduction of entirely new concepts in filmed entertainment, indeed, revolutionary concepts. Without such an approach, the unique and promising child of the movie-television alliance is but an aimless tot adrift in the bullrushes of an electronic age.
Midwestern theatremen use ingenuity in their advertising with clever cartoons for both their regular shows and institutionally. At top, Commonwealth's effort smacks squarely at the "corn" belt, while Fox Midwest uses these one- and two-column cartoons to push moviegoing during its "Pic-Parade" drive.

8,000 Theatre Lobbies Ready For 35,000,000 Movie Voters

Some 8,000 theatres are poised to become official polling places November 17-27 in the greatest popular election—and possibly the greatest public relations gesture—ever held in the motion picture industry, the Audience Awards Election. Not a single cranny of the country has been left uncovered in the mammoth preparations made by the industry under the leadership of Elmer C. Rhoden, national chairman of the campaign. At least 35,000,000 ballots are expected to be cast in the eleven days that will decide the public's movie "best" choices of pictures released between Oct. 1, 1954 and Sept. 30, 1955, and the people in them.

As the preparations were being completed, Rhoden announced that the AA committee had abandoned its original plans for announcing the winners at a televised ceremony and would break the results at a grand dinner for the press in Hollywood early in December. The chairman said the change had been decided upon in view of the strong support given the campaign in the nation's newspapers as well as the fact that a TV show would be competitive both to theatres and newspapers. Motion picture editors, news service men and the entire Hollywood (Continued on Page 24)

Spotlight, New Faces, Urged

A pitch to the newspapers to play up the "new faces" facet as the "real human-interest feature" of the Audience Awards poll was made by COMPO in its Editor & Publisher ad series. The average person's eagerness to help a newcomer to success, is evident in the successful amateur and talent scout shows, the Miss Rheingold "give-the-little-girl-a-big-hand" psychology or even the "working my way through college" approach, points out the ad. So in the AA election, it adds, "there will be millions and millions of voters (including your readers) who will be moved by this basic human desire to help the struggling newcomers. They, of course, will vote for the best movie of the year and the best performances—but their hearts will be in their votes for the 'most promising new male personality' and the 'most promising new female personality'."

Chains Concoct Own Gag Ads Angled at Audience's Tastes

The eye allure of cartoons applied ingeniously to theatremen's knowledge of their patrons' tastes is cropping up more and more in newspaper ads. Healthy significance of this trend is the indication that exhibitors aren't depending solely on the output from the press books, but are tailoring spot ads to the gimmick that will best pique the public's fancy in their territory.

Commonwealth Amusement, with theatres in Arkansas, Iowa, Kansas and Missouri, Nebraska, is a leading proponent of the cartoon idea, working up the art and making mats in its Kansas City headquarters to supply its 76 houses. The mat at top right is one offered at the request of managers of some of the smaller theatres who have used "corn shows" and find them gratifying grossers in their territory. These smaller situations, drive-ins and Southern houses in the chain have done some amazing things with the "corn show", according to a report in the "Commonwealth Messenger", house organ of the circuit. Mat is set up so that theatre can insert features and short subjects on rural signpost in art work. Feature material suggested is old Abbott & Costello pictures or the Judy Canovas, Another prolific employer of the cartoon idea is the Fox Midwest chain, which is reporting sock results from the eye-catchers. Circuit works on both individual pictures and on institutional placements, the latter a regular feature of the chain's advertising during a moviegoing campaign. The series pictured at right, based on the slogan: "Everybody's Going to the Movies—Now!", sells the chain's Fall "Pic-Parade" drive. The cartoon series will be used throughout the campaign, augmented with slogan slugs.

To Public On 'Morningstar' Star

The ever-reliable interest booster—inviting readers of a best-seller to suggest the star for the movie—has been extended by producer Milton Sperling to his forthcoming "Marjorie Morningstar", the sensational new Herman ("Caine Mutiny") Wouk novel being produced under the Warner banner. Sperling's invitation goes out to more than a million readers of the best-seller, asking for their choice of the star best suited to the title role. Currently heading the best-selling lists, story is scheduled to go before the cameras early next year.

[MORE SHOWMEN ON PAGE 24]
What the Showmen Are Doing!

(Continued from Page 23)

20th Aims at Top Community Backing in 60-City Screenings

A sixty-city screening program expected to encompass over 100,000 educational leaders, teachers and PTA executives, as well as large blocks of community opinion-makers, tees off this week on behalf of 20th Century-Fox’ “Good Morning, Miss Dove.” The huge theatre preview campaign is part of an overall campaign designed to pre-sell the Jennifer Jones starrer to a potential audience of 65,000,000 and mobilize full-scale programs of community support for the Thanksgiving holiday attraction.

Working in coordination with the screenings will be a team of 11 speakers, including Arthur De Bra, MPAA community relations director. Each will cover five or six previews to point out the picture’s special community and entertainment importance and outline suggested methods of cooperation linked to theatre engagements.

Supplementing the anticipated verbal support in the wake of the screenings will be an editorial barrage on behalf of the film in publications of the attending groups, and via special letters, bulletin board displays and discussions at meetings. Twentieth anticipates the screening program will generate the largest community-sponsored support ever accorded one of its pictures.

Grab That Pass!

Don’t be caught without that important free pass to your theatre, when visiting prospects for theatre tie-ups, cautions the Stanley-Warner house organ, “Spotlight.” It eliminates that “I’ll send you one” possibility of forgetting and stirring just the opposite of the good will registered by handing out the valuable little Annie Oakley.

Architecture, Not Anatomy

To point up the not-too-evident fact that “Pompey’s Head” is the name of a town, 20th-Fox and the Roxy Theatre, currently playing “The View from Pompey’s Head,” are offering 20 pairs of passes for the longest lists of film title featuring a fictional town or city name.

Chrysler, U-1 in Co-Op Deal

If you happen to notice an awful lot of Plymouths, Dodges, DeSotos and Chrysler cars on a movie screen, chances are it’s a Universal-International picture. An important tie-up between U-1 and the Chrysler Corporation whereby the full line of Chrysler cars will be used by the studio production and transportation departments is seen widening the co-op horizons for the company. Plans are now in work to take utmost advantage of the deal via national advertising campaigns, local dealer promotions and a special joint publicity program. The widespread facilities of the Chrysler advertising and dealer network opens a huge field for U-1 film penetration.

A Christmas-in-November party following a special preview for United Artists “Heidi and Peter” kicked off the promotion for the Lazer Wechsler production in New York. Mort Nathan, UA publicity manager, here presents a Swiss watch to 12-year-old Joan Wink as one of the prizes given on the stage of the Little Carnegie Theatre. Affair was attended by more than 500 press, magazine and radio-TV people and their youngsters. Twin Santes are UA publicists Bob and Don Heller.

Five out of the eighty names and twenty titles on the official ballot shown above will be immortalized as the people’s movie choices of 1955 after the Audience Awards election Nov. 17-27. The ballots, 5 1/2 x 10 1/2 inches, include space for write-in votes in each of the five categories, and are supplied by NSS. There are no age limitations on voters. Ballot is copyright by COMPO and reproduction forbidden, to protect integrity of the vote. Marked ballots will be tallied by exhibitors on green official forms which must be mailed off in time to reach Price Waterhouse by midnight November 30.

8,000 LOBBIES READY

(Continued from Page 23)

press corps, top Hollywood personalities, including the competitors for the awards and outstanding journalism figures would be among those present. The new gold statuettes—will be awarded to the winners of the five categories as the climax of the dinner. A typical “tangible” for Awards promotion as used by the MMPTA of New York, was cited by the Committee: Nov. 2, advance color poster, trailer (with date at end up to 17th), banner accessories, usher’s lapel badges, valances and streamers; Nov. 9, add ad mat and drop in slugs as part of your display ads: Nov. 14, prepare ballot boxes and ballots (ordered from National Screen); Nov. 17, post sticker on ballot box, use second 40x60 poster listing nominees, second trailer (without date at end); Nov. 27, mail green sheet with final vote results from your theatre to Price, Waterhouse & Co.
Pompey's 'New Stars' Stock Soars In Screening-P.A. Tour

The double-barreled promotion worked by 20th Century-Fox on "The View from Pompey's Head" is blowing up a storm of advance publicity for the picture, and advancing the careers of newcomers Dana Wynter and Richard Egan. 20th's original plan was to hold a series of screenings on the picture, confident that it would make an impression that would rouse plenty of favorable comment. The follow-up was a star tour by Egan and Miss Wynter after the press and opinion-makers had a chance to see them in action.

The results were successful far beyond the fondest hopes of 20th's exploiters. Egan, who has had minor roles in the past, was acclaimed a bright new star by the press. But Miss Wynter really stole the show, "The most exciting discovery to come out of Hollywood since talkies," was the verdict of the Washington Daily News' James O'Neill, Jr., in a three-column rave. Similar sentiments were voiced by the other Washington papers following the screening, panting for Miss Wynter's arrival so that they could see this "fire-and-ice" beauty in the flesh.

The stars' impact will be felt in 17 cities —and, of course, dozens of surrounding territories in view of the press and air coverage. Egan's area takes him to Chicago, Detroit, Canada, Boston, New York, Atlanta, Brunswick and Savannah.

Road-Work

LIBERACE is really bringing out the mobs on his 14-city jaunt on behalf of Warners' "Sincerely Yours". From each city — Chicago, New York, Boston, comes the same story — candelabra-bearing fans by the hundreds at the airport, swelling to thousands at the theatre p.a.'s. Stirred by the news he would open the Paramount in New York at 9 a.m., crowds started gathering at 7; by 8, police had to make walking space through the packed sidewalks; at 9, a police escort opened a narrow path through long chunks of humanity to let their idol through. His 72-hour N.Y. stint included 12 radio shows, 10 interviews, five theatre appearances. Boston arrival was covered by TV and news-reel cameras at the airport.

Producer SAMUEL GOLDWYN, Jr., is spearheading the p.a., promotion for UA's "Man With the Gun". Following the New Orleans premiere, he took star ROBERT MITCHUM and KAREN SHARPE to New York for an intensive week-long series of radio-TV and news interviews, then launched a cross-country tour, with JAN STERLING and Miss Sharpe for star appeal.

CLEO MOORE and JOHN AGAR are doing a sterling road stint for U-I's "Hold Back Tomorrow", working from the world premiere city, Detroit, through Michigan, New England, the Atlantic Coast and the South. Agar detoured briefly to appear in Philadelphia for the debut of his starrer, "Taranitura".

GENE NELSON, starring in RKO's "The Way Out", had a big week in New York to drum-beat the film.

An added lure for the classes was dangled by Warners for "Rebel Without a Cause" with the series of air appearances of LEONARD ROSENMAN, who composed the music for the film.

Touring seven cities through Texas and Louisiana on behalf of Republic's "A Man Alone", stars RAY MILLAND, MARY MURPHY and WARD BOND added hefty support to the Southern openings.

* * *

Milland & Murphy in San Antonio.

Liberace in Chicago.

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What the Showmen Are Doing!

(Continued from Page 25)

MAG-NETS

UA's "Alexander the Great" hauls down six pages of color and black-and-white photos and text in the Nov. 14 issue of LIFE on the location filming of the Robert Rossen production. Shots show epic battle scenes, dramatic highlights, production details.

Another big-space layout for "Trapeze" is garnered by UA in Nov. 29 LOOK, with four pages featuring Tony Curtis during Paris location filming of the Hecht-Lancaster production co-starring Burt Lancaster, Gina Lollobrigida.

Tying in with Margaret O'Brien's debut as a grown-up in RKO's "Glory," is a six-page feature on the former juvenile star in the Nov. 16 issue of PEOPLE.

Teen-ager Susan Strasberg, featured in Columbia's "Picnic," is spotlighted in a five page fashion layout in November MADE-MOISELLE.

An eye-opening shot of leggy Shirley MacLaine, starring in Paramount's "Artists & Models" and "The Trouble with Harry" graces the cover of December's MODERN PHOTOGRAPHY.

Curvy Anita Ekberg gets the Nov. 15 cover of TEMPO and a four-page layout crediting her appearance in Warner's "Blood Alley".

Some 30,000,000 readers of the Sunday (Oct. 30) AMERICAN WEEKLY were introduced vividly to UA's "Foreign Intrigue" with a striking story-and-picture feature on the film and Robert Mitchum.

Guy Amis Uses Telephone To Excite Small Town on 'Pray'

Wide-awake showmanship borrowed from big city promotion, made a front page news story for Guy Amis and the 593-seat Princess Theatre, Lexington, Tenn., which he manages. And the stunt enabled him to double the theatre's average gross on Columbia's "Count Three and Pray."

Four days before the film was scheduled to open, manager Amis had every number in the Lexington telephone book called with the girl saying only: "Hello, count three and pray." At the same time, he had spot announcements on every local radio show consisting of just the four words of the title. All this was climaxed the day before the picture was to open with an ad in the local paper and spot announcements on the radio explaining what the words meant. A fine example of aggressive showmanship.

Disc Jockey Tie-Up Spurs Pancho Grosses in Buffalo

A feature of the Buffalo campaign on RKO's "The Treasure of Pancho Villa," worked up by RKO fieldman Al Margolian and the Century Theatre, can well serve as a model for most moderate sized towns on this film's promotion.

Of particular note was an airwave tie-in in which a leading disc jockey, with a daily show, "Hernando's Hideaway", plugged the opening two weeks in advance, announced he would broadcast his program from the Century lobby on opening day. Through a car dealer tie-up, the d.j., dressed in Mexican costume, was driven to the theatre in a banded 1956 Pontiac, which was parked outside the theatre for the day, Hernando's two-hour broadcast was also piped to the street to grab passersby attention, while inside, he gave away 150 records.

Memphis pavements were substituted for the Sahara in this stunt by manager Arthur Groom of Loew's State to underscore the action and romance of United Artists' "Desert Sands." The legionnaire and harem bella paraded for two days through the city's shopping district.

Gun shots and hounds played key roles in Southern exploitation of United Artists' "The Kentuckian". In Dallas, Majestic Theatre manager Forrest Thompson, with assist from local gun ship, used authentic vintage rifles to dress up display pieces, not only in theatre, but in hotel lobbies and travel terminals, too. In Memphis, Loew's State manager Arthur Groom had frontier boy and dog flushing out ticket buyers in downtown area.
What the Showmen Are Doing!

GOTHAM GLADHANDS "GUYS & DOLLS"

As the "Guys and Dolls" party headed for Chicago and the Midwestern Premiere of Samuel Goldwyn's musical, they carried happy reflections of a New York promotion job that had even the blase Gothamites jolted out of their ennui. The party, headed by producer Goldwyn, M-G-M's Howard Dietz, stars Marlon Brando and Jean Simmons, Goldwyn publiciteer David Golding and the augmented Goldwyn Dolls (a sixth beauty joined the gorgeous quintet via a contest), look back on these highlights:

Times Square Nuptials

The wedding in Times Square, envisioned by Damon Runi in his stories and featured by Goldwyn in the picture, was brought to startling life. The unique ceremony, one of the top publicity stunts ever carried off in the Big Town, was covered by newspapers, syndicates and TV newsmen, the scenes going out to millions the same night. Bride and groom cut into a five-tier wedding cake weighing half a ton as Broadway traffic was stopped and thousands jolted into the famous triangle. The couple, selected from letters on "Why I Want to Marry This Guy (Doll)", and richer by $5000 in cash and gifts, had the Goldwyn Girls as Bridesmaids, music supplied by Wurlitzer, and a honeymoon to Havana.

Macy's jumped into the hoopla with a splash of advertising and stunts. Playing an important role in the wedding, the store placed a full page ad in the New York papers (see cut) that had 'em chuckling and talking. Then it followed up another full page in the World-Telegram to announce the new Goldwyn Doll it had selected from some 5000 entries during a contest conducted by the store. The new addition, Phyllis Jeritza, promptly joined the gorgeous quintet for further tours.

Celebs at Glittering Premiere

Climax of the hoopla was the premiere at the Capitol Theatre, with a ticket sale that deposited $35,000 into the Will Rogers Memorial Fund and Tuberculosis Research Laboratories at Saranac Lake as a result of the cooperation of 260 theatres that assisted in the ducat distribution. Klieg lights shone through the rain on thousands of onlookers who gathered to watch one of the most glittering array of celebrities ever gathered for a movie in the entertainment world, state and civic life, attend the opening.

To make sure that news of the event was amply covered in the movie columns of newspapers in cities soon to break with openings, Metro brought film critics and columnists from ten cities to attend the debut as its guests, carried a large display ad listing their names on opening day. The scribes had plenty to write about, including a near riot as the throngs broke through police barricades when Marlon Brando arrived at the theatre and had to fight his way through to the lobby.

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Competitive Bidding Like 'Russian Roulette'

(Continued from Page 13)

between the rival exhibitors. That would be the simplest and, obviously, the most profitable way of complying with the award.

COMPETITIVE BIDDING. The draft contains the same provision for easing the hardships of competitive bidding that were contained in the 1952 draft.

In rejecting that draft Allied's board felt keenly that while some of the reforms in the bidding procedure were desirable, these should be adopted by the film companies voluntarily without insisting that they be incorporated in an arbitration plan. So adopted and observed in good faith there would be no need for any arbitration provision concerning them.

Many exhibitors having in mind the Supreme Court's strictures on competitive bidding still feel that the practice is in the twilight zone of the law. They cannot understand why, in order to obtain rules insuring fairness and honesty in the handling of bids, they should have to submit to an order putting the Court's blessing on bidding.

Whether the plan would lessen the amount of bidding, which was Allied's main goal in the negotiations, is extremely doubtful. The companies reserve the right to initiate bidding whenever an exhibitor makes written request "in any area or situation for a run of a picture . . . which the distributor is proposing to license . . . to another exhibitor . . . in such area or situation."

While the proposed "rules of the game" may enable an exhibitor to ascertain whether he is being fairly treated in the making of awards, it is doubtful if the drain on their pocketbooks will be any less. It is my personal opinion that in the great majority of cases competitive bidding is a kind of Russian roulette played by exhibitors with fountain pens loaded with red ink. Only the film companies can win at this game.

BLOCK-BOOKING AND CONTRACT VIOLATIONS. There are provisions similar to those contained in the 1952 draft for arbitrating exhibitor claims that one license is being conditioned upon another; that is, that features are being forced upon him. Also there is provision for arbitrating exhibitor claims of contract violation.

While instances of forcing occasionally come to light, they usually are rectified upon complaint. And the contracts are so one-sided that the distributors can do about as they please without violating their provisions. The remedy here is the negotiation of contract forms involving a reasonable amount of mutuality.

These provisions, therefore, can be classed as make-weights, all right in themselves but not of enough value to justify the price exhibitors are called upon to pay for them.

DAMAGES. In proceedings involving unreasonable clearances, denial of a run, etc., the arbitrators, if so requested, may award damages, but such awards are limited to actual proven damages. But if in any case in which they find for the complaining exhibitor, the arbitrators further find that the distributor acted with deliberate purpose to injure the exhibitor, or acted in willful disregard to the probable harmful consequences to the exhibitor, they may also award exemplary damages, not to exceed the amount of the actual damages.

That means that the most the arbitrators could award, in even the most flagrant cases, would be double damages. In no case could the arbitrators award triple damages as the courts are required to do in cases under the Clayton Act.

As you are aware, the film companies for several years have been exerting strong pressure to change the mandatory triple damage provision of the Clayton Act. This agitation manifested itself in hearings before a sub-committee of the House Judiciary Committee several years ago. It broke out before the same sub-committee again last summer. It is evidently being felt by the Senate Judiciary Committee which recently sent out questionnaires on the subject.

Approval by the District Court of this provision for discretionary double damages in the arbitration draft would give the film company attorneys just the precedent they have been looking for in urging upon Congress their demands for revision of the Clayton Act.

No Provision for
Arbitrating Film Rentals

In all its pronouncements on arbitration Allied has stressed that it favors and will enthusiastically support an all-inclusive arbitration system.

Throughout the negotiations in 1952 Allied advocated and sought to have written into the plan a provision for arbitrating film rentals or at least sales policies.

Inclusion of the provision authorizing prereleases and exclusion of any provision for arbitrating film rentals undoubtedly were the main reasons for rejecting the 1952 draft.

The current draft is identical in both respects and is much less desirable because of the tinkering with the definition of clearance.

Now our TOA brethren tell us that film rentals can be handled under the conciliation provision which is attached to the plan in lieu of arbitration of film rentals. Maybe so, but if the purpose is to include controversies over the price of film, it seems odd that the draftsmen did not say so in so many words.

But for present purposes let us assume that such controversies are included in "controversies arising on the merits out of the relationship between such exhibitor and distributor." What then?

It is provided that an exhibitor desiring a meeting for the purpose of conciliation may send the branch manager a written request therefor. In his request he may name one other person who will accompany him. Then on the
ALLIED ON ARBITRATION

Regards Conciliation Plan Ineffectual

first Monday or Friday following a lapse of seven days after the request was received, the meeting will take place. If the matter is not settled at the meeting with the branch manager, the exhibitor may apply in writing to the general sales manager of the company for a home office conference. Such a meeting will be held at a time to be fixed by the general sales manager. Here again the exhibitor may bring with him one person as adviser or advocate. The meeting may be with the general sales manager, or a sales manager designated by him, and the general sales manager or the person designated by him may bring in one other person of his own selection.

Now, how does conciliation differ from arbitration? We know that in arbitration the arbitrators enter awards which are binding on the parties. If not complied with, they can be enforced under the uniform arbitration acts. But in conciliation, no one is bound by anything that occurs. It consists merely of a meeting of the opposing parties to a controversy in hopes that they can talk themselves into agreement.

This not only is the established meaning of conciliation, it is made explicit in the Levy-Schimel draft, in the following language:

Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party and the judgment and good faith of any party . . . shall not be questioned.

And the plan goes on to provide:

The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and their associates, by participating in the conciliation meetings agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such.

To me this proposal does not seem novel because it closely resembles the open-door policy followed by some film companies, notably Metro, and professed by all. If dropping into the office of a branch manager or a general sales manager to discuss some situation constitutes conciliation, then we all have practiced it many times. Speaking for myself, I can only say that in some cases I have had good results and in some I was bitterly disappointed.

Perhaps the most pretentious effort at conciliation ever made was the one described by President Shor—the visits of the joint Allied-TOA committee to all the general sales managers.

Certainly the lines of communication between exhibitors and distributors, directly and through their organizations, should be kept open at all times. The questions for exhibitors to weigh and determine are what is the need, and what is the justification for formalizing so simple a thing as paying a visit to a branch manager or a general sales manager to discuss problems “arising . . . out of the relationship between (an) exhibitor and (a) distributor”?

And, of course, exhibitors must weigh any possible advantages growing out of such formalization against the price they must pay therefor because of its inclusion in a plan which would legalize prereleases and render them helpless when subjected to unreasonable clearances.

What Are You Going To Do About It?

After observing the developments of the past year I do not think it is going too far to allege that by the mesmeric control they exert over some exhibitor groups and the pressure and influence they are striving to exert in Washington, the film companies and divorced circuits have entered upon an all-out campaign to wipe out all the reforms of the past decade and to restore the grinding monopoly which the Government and the Courts sought to destroy.

The independent exhibitors have been challenged as never before. The scheme of this arbitration proposal is to cast upon exhibitors the entire burden of policing the decrees, if not, indeed, enforcing the law. The Department of Justice apparently is ready to bow out of the picture entirely, perhaps eagerly, as a department spokesman says it will not be influenced in its consideration of the arbitration by the attitude of Allied or the Southern California Theatre Owners Association (M.P. Daily, 10/31).

Now this challenge can be met and defeated in only one way. We must revive that fighting spirit that was so prevalent among exhibitors in the early days of Allied. Aroused and cooperating fully with your leaders, you exhibitors can exert vastly more influence than the soft-spoken, gumshoeing emissaries of the affiliated interests. In this country, grassroots campaigns never lose.

If you want to remain in the motion picture business and you think the chance to do so is worth fighting for, the time for decision is now. It is up to you.

"I have been around show business since 1900—

started in motion pictures in 1914—

The Bulletin is tops with me."

H. D. SHEFFLER
CASTAMBA THEATRE
SHELBY, OHIO
TOUGHNESS MAN ALIVE Done Clark, Lisa Milan, Pro- ducer William F. Brody, Director Sidney Sal重心. Melodrama. Two ingre-dients used to break up “re-volution” ring, active in Central America. 74 min.

December

DIG THAT URANIUM Leo Gorcey, Hunts Hall, Bow- ley Boys, Producer Ben Schwalb, Director Edward Bernds. Comedy-drama. Sold the deed to a uranium mine by a confidence game. 71 min. 86.

SHACK OUT ON 101 Wm. F. Boyle Pictures Corp. Pro- ducer Monty Miller. Director Edward Dein. Melo- dram. A man with a light-colored guardied electronic job in an sell- ing shack which is in reality a spy camp. A romance and the FBI resolute the situation. 80 min.

SUDDEN DANGER Bill Elliott, Beverly Garland, Tom Drake, Producer Ben Schwalb, Director Herbert Carn- field. Drama. Using insurance money of murdered mother blind mother boy undergoes eye operation and sets out to avenge death. 73 min.

WORLD WITHOUT END Hugh Marlowe, Nancy gelees, Produc- er Richard R. windows, Director Edward Bernds. Science Fiction. Scientists in space ship circling Mars in 1957 are suddenly accelerated to unbelievable speed and break time barrier to see planet Earth in the year 2508. 81 min.

COLUMBIA

May

CELL 2645, DEATH ROW William & Robert Campbell. Producer Wallace MacDonald, Director Fred Sears. Western. Story of a man who was committed in for- est. 10 years in death house. 77 min. 5/2.

END OF THE PERTHOM Ferrand, Kerr, Van Johnson. Producer David Lewis (Coronado), Director Edward Bernds. Western. Man with a past. 64 min. 5/3.

SEMIPOLY VAL KIRK Bradford, Produc- er Sam Katzman, Director Edward Bernds. Western. A man who has lost his memory is a danger to society. 70 min. 6/2.


June


PRIZE OF GOLD, A Technicolor. Richard Widmark, Milt Lamont, Producer Sam Katzman, Director Mark Robson. Melodrama. Grit’s plot to steal part of Nazi gold hoard discovered in Berlin. 96 min.

July

CHICAGO SYNDICATE Dennis O’Keefe, Abe Lane, Xavier Cugat, Producer Sam Katzman, Director Fred Sears. Crime melodrama scalp account joins crime syndicate to get proof of gangster’s crimes. 86 min.

CREATURE WITH THE ATOM BRAIN Howard Duff. Producer Sam Katzman, Director Edward L. Cahn. Science fiction. Deportment mobster with help of mad scientist creates monsters from dead men planning to kill man responsible for his conviction. 70 min. 6/27.


August

BRING YOUR SMILE ALONG Technicolor. Frank Laine, Keefe Brasselle, Producer dope Taps, Director Blake Edwards. Music, Beautiful. All singing. Teacher writes songs lyrics which helps plant-composer and singer. In new situation. 70 min. 8/5.


September

APACHE AMBUSH Bill Williams, Richard J acker, Telma Todd, Producer Sam Katzman, Director Fred Sears. Western. After Civil war northern men hunt leads to perilous cattle drive through country populated with Indians. 70 min. 9/8.


October


November

COUNT BEE & PRAY CinemaScope, Technicolor. Van Heflin, Philip Gerson, Sherman, Action drama. Southerner who bought for North during Civil War returns to become the hometown preacher. 102 min.

DRUM GODDESS John Boles, Kaye Ballard, Producer Fred Kre Shane, Western, Producer Sid Avery. Western, Producer Fred Kre Shane. Western, Producer Sid Avery. Western. 84 min. 10/15.

December


NOVEMBER SUMMARY

November distributional slates, as announced, show a total of 27 features scheduled for release this month, one under the October count. Leading the list is Republic with four features, Allied Artists, Columbia, Paramount, 20th Century-Fox, Universal and United Artists each one. The total number of melodramas continue heavy. Of the total features available in November, four are in CinemaScope, three in Superscope. Twelve of the new films are in color.

December ARTISTS AND MODELS VistaVision, Technicolor, Dean Martin, Jerry Lewis, Producer Hal Wallis, Director Frank Tashlin, Comedy, Artist and children's story about the life of a country orphan and nightmarish through horror and crime comic books.

Coming ANYTHING GOES VistaVision, Technicolor, Bing Crosby, Grace Moore, Producer Robert Emmett Dolan, Director Robert Lewis. Musical, girl chosen for one of the leads in Broadways creates many humorous complications before problem is solved.

COURT JESTER, THE VistaVision, Technicolor, Danny Kaye, Glynis Johns, Angela Lansbury, Producer-director Norman Panama and Melvin Frank. Comedy drama. Mastering as court clown member of patriot group branded outlaws aids in restoring crown to rightful king.


ROSE TATTOO, THE VistaVision, Anna Magnani, Burt Lancaster, Producer Hal J. Wallis. Director Daniel Mann. Drama, woman almost loses her own chance for new love and family. Studio sketch is by noted director.


TOO LATE, MY LOVE VistaVision, Carol Ohmart, Tom Tryon, James Gregory, Melodrama. Unhappily married wife creates triangle, becomes involved in hijacking and murder.


WAR AND PEACE VistaVision, Technicolor, Audrey Hepburn, Mel Ferrer, Director Fred Zinnemann. Drama. Based on Tolstoy's novel of the Napoleonic era.

MAY

ETERNAL SEA Sterling Hayden, Alexis Smith, Director David Miller. Drama. Epic biography of famous American naval hero who distinguished himself at sea in World War II.

DON JUAN'S NIGHT OF LOVE Raf Vallone, Silvana Pampanini, Michele Phillippe, Producer Nicolo Thea- doroff, Director Mario Soldati. Drama. Passion and intrigue in the romantic days of Venice, Italy.

FILM BULLETIN—THIS IS YOUR PRODUCT

20TH-CENTURY-FOX

United Artists

June


July


August

Which trade paper has the most "DRAG" with exhibitors?

Big exhibitors and little exhibitors . . . exhibitors who lead and exhibitors who follow . . . they all prefer the publication that has something important to say . . .

Film BULLETIN . . . of course!
The Industry Must Weigh
Need for and the Fate of
Its One Organized P. R. Arm

Should COMPO Be Scrapped?

ARBITRATION ON CRUTCHES
Only a great audience picture deserves Christmas playing time!

Lana Turner - Richard Burton - Fred MacMurray - Macaulay Caulfield - Rennie

The Rains of Ranchipur
COLOR by DE LUXE
CINemaScope

with Eugenie Leontovich
Produced by Frank Ross
Directed by Jean Negulesco
Screenplay by Merle Miller
Based on a Novel by Louis Bromfield

The strangest military hoax of World War II!

Clifton Webb - Gloria Grahame

The Man Who Never Was
COLOR by DE LUXE
CINemaScope

Screenplay by Nigel Balchin
Directed by Ronald Neame
From the Novel by Ewen Montagu
The major comedy hit of the year!

TOM EWELL · SHEREE NORTH
THE LIEUTENANT WORE SKIRTS
CO-STARRING Rita Moreno
COLOR by DE LUXE
CinémaScope
Produced by BUDDY ADLER · FRANK TASHLIN
Directed by HENRY HATHAWAY
Screenplay by ALBERT BEICH and FRANK TASHLIN
Story by Albert Beich

Rival brothers in high-pitched drama of love, jealousy, sacrifice!

VAN JOHNSON · JOSEPH COTTEN
RUTH ROMAN · JACK CARSON
Bottom of the Bottle
COLOR by DE LUXE
CinémaScope
Produced by BUDDY ADLER
Directed by HENRY HATHAWAY
Screenplay by SYDNEY BOEHM
From a story by Georges Simenon

...four distinctive releases for January!
YOUR CHRISTMAS PACKAGE...
The World-Famous Book With The Greatest Pre-Sold Audience Ever
IS ALL WRAPPED UP FOR SMASH BUSINESS!

THE BIG MONEY SUCCESSOR TO
"HEIDI"!
BIGGER! BETTER!
GREATER! and
COLOR!

"HEIDI AND PETER"
Print by
TECHNICOLOR

BOOK IT NOW!

Produced by LAZAR WECHSLER
 Directed by FRANZ SCHNYDER
 Based on the book by Johanna Spyri

The Christmas attraction at New York's Little Carnegie Thea...
Arbitration
On Crutches

Allied’s plea to the Department of Justice to reject the proposed arbitration-conciliation plan to be submitted by TOA and the distributors points out the dire need for all-industry unanimity before any effective arbitration program can be established. Without agreement by all important segments, arbitration will be born crippled, will move around haldantly on crutches, will soon wither and die.

On one fact everyone is in agreement—this industry vitally needs an arbitration system. Essentially a bargaining business, it stands unique in its contact between buyer and seller. It is bound to be subjected to greater stresses and strains than the average enterprise, and has evidenced this in the volume of litigation and vocal intra-industry squabbles. An effective, all-industry arbitration system would eliminate a great deal of this costly and disruptive element and permit the principals to pursue their true mission of providing entertainment to the public.

Without getting into the merits and demerits of the TOA-distributor approved plan, it is plain that, in any arbitration proposal, no one will get everything they are after, that there must be a series of compromises before a feasibly, reasonable and acceptable plan is evolved. And any arbitration plan that does not serve the entire industry is a bastard instrument that will not serve its purpose.

It is essential, then, that TOA and distribution seek a meeting of the minds with Allied on arbitration before they close the door by submitting their proposal to the Department of Justice. Every avenue of conciliation must be explored. How can we expect a workable arbitration-conciliation plan to win appro-

val and to function if our leaders cannot practice conciliation even as to the very structure of the plan itself?

The issues are clear-cut. Both sides know each other’s objections. Both have had long and skilled practice at bargaining procedures. They know that deals are set only after compromise, give and take on both sides. They should mark carefully the areas in disagreement and sit down to whittle these down with a mind open to compromise and the goal firmly set at achievement of an arbitration plan that will be acceptable—even if not entirely satisfying—to every member of exhibition and distribution.

If arbitration is to be born in this business, let it be a healthy baby, not a sickly cripple on crutches.

The Yates Tripod

Herbert J. Yates is a shrewd business man not averse to carrying water on more than one shoulder. His latest feat of straddling has placed him in a rather awkward three-point position. While the seat of his enterprise is still touching the movie business, he has one leg planted in television and the other in film processing. Mr. Yates’ dilemma

(Continued on Page 12)
"They don't want heavy dramas for Christmas—New Years!"

"Let's give the folks gayety and music and romance, an eyeful of beauty and joy. Of course, I'm talking about M-G-M's 'KISMET'

It's the famed stage hit on the screen and what a holiday attraction!"
Why Allied Walked Out

...And Why It Should Come Back

SHOULD COMPO BE SCRAPPED?

From the towering marble majesty of the United Nations Buildings it is some 14 blocks south and west—about 80 as the taxi meter clicks—to the seat of the movie industry UN. There, some 20 floors above the blare and babble of Broadway is the organization called COMPO. To the disinterested outsider these initials might seem a quite reasonable abbreviation for COMPOsite. After all, what could be more perfect for an all-industry union. But a stodgy Pentagonese it really stands for Council of Motion Picture Organizations. In the present shape of things, neither the baptismal name nor the other seems to fit very well. There is precious little that is composite in COMPO these days; and as for the five-initialed name—well, another one of its Organizations is missing! Allied States has packed its portfolio and taken a walk.

While COMPO at best has never quite resembled a mound of oyster crackers in terms of homogeneity, it has seen happier days. And none, not even the days of the united front of admission tax victory, could match the indivisibility of spirit that rang out of Chicago those two days so long, long ago—August 30 and 31, 1949. Though officially endowed with legal status at Washington in December of that year, it was there in the Windy City that COMPO, sired by a group then called the Joint Conference of Motion Picture Organizations, first bounced bright and hopefully upon the scene. They welcomed it, hailed it, and toasted it in an orgy of high-flown rhetoric, and even higher-flown principals.

Let's listen to a few voices from the obstetrics ward in Chicago that long ago day.

Ned Depinet, first COMPO president:
“The presence here today of representatives of all elements of our industry already gives this conference a large degree of success... I did detect in all these exploratory talks a greater measure of co-operative industry spirit than ever before. That's a solid foundation on which we can build.”

Spyros Skouras:
“I have been looking forward to a meeting of this kind for practically the last twenty years... To me this is the most momentous and critical meeting in the history of our business... I want to express to you my appreciation for emphasizing at this most crucial moment that our industry is in danger and that there's no longer any distinction between exhibitors and distributors or any other groups.”

Arthur Lockwood, then TOA president:
“There are straws in the wind which indicate that intra-industry disputes are behind us and that we are gathered here with determination to accomplish our common objectives.”

Eric Johnston, MPAA president:
“This is an epochal gathering for our industry. But I'm wondering if it isn't epochal in the whole broad field of industry. Perhaps manufacturers, wholesalers, retailers and talents and crafts in other industries have similar meetings. If they have I've never heard of it. Maybe our industry is once more the first to adventure with a new idea.”

But caution crept into the proceedings, too.

Abram F. Myers, Allied:
“Cooperation among the various elements composing the motion picture industry is in the nature of an experiment. In order that it may have a fair chance now, there should be no raking of dead ashes to place the blame for failures of the past.”

So much for the Wise Men of the nativity—and wise men they were all, wise and true, if perhaps a shade more sanguine than the facts of film industry life should have allowed.

Let's now see something of COMPO's published birthright as couched by its original framers. From what may loosely be described as the preamble to the COMPO constitution, it was provided that the Council will “plan, organize and supervise a comprehensive, continuous public relations program representing the maximum coordination of all member organizations, such program to include not only projects in the general public relations field, but also those which effect better boxoffice, those which pertain more particularly to the relationship of the 238,000 people in the motion picture industry to one another, and those which are related to discriminatory taxation and restrictive regulations, and to conduct the necessary basic research prerequisite to the initiation and fulfillment of such a program.”

And behind the policy-making decisions to flow from the foregoing purposes, this uncompromising doctrine: there must be unanimity of opinion by member groups.

Significant in the government of COMPO affairs is the following injunction. Read it well, for it knives to the very heart of the malignancy on COMPO's breast, and for the benefit of the industry historian projects a 3-dimensional picture of the reservations the founding fathers must have felt necessary:

“Nothing in the foregoing shall be considered to authorize the Council to represent the members in matters pertaining to the licensing of motion picture film or to trade practices.”

At best, any survey of the question "what's wrong with COMPO?" must ultimately begin and end with a sym-

(Continued on Page 20)
Last Week

in New York, a first preview audience hailed Columbia's successor to "From Here to Eternity"...

WILLIAM HOLDEN

with

KIM NOVAK

BETTY FIELD • SUSAN STRASBERG • CLIFF ROBERTSON

and co-starring

ROSSALIND RUSSELL

AS ROSEMARY

Screen play by DANIEL TARADASH • WILLIAM INGE

Based upon the play "Picnic" by WILLIAM INGE • THEATRE GUILD, INC. and JOSHUA LOGAN

Produced on the stage by FRED KOHLMAR • Directed by JOSHUA LOGAN

Color by CINEMASCOPE • TECHNICOLOR

Produced by FRED KOHLMAR • Directed by JOSHUA LOGAN
YEAR END PREDICTION. For the first time since the advent of the technological revolution dating back to the fall of 1953, both film companies and theatre circuits will show sharp decline, in their 4th quarter earnings. Mediocre fall product, plus vastly improved TV programming have combined to depress boxoffice grosses. Stock market performance of key industry shares has shown corresponding weakness. The promised scheduling of an array of important releases for the Christmas season should reverse this trend, at least temporarily.

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THE TAX RULING—HOW IMPORTANT? The Internal Revenue Department, as generally predicted, ruled last week that a sale of fully depreciated motion pictures can be treated by a film company as long-term capital gains. Though the blessing was clearly Hollywood’s Madison Avenue received the news with whoops of joy, while film-starved telecasters appeared to fall over themselves in celebration. Obviously, the video people hoped this would open the floodgates. While Hollywood has turned a deaf ear to past TV entreaties regarding its old films, the new ruling now hands the film companies a dollar harvest simply by labeling revenue for backlogs as capital gains rather than straight income. Since capital gains are taxed at about one-half, or less, of the ordinary corporate income tax rate, Hollywood can land itself a windfall by showing a bit more solicitude to TV’s film needs. Or so Madison Avenue figures.

Most reliable information, however, indicates Holly- wood may turn party-pooper. In the first place, a sudden flight into TV commerce would sorely embarrass the film companies in the 16mm case, in which a decision is being awaited on the west coast. In that suit the government charged that the film-makers conspired to prevent the sale of old films to television, thereby restraining trade in the meaning of the anti-trust laws. The defense argued that no conspiracy was necessary because economic conditions within the industry clearly persuaded individual film-makers that it would be manifestly unwise to enrich a competitive entertainment medium with product at the expense of its own market—the theatre outlets. The film companies can hardly reverse their position in mid-stream for the sake of a fast buck binge.

But beyond this reason is an even more basic one: television’s capacity to pay. This may appear curious in view of TV’s reputation as an ostentatiously rich enterprise, but it is a very real problem both for buyer and seller. The mere existence of a favorable tax ruling does not suddenly arm the TV buyers with more film coin than before. True, it enables the film companies to enjoy greater profits than imagined under a ruling treating films-to-TV sales as straight income. But to this the film companies may fairly say: “So what.” Hollywood wouldn’t deal before for the reason that its backlogs command greater revenue in theatre exhibition. The gain that can be expected under the new tax ruling still will not compensate for the difference between TV’s price and the potential from theatres. There is no sentiment involved here; it’s just the hard dollar that indicates the policy. TV has only to meet the price. At this moment, the importance of the capital gains ruling as a spur to the sale of films to TV appears far more academic than real.

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SPEAKING OF TV, that industry has suffered its third annual disappointment respecting sales of color sets. Since 1953, its spokesmen have predicted that each ensuing year would see wide acceptance of color by the public. And since 1953 the actual sale of color sets has reached only 2% to 6% of the quotas forecast. Perhaps the reason is that some far-fetched estimates were palmed off by responsible individuals under the big-industry doctrine of merchandising at any cost. Considering the prodigious investment in research, tooling and testing, to say nothing of the elaborate heed paid to color-telecasting (for about 2% of the TV set owner population, it may be added), the pressure upon those responsible for color set distribution must be enormous. Word is that TV industry leaders consider the situation ultra-critical.

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PROFITS CORNER. 20th Century-Fox Film Corporation and its subsidiaries reported a decline in consolidated earnings for the 39 weeks ended Sept. 24, as compared to the same period in '54. $4,446,851 was the figure for this year; $5,732,063 for last year. The comparative earnings per share of common: $1.68 this year; $2.17 last year. The sharpest drop was shown in the third quarter earnings: $1,656,051 this year, compared to $2,635,518 for the 1954 corresponding period. On the brighter side, 20th-Fox president Spyros P. Skouras announced that seven oil wells on the company’s studio property are delivering 3000 barrels daily, bringing over $1000 per day into the company coffers.

Paramount Pictures Corp. estimate of earnings for its third quarter ended October 1 shows a slight increase for the same period last year: $2,515,000 after taxes, compared to 1954's $2,428,000. For the nine months ended Oct. 1, consolidated earnings are estimated at $7,680,000, a neat increase over last year’s nine months figure of $5,598,000.
“Hell’s Horizons”  
Business Rating ☑ ☑


Concerned with a single bombing mission during the Korean War, this is a good, sturdy melodrama that should do well as a dualler in action spots. It’s tense, fast, and, during the air-raid, which is almost one-third of the film’s length, exciting. Tom Gries’ script—which portrays a group of flyers with economy of words and time—is quite serviceable, and his direction is good. Interest is held from first to last, gradually increasing till the climax—the plane’s return (and the spiritual regeneration of skipper John Ireland)—and Gries has kept movement steadily brisk. Black-and-white lensing is generally effective, although a few insertions of stock-shots are in evidence. Some may find fault with writing a romance into the story—for the sole purpose of having at least one woman in the film—but the irrelevance isn’t too obtrusive and is handled with satisfactory dispatch. Thespis is good and restrained. Ireland gives a strong reading of the “hard” pilot. The support by a cast of unknowns is more than adequate. Story deals with the men of a single bombing mission, surveying their characters and relationships in brief. Ireland, who is not liked by his men because of his coldness, makes a play for Marla English, a native girl in love with Larry Pennell, one of the flyers. The mission takes place, Ireland’s nerve makes it successful, and he leads all but two of the crew back to safety. Realizing his error, he gives up English to Pennell.


“Running Wild”  
Business Rating ☑ ☑

Routine juvenile delinquency crime meller. OK as dualler spots. Lacks marquee values.

This serviceable, if thoroughly routine, crime meller, will be limited to the lower-half of dual bills in most situations. Another in the growing list of recent juvenile delinquency films, it offers little to make it stand out in that over-crowded field, but good pace and a generally credible story line make it a satisfactory entry for the action market. It will be retarded generally by the absence of marquee names. Production is adequate in all phases, especially Ellis Carter’s taut black-and-white photography and Abner Biberman’s competent direction. The latter keeps the plot moving fast and with an occasional hard-hitting episode. Performances are fair. Story has cop Campbell applying for a job at Keenan Wynn’s filling-station. Latter is suspected of commandeering a group of juvenile car thieves. Campbell makes friends with Kathleen Case, Wynn’s girl, who was blackmailed into the situation. Mamie Van Doren is the moll of gang member Jan Merlin. An hour of action later—including a couple of murders—Campbell has apprehended Wynn, whom he kills in a gun-fight, broken the gang, and cleared the way for his own romantic pursuit of Miss Case.

Universal. 81 minutes. William Campbell, Mamie Van Doren, Keenan Wynn, Kathleen Case. Produced by Howard Pine. Directed by Abner Biberman.

“ Lover Boy”  
Business Rating ☑ ☑

Rating is for art houses. Entertaining British romantic-farce, with serious overtones. Also for better class naborhoods.

Being released by 20th-Fox, this “serious” British comedy, based on a Louis Hemon novel, is a good prospect for the art houses and for better class naborhood situations. It has good marquee values in the names of Gerard Philipe, Valerie Hobson and Joan Greenwood. A consistently absorbing and entertaining film, it subtly mixes together farce, comedy of manners, and seriousness. It is extremely well-written by Hugh Mills and Rene Clement, superbly acted by a host of fine players (Philipe’s performance is remarkable), and sensitively directed by Clement (whose work includes the great French film “Forbidden Games”). Almost farcical on the surface, the film is, nevertheless, thoughtful. There is much humor in its description of the adventures of a philandering rogue, but all along touches of reflective seriousness are to be encountered, until the ultimate climax, Philipe’s accidental death. All in all, it’s rather meaty fare for art and class patrons, and should be welcomed by them. Philipe, unhappily married to Valerie Hobson, recounts some of his past adventures while attempting to seduce her friend, Natasha Parry. Via flashback, Philipe unfolds one conquest after another, leading to a wealthy marriage with Hobson. Parry, disgusted with him, finally leaves. In a mock-heroic gesture, Philipe cries that he will kill himself, and before her eyes, slips from the balcony to his death.


“Frisky”  
Business Rating ☑ ☑

Amusing force with English sub-titles is first-rate art-house fare. Good names in Lollobrigida and de Sica. Should serve as useful dualler in better class houses.

This is a winning production which figures to have a strong art-house appeal. The great popularity of Gina Lollobrigida and, to a lesser degree, Vittorio de Sica, should make it a worthy attraction in better class houses. Film is amiable, funny, and generally diverting, though running-time is a bit long for the transparently thin storyline. Chief humor comes from that great artist de Sica, who plays the farce with perfect dead-pan and with a wonderful sense of style. Gina is delightful as usual, and she does a bit of dancing and singing in this one as a novelty. English sub-titles are used instead of the usual distracting dubbing job; this will give film an additional boost with art patrons who are all for titles vs. dubbing, but will cut its value in other situations. The Italian cast is highly amusing and Luigi Comencini’s direction is first-rate. Story concerns the romantic misadventures of Gina with her soldier fiancé, and of de Sica, the village Marshall, with his intended. Gossip causes them to be linked romantically, with each losing his fiancé. Eventually, matters are straightened out; Gina gets her boy back (Roberto Risso) and de Sica is out looking for another woman in his usual lecherous manner.

"Good Morning, Miss Dove"

**Business Rating 3 3 3**


From the best-seller novel by Frances Gray Patton, 20th Century-Fox has delivered a pleasantly diverting, occasionally stirring film that will appeal strongly to family audiences. Its acceptance by the sophisticated will not be as enthusiastic, and action fans will pass it by. In a handsome CinemaScope-DecoLux color production by Samuel G. Engel, "Good Morning, Miss Dove" reveals, via flashbacks, the life of an aging school teacher as she now lies paralyzed in a hospital awaiting an operation. While she is strict and priggish, Miss Dove, as played by Jennifer Jones, subtly conveys her deep feeling for her pupils, past and present, and her concern for the affairs of the town where she has spent her entire life. There might be some who will find the pace too slow and the sentiment not thick enough, but most filmgoers outside of the action category will respond to its mellow warmth. Miss Jones turns in an effective performance that is never sticky. Robert Stack, as the young surgeon in whose hands Miss Dove's life rests, acts with new-found maturity. Support is good. Henry Koster's direction is on the placid side, but honest. Stricken in her classroom, Miss Dove is rushed to a hospital to await a serious operation. Her entire life is revealed from the time, as a young lady of 19 from finishing school, she finds that her dead father had embezzled $10,000. She goes to work as a schoolteacher to repay the debt and remains at her work for over 35 years. The flashbacks disclose how she influences the lives of many of her students, including Robert Stack, the surgeon who is about to operate on her. Others, including a jailbird and a successful playwright, visit her to express their thanks for the help she had given them. Stack operates successfully and Miss Dove regains consciousness to hear the town's church bells heralding her recovery and the townspeople assembled under her hospital window.


"A Lawless Street"

**Business Rating 3 3 3**

Rating for action houses. Robust Western with Randolph Scott name for marquee is serviceable dualler elsewhere.

The presence of Randolph Scott in the cast of a western seems to insure the film's being an altogether serviceable and diverting actioner, for that hardy perennial usually ends an air of authenticity and conviction to the proceedings. Such is the case in "A Lawless Street," a Scott-Brown production, a rousing, robust action-filled (and plot-filled) outdoor drama. While it follows a familiar plot path, it is put together with more than commonplace competence. Joseph H. Lewis' direction is aimed at those who like their action fast and tough. His pace is briskly maintained and performances are effective. Good use is made of "local color" to render the story generally credible. With Scott cast as a town marshal there's plenty of gun and fist play and the subordinate romance between Scott and Angela Lansbury never gets in the way of the action. And in the character of a professional killer who hates killing but who can't give it up, there's an added psychological twist that gives the plot a bit of substance. Technicolor photography, and other technical credits, are satisfactory. Warner Anderson, owner of the town opera-house imports singer Angela Lansbury and her troupe to do a show. Anderson proposes to her, not knowing that she has been married for several years to marshal Scott, having left him because she couldn't live with a killer. Anderson, in cahoots with John Emery, imports a gun-slinger to kill Scott, thereby creating an "open town" to his economic benefit. Scott is wounded and, thinking he's dead, the townspeople break out in lawless riot. Scott recovers, kills Anderson and Emery, restores order to the town, wins back Angela and retires as marshal.


"The Crooked Web"

**Business Rating 3 3 3**

Crime programmer has pace and suspense. Will do above average in the action market. Good dualler generally.

This Columbia programmer has an unassuming look, but it is, nevertheless, good, exciting melodrama. A neat, tightly put-together crime story that is briskly paced, it has the benefit of a continually interesting story and a good deal of suspense, and is above-average for a program entry. Based on the attempt of two investigators to draw a confession from a criminal who had committed his crime ten years before, the taut narrative, dealing with the risk of the discovery of the agents' true purpose, provides a number of thrills. Lou Breslow contributed the rather clever story, and stars Frank Lovejoy, Mari Blanchard and Richard Denning carry out their assignments most effectively. Director Nathan Juran can be credited with a fine pacing job. Action and crime fans will be pleased with the tense story and fast movement. Mari Blanchard, a car-hop in Lovejoy's drive-in, is annoyed at the arrival of brother Denning who has a plan for reclaiming valuables in Germany acquired when he was there on Army tour. Lovejoy, interested, agrees to invest and go along. It soon turns out that Denning and Blanchard are not related, but agents assigned to bring Lovejoy to justice for a murder he committed in the Army in Germany. The three travel to Europe, with the threat of being discovered always near. Story proceeds through a number of twists, until, when it is found that the valuables are located on Army grounds, Denning and Blanchard try to persuade Lovejoy to enlist in the Army to gain entrance to the cache. Desperate, he tells them why he can't—a virtual confession—and he's apprehended.

On The Air

RKO's Big Splash

The first sweet fruits of the purchase of RKO Pictures by General Tele-radio will soon be plucked. We see, in the light of information disclosed last week about the selling-campaign on RKO's multi-million dollar production "The Conqueror," the potential benefits for the entire movie industry from this merger of film, television and radio know-how becoming brightly visible.

Perry Lieber, advertising and promotion chief of RKO, and Terry Turner of General Teleradio, laid before the press details of the campaign and pointed upon its general value. Lieber termed it a "uniting of the three top facets of show business," in which the Mutual Broadcasting Company—as well as other TV networks—will make their airplanes available on a broad scale for promotion of the film.

This is the biggest, boldest plan of its kind in movie history. All of Mutual's 580 radio stations will "talk up" the release (Walter Winchell already plugged the film in his broadcast of last week). Turner pointed out that NBC, ABC and CBS will all take part "lavishly" in the TV promotion. He emphasized the networks' co-operation by reference to a cross-section of major cities throughout the country and the variety of their TV affiliates. The plan is to have films, as well as radio tapes, made at the picture's premieres in some 15 to 20 foreign cities (which will precede domestic openings by four weeks). The material will be shipped to the U.S. immediately, edited and released to radio and TV outlets. The premieres will be flavored by the color which celebrities of all kinds, including royalty, will lend. In addition, radio-TV commentators will be shown the film.

RKO-General Teleradio have supported their promotion activities by employing one-third of their $1,300,000 ad budget for a "hard-sales" spot radio-TV campaign. Any way you look at it, this adds up to the most enthusiastic, ambitious and promising use of the airwaves to help sell a film. Tremendous organization and co-operation have gone into the program.

All Will Benefit

In the face of all the vague, and sometimes hollow, talk about a film-TV "marriage," here is heady, substantial achievement, presumably to everyone's benefit. The implications—looking very much to future progress and development—strike this department as momentously important. Further, the "new" position of RKO in the film world is illuminated.

—Dick Bretstein

Viewpoints

(Continued from Page 5)

for film writers. I hold to that belief today and am yet hopeful that my suggestion may find acceptance.

I am in hearty accord with your viewpoint that great stories are the heart of great motion pictures. I believe that the screen should draw upon all available sources including great novels, hit plays, outstanding originals and TV for the very finest stories written. The importance of the original should never be minimized, and at our studios I assure you it is not. Paraphrasing Shakespeare, we regard the story as the thing, are concerned with its entertainment quality and not its origin as novel, play, teleplay or original.

* * *

DARRYL F. ZANUCK

The creation of good original stories would be of definite benefit to the motion picture industry, but it has been found most difficult to persuade writers of first-rate ability to do original screenplays. Perhaps in time this situation will be corrected.

* * *

DORIS SCHARY

Your Viewpoint of October 17 is a good one, but your questions regarding the vanishing original screenplay credit should really be directed at the writers. All of us search eagerly for original screenplays, and the writer who takes the time to prepare a script that will satisfy today's demands will receive good reward. Despite the constant need for material such as this, there are still a surprising number of original screenplays written, but we need more. We search for new writers, we explore television, our own contract lists and the freelance field. Years ago, we were able to develop junior writers into trained screenplay writers, but today guild restrictions make it almost impossible be-

cause apprentices have to receive the guild minimum, which I believe today is $350 a week. That's a lot of money for an apprentice.

It might be a big help if the Screen Writers Guild gave us and new writers an opportunity to explore talents by permitting a training period of a year or two years at a nominal salary.
MYRON BLANK, president of TOA, hot on the heels of his statement that his organization is “not against any federal laws or regulations that will be beneficial to the industry”, announced last week that TOA will ask to be heard by the Senate Small Business Committee when it holds hearings on Allied’s bill to regulate film prices. And the tone of Blank’s statement left little doubt that TOA will oppose the Allied measure. It said: “The Government and the Courts, impelled by well intentioned objectives, to wit, the breaking up of the monopoly in distribution, has been responsible for the creation of an even greater monopoly in distribution. We dare not sit idly by and permit to be damaged our investment of billions of dollars invested in brick and mortar.”

Previously, Blank had made the following comments: (1) TOA is not averse to supporting Allied on any action felt to be constructive to the industry as a whole; (2) withdrawal of any group from a new tax fight (Allied’s exiting of COMPO) would be “harmful” but TOA is willing to meet with any group in an effort to keep theatres from closing because of excessive film rentals; (3) in reply to attacks on TOA made at the Allied convention, “TOA will not become embroiled in a name-calling contest with anyone”. Blank revealed that TOA will make a study of governmental regulations of the film industry in Europe to see if they could be applied here to bring about a healthier industry. Blank criticized the film companies for holding back top product during the present holiday season and said shortage of feature films is due to the lack of young talent which should have been developed by the studios.

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Motion picture censorship was characterized as a clear-cut threat to the “assumed freedom of other media” and an erosion of the “constitutional guaranty of freedom of expression” in a strongly-worded statement filed by the Motion Picture Association with the Senate Judiciary Subcommittee on Constitutional Rights. Prepared by MPA special counsel Philip J. O’Brien, Jr., it chastised the U.S. Supreme Court for not giving the motion picture freedom from censorship while giving it the status of the press in its decision in “The Miracle” case. “If the freedom of the motion picture . . . may be limited, then it clearly and inescapably follows that the freedom of all media of expression may be limited,” the statement declared. Most state and municipal censorship jobs are described as “partisan political plums” and censors lack qualifications, it was contended. “And what of television?” O’Brien asked. “It is an ironic footnote to the absurdities of censorship that motion pictures . . . banned from theatrical exhibition . . . can be shown free from censorship on television . . . Historically, it has been a truism that when one medium of expression is threatened all are in peril,” the MPA statement concluded.

A crusade by Roman Catholic Bishops to “correct the apathy of many people and to arouse Catholics to vigorous protest over the increase in objectionable films” will be carried on in the church’s 131 archdioceses and dioceses, it was revealed last week following a meeting of the Bishops in Washington. Plans call for a revitalization of the aims and purposes of the National Legion of Decency. The Bishops “also felt bound to reprove laxity in applying the Hollywood production code and the tendency to distort . . . its rules.”
SAMUEL G. ENGEL revealed that the Screen Producers Guild, of which he is president, has taken the position that the Guild will not enter the TV field until it can afford higher budgets with which to acquire good stories and top production talent. A statement issued by the movie producers’ organization declared: “The Guild has a high regard and respect for TV as a medium of information and entertainment but feels that its prestige would be seriously damaged were it to conform to the standards and practices generally in use today in the TV industry.” While they will continue to follow TV developments with “close interest”, the SPG pointed out that “to produce a first-rate TV show requires precisely the same creative talent, effort and care as a first rate motion picture made for theatrical release.” The statement continued: “Should the time come when the making of quality motion pictures for TV will be the rule rather than the exception, then the Screen Producers Guild will be more than willing to offer the services of its experienced and talented members.” The SPG feels that until the TV industry can employ “top rate direction and excellent artists, it would be... impractical for the Guild to enter the TV field.”

EMANUEL FRISCH, president of the Metropolitan Motion Picture Theatres Association of New York, made it known that his organization has decided to “take no action” on the proposed arbitration draft at this time. Frisch expressed the hope “that in the very near future an arbitration plan acceptable to all segments of the industry will be presented to us for consideration.” Allied States Association previously had rejected the TOA-approved plan. Frisch said the MPTA membership felt that “substantial progress” had been made by the joint committee.

SPYROS P. SKOURAS’ new “baby”, 20th-Fox’s 55mm CinemaScope, is set for a “far-reaching program” which will reveal it to the domestic and international market, according to an announcement from Fox. Extensive demonstrations throughout the U.S. and Canada to all segments of the industry and the press are planned for the next few months, with world-wide demonstrations to follow in the principal cities of Europe and Asia. The project to penetrate the national and international market is being planned with the intention of out-distancing the campaign of the original CinemaScope, the first in the series of showings, featuring scenes from the initial 55mm production, “Carousel”, having started last week in Los Angeles for exhibitors, production and distribution executives, and the press. An explanation of the process is given by Darryl F. Zanuck, who claims it completely eliminates graining and distortion.

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OTTO PREMINGER bemoaned as a “tremendous charge” the 30 per cent paid to distribution for handling independent productions, and insisted it should be brought down to 10 per cent. The producer, whose “The Man With The Golden Arm” was recently refused a Production Code seal because of its narcotics theme, told a press conference that he gets only 11 cents out of every gross dollar. Preminger went on to castigate the industry for its old-fashioned advertising, asserting that “the same suggestive ads for several hundred pictures a year have led to mistrust on the public’s part,” and that the public should not be treated like morons.

THE LONG-AWAITED ruling of the Internal Revenue Service allowing revenue resulting from the sale of old, completely depreciated, films to television, to be taxed as long-term capital gains, was finally made public last week. Capital gains are taxed at only half the ordinary corporate income tax rate. The Revenue Service ruling, to be published in the Internal Revenue Bulletin dated November 28, is based on the sale by an unnamed film corporation of some 200 of its old films to another corporation, presumably a television company. The Revenue Service pointed out that its ruling would include other transactions only if the circumstances under which they are made are the same or similar to the one by which the ruling was approved. Other cases will require specific determination.

WILLIAM DOZIER was elected vice president of RKO Radio. He leaves CBS soon to become vice president in charge of production for that company.

RKO TELE RADIO PICTURES, INC. will be the new name of RKO Radio and General Teleraio if their proposed merger, approved by both boards of directors and stockholders, is OK’d by the FCC.

SAMUEL GODDYN, JR. was feted by the AMPA at a luncheon at the Piccadilly Hotel, N.Y., Nov. 29, in honor of his first independent picture, “Man With The Gun.”

SPYROS P. SKOURAS and W. C. GEHRING, 20th-Fox executives, were guests at the ATOI convention in Indianapolis recently, where Skouras was principal speaker. WALT DISNEY spent a busy week in New York recently where, among other things, he attended the annual dinner of the National Audubon Society. ARNOLD PICKER, UA foreign distribution executive, is off on a four-weeks’ tour of his company’s European offices. NORTON V. RITCHIE and EDWIN J. SMITH, JR., Allied Artists International president and overseas supervisor respectively, also touring company foreign offices. Producer ANATOLE LITVAK arrived in New York from Paris for UA conferences.

HARRY COHN, Columbia president, headed various foreign and domestic personnel flown to New York for a special screening of “The Eddy Duchin Story”. Attending: JACK COHN, A SCHNEIDER, A. MONTAGUE, LEO JAFFE and PAUL N. LAZARUS, JR.

JON F. RYAN, co-owner of Ryan’s Theatres of New York, was elected mayor of Ithaca, N.Y., by a landslide. OSCAR F. NEU elected president emeritus and honorary board member for life of TESMA. He was one of it founders. RICHARD J. WINTERS appointed fan magazine publicity contact for 20th-Fox. QUINN MARTIN, FRANKLIN THOMPSON and STEVE SCHWARTZ added to RKO’s story department. WILLIAMS rejoined RKO in her former job as administrative assistant to J. MILLER WALKER, vice president and general counsel.

GORDON LIGHTSTONE promoted to manager of Fox’s Vancouver exchange. ROBERT W. SMITH made RKO’s branch manager in Vancouver, succeeding the resigned JAMES F. DAVIE. Warner Brothers shifts: CARROLL OGBURN to branch manager, Atlanta; GROVER LIVINGSTON made Southeastern district manager; JOHN B. TOMLINSON to branch manager, Jacksonville; CARL MILLER to acting branch manager, Denver, succeeding the ill EARL BELL.

GEORGE WELTNER, Paramount world-wide sales head, announced latest additions to his company’s “100 per cent Club” which honors employees for year-long achievement: FRANCIS D. LYNCH, Albany; WILLIAM R. FISCHER, Washington; CHARLES A. CALIGURI, Des Moines; M. DIXON REGAN, Jacksonville; ARNOLD VAN LEER, Boston, and 13 others.
REAL TALENT MAKES GREAT PICTURES!

Villagers of picturesque San Miguel de Allende, Mexico, celebrate traditional centuries-old Judas Day fiesta for exciting and colorful sequence of "Serenade." In another location setting golden-voiced Mario Lanza uses his persuasive charm on fiery Latin co-star Sarita Montiel.

(Right) Scintillating Joan Fontaine shows one of fabulous originals from name designers Dior and Stella which she wears in her stellar role as socialite in "Serenade." Henry Blanke produces WarnerColor picture from James M. Cain novel. Anthony Mann directs.

Director William A. Wellman sets up shot for Batjac's "Good-bye, My Lady" on scenic plantation near Albany, Georgia, with brilliant young actor Brandon de Wilde and a Basenji hound—a barkless breed that goes back to the days of the ancient pharaohs. Walter Brennan, Phil Harris top cast with de Wilde in poignant story based on James Street novel. Screenplay by A. S. Fleischman.


Glamorous even in gingham, Gail Russell returns to screen in "Seven Men From Now," starring with Randolph Scott and Lee Marvin. Scene is tense moment as danger threatens trio in the Batjac story written by Burt Kennedy and directed by Budd Boetticher. (WarnerColor).

Nancy Kelly, star of "The Bad Seed," and Patty McCormack, who portrays the strange child in the intense emotional drama, get approval of their screen wardrobe and makeup from Producer-Director Mervyn LeRoy. Miss Kelly and Patty play the roles they created on Broadway in the much discussed dramatic hit. John Lee Mahin wrote screenplay adaptation of the Maxwell Anderson play.

WE'RE DOING THINGS HERE AT WARNER BROS.
EXHIBITORS FORUM
Opinions Called from Organization Bulletins

TOA TO TESTIFY
Statement by Myron N. Blank, TOA president
TOA, through appropriately named representatives, will testify before the Senate Small Business Committee scheduled to commence on January 25, 1956. If we are not invited to testify we shall make known our desire to the Committee and request that we be given an opportunity to be heard.

The Government and the Courts, impelled by well intentioned notions, to wit, the breaking up of monopoly in distribution, has been responsible for the creation of an even greater monopoly in distribution.

We dare not sit idly by and permit to be damaged our investment of billions of dollars invested in brick and mortar.

METRO'S NEW PRINTS
ITO of Ohio

While most exhibitors hail Metro's system of releasing all prints so that they can be played either with magnetic or optical sound, there is one drawback which must be considered. Suppose the exhibitor who has stereophonic sound in his theatre plays a print after it has played a theatre with optical sound. It might be completely demagnetized as the theatre with optical sound does not have the apparatus necessary to prevent this. The effect of this will be to force those subsequent run theatres which have stereophonic sound to play the pictures with optical sound, thus negating their investment insofar as Metro pictures are concerned.

REPORT ON CONVENTION
Allied ITO of Iowa, Neb., S. D.

Report on the National Allied Convention in Chicago, Nov. 7-8-9, which is now history. That it set a new record for American theatre conventions cannot be denied—in exhibitor attendance of nearly 1000, in color and activity, and in hard work and accomplishments. The TESMA-TEDA-IPA trade show and the clinics on equipment and concessions were the most extensive and informative ever held.

Spyros Skouras spoke to the Convention advising that he has made arrangements with the equipment people whereby exhibitors can now buy a penthouse attachment for $900 installed with up to 3 years to pay, and he urged exhibitors to install this attachment whereby magnetic sound can be obtained from 4-track stereophonic prints, adding that this will materially aid in solving the print and playdate problem.

Upon demands from the floor by a number of exhibitors, Mr. Skouras ordered his sales forces to carry out to the letter arrangements on film rentals and trade practices made with the EDC, and to the exhibitors present he said, "If they don't, wire me!"

Mr. Skouras and Bill Gehring also held for us the "world premiere" in the Oriental Theatre of the New CinemaScope process. This is pictures photographed on 55mm film and reduced to 34mm for theatre showing with consequent loss of graininess like Vista-Vision. The film was rushes from Rogers & Hammerstein's forthcoming musical "Carou-

SAVING FOR DRIVE-INS
ITO

The National Council on Compensation has made a decision whereby members of Theatre Owners of America and all other owners of Drive-In Theatres will benefit by a new single rate and classification for compensation insurance premiums. The special new rates will be promulgated in each State, probably by June of 1956. This ruling will result in lower compensation premiums for Drive-In theatres. At the present time, Drive-In theatre employees, except for both operators, are classified as auto attendants.

The National Council has jurisdiction in thirty States, but it is expected that the remaining States will follow their recommendations.

The entire matter of rating and classification was recently reviewed at a hearing of the Council in New York. Representing the industry was a special TOA Committee composed of Philip Harling, of Fabian Theatres, Milton Blumberg, broker of Walter Reade Theatres, Robert Rawley, broker of Michael Redstone Theatres, Jack G. Wallens, of A. Yarchin Insurance Co., and Joseph G. Alterman of TOA.

As a result of this Committee's presentation and efforts, it is estimated that premium savings for Drive-In operators may reach a quarter of a million dollars a year.

READY FOR CHRISTMAS?
ITO of Ohio

The annual pre-Christmas slump is staring us in the face and many are looking for means to combat it. Checking services for parcels is a suggestion. Try single features with the suggestion that the tired shopper can come in, check her parcels and rest for a couple of hours in comfort.

Charity is always in the air at this time of year, and many exhibitors have run shows in the week before Christmas to which admission is an item of food—a loaf of bread, a can of vegetables or a box of cookies. Kids will go this in the week before Christmas when there is no school and you can expose them to the trailers for your Christmas shows. Publicity can be handled through the organization to which you will turn over the food collected.

CAUGHT BETWEEN
ITO of Ohio

One of our members, Ralph Coboure, of the Shoreway Theatre in Toledo, a neighborhood house, found his business suffering because of a price war between the drive-ins around Toledo. So he ran a good sized ad in the Blade reading as follows: "It is an American tradition to conduct a business with dignity and the expectation of a reasonable profit for honest services rendered. We are not big enough to fight a price war—or small enough to join in. Your neighborhood theatre has always been your best source of entertainment for you and your family. It has always been a safe place to send your children unattended. Your neighborhood theatre has always offered the best at the most economical level—season in and season out. Now your neighborhood theatre needs your support and attendance as never before. Attend your neighborhood theatre near your home now—or we will appreciate you visit at the Shoreway Theatre."

This certainly can't do Mr. Coboure any harm and is more likely not only to help him but his brother neighborhood exhibitors in Toledo. Perhaps this can be readapted for your situation.

TRIBUTE TO ILL. UNIT
Allied Theatres of Illinois, Inc.

At a regular meeting of the Board of Directors of Allied States Association of Motion Picture Exhibitors held in Chicago, Illinois, November 5, 1955 the following Resolution was unanimously adopted:

WHEREAS: This year 1955, marks the 25th Anniversary of the founding of Allied Theatres of Illinois, Inc. an acknowledged leader in the field of independent exhibitor organizations and respected for its exemplification of the highest traditions in loyal and devoted service to motion picture theatre owners in the State of Illinois, and

WHEREAS, throughout its long and honored history, Allied Theatres of Illinois, Inc. has contributed immeasurably to the progress, prosperity and high standing of the Motion Picture Industry, and

WHEREAS, the management of Allied Theatres of Illinois, Inc. has ever been foremost in constructive action and generous cooperation in all efforts undertaken by Allied States Association of Motion Picture Exhibitors to enhance the position of the independent exhibitors of the Nation, now therefore,

RESOLVED, that we pay due tribute to Allied Theatres of Illinois, Inc., its members, officers, directors and staff for their stirring record of achievement, at the same time extending sincere felicitations during this happy and significant quarter of a century celebration.
Story of the Projection Processes

The ABC's of Wide-Screen Motion Pictures

The report below was compiled and prepared by the Society of Motion Picture and Television Engineers (under the supervision of Miss Sue Grotta). It describes the several new methods of motion-picture production and exhibition that came into use during and after 1952. Primary emphasis is given to the ways in which present-day techniques differ from those that became "standard" during the late nineteen twenties. The principles of film moving intermittently through camera and projector and the fundamentals of studio sound recording are familiar and have remained relatively undisturbed; therefore, they have not been given special attention. The SMPTE report, we believe, will serve exhibitors as a handy compendium of the vital facts about Cinerama, CinemaScope, VistaVision, Superscope, Todd AO.

Sound Pictures

Sound movies, beginning in the late 1920's, were issued to theatres as a single series of picture images accompanied by a single photographic soundtrack on a strip of double-perforated film 35mm wide. These are the specifications that at one time made them the world-wide standard:

Camera Aperture—0.868 in. (22.05mm) x 0.631 in. (16.03mm)
Projector Aperture—0.825 in. (20.95mm) x 0.600 in. (15.25mm)
Aspect Ratio (Proportion of Picture Width to Height)—1.37 to 1 (When this picture is projected down at an angle of fourteen degrees, it presents an aspect ratio of about 1.33 to 1)
Direction of Film Travel—Down
Rate of Film Travel—24 frames/sec, or 90 ft/min (27.4 m/min)
Sound Track—A single photographic track 0.100 in. (2.54mm) wide
Loudspeaker—A single speaker system placed behind and slightly higher than the center of the screen
Screen—A sheet of plastic or plastic-coated fabric, perforated to allow the sound to pass through
Film of 35mm width has been used for motion pictures since before 1890. The dimensions for perforations and film image areas developed slowly through the years until the advent of sound, when all dimensions became rather well fixed, and, except for a number of experimental efforts that did not achieve commercial success, remained almost unchanged until 1952.

Relatively few pictures produced since 1952 have been made for projection with the former standard 1.37 to 1 projector aperture. In many instances only the aspect ratio of the picture has been changed to yield a projected picture that is noticeably longer horizontal rectangle. The descriptions which follow tell of a number of other and ingenious ways in which aspect ratios have been enlarged, in which image areas have been increased to permit the use of larger screens, and in which multiple sound channels have been employed to produce the illusion that the sound moves around with the picture.

Cinerama

Cinerama is a method of motion-picture production and exhibition developed by Fred Waller, following his work with an aerial gunnery trainer which simulated, with great realism, the view actually seen from a flying airplane by a gunner. The first public showing of the Cinerama system was in New York on the night of September 30, 1952. The picture, a special introductory type, was "This Is Cinerama."

All aspects of the system are special, except for the film which is of standard 35mm width with conventional sprocket holes. Instead of a single camera, three cameras are used side by side. They span a very wide area and the three images are precisely aligned on three 35mm films.

In the theatre, three projectors are used in separate projection rooms, producing a wide picture on a deeply curved screen. The geometry of the camera lens system, and projectors and screen, is chosen to give a picture of very nearly natural human vision to viewers seated near the center of the auditorium.

Sound comes from a separate magnetic film, 35mm in width, that carries seven soundtracks. Five of them feed the loudspeakers behind the screen, the other two individually feed loudspeakers on left and right sides of the auditorium. Loudspeakers at the rear of the auditorium, are "cued" in or out as required by the action on the screen. Sound is controlled by the Cinerama theatre engineer who starts the show and monitors picture brightness and focus.

Cinerama Specifications:

Camera Aperture—Three, 1.116 in (28.35mm) high x 0.997 in. (25.32mm) wide
Effective Projector Aperture—Three, 1.088 in. (27.64mm) high x 0.985 in. (25.02mm) wide
Image Height—Equivalent to six perforations
Aspect Ratio of Projected Picture—Varies with viewing position. Is 2.06 to 1 as viewed from center projector

Direction of Film Travel—Down
Rate of Film Travel—26 frames/sec, or 146.25 ft/min
Sound Film—35mm full-coated magnetic, synchronized with, and traveling at the same rate as, the picture film

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Should COMPO Be Scrapped?

Continued from Page 7

Possum on the psychology of human behavior. And, as any schoolboy knows, this is a dark and mystic subject. Populate a legislative body of any stripe or purpose with a membership of two and eventually interests and cross-interests are bound to bump head on. Step up the special interest groups to eight and you raise the room temperature to 212 degrees. When this thermal hornlocking involves an organization with the historic antagonisms of filmdom’s household, you had best call out the militia to keep the peace. It is no wonder the COMPO founding fathers took special pains to inject the “nothing in the foregoing” provision into the regulations governing their all-industry brain-child. But with or without the provision, its special significance has come back to haunt COMPO time and again.

Talk, Talk, Talk

Beyond the moat encircling COMPO’s utopian walls, intra-industry relations exist in a state of shambles. And as any industryite of even a few years’ seniority knows, this situation is no transient thing. If anyone requires documentation he has only to read the trade papers of 1927, of 1934, of 1948—and of all the years between. Trade relations, said a high mid-western circuit official recently, is like the weather. We talk, talk, talk—but nobody does anything about it.

Suddenly came 1949, idealism, and COMPO. Brought to its knees by years of bitterness and a declining boxoffice, the industry said sweetly to itself: “Sure, we knock our brains around on the outside, but for a change let’s pull together on issues that affect our over-all well-being.” The elders, perhaps because of the inextinguishable flame of faith that burns in all men, or perhaps through sheer weariness, nodded their heads and said, “Amen”. They failed to reckon the old folk saying about sow’s ears and silk purses.

COMPO or no COMPO, the trumpets and alarums of buyer-seller warfare goes on. Distribution hurls its epithets at exhibition. The latter reciprocates in kind. It has not gone unnoticed that some sellers of film view their relationship with their customers—especially the less imposing ones—as that of the aristocrat with the commoner. But in this democratic land in this modern age, the little businessman man, like the laborer, will have no part of noblesse oblige, and he deeply resents any attempt to give him inferior status. In a sense, this is a social, as well as an economic, conflict, and the wise businessman is fully conscious of the importance of keeping customers happy.

While that is not the particular text of this discussion, it is pertinent because exhibitors generally chafe at distribution’s conduct, and no power under God’s heaven can suddenly and chemically evaporate this jaundiced mentality within the boundaries of COMPO. Men do carry their prejudices with them from one sphere into another. Community of interest—all-industry interest—is well and good, but what is magically to convince the cynical theatreman that the atmosphere mistrust and suspicion he experiences on the outside melts into good faith inside COMPO? That is COMPO’s big headache.

Nowhere is this problem more poignantly dramatized than in the psychological relationship between Allied States Association of Motion Picture Exhibitors and the balance of the industry—not merely Allied and the distributors, but Allied and all other components of the film business, including other exhibitor groups. Allied is both a constellation of and spokesman for the little fellow. This feeling for the down-trodden, so to speak, pervades its every action, its every word, its every approach to industry issues. Suspicion swells and gestates within its breast. Considering the membership Allied represents and the causes their status require it to embrace, this reaction seems perfectly natural in the scheme of things. Whereas the TOA, with its more affluent membership, aims to achieve “betterment” of conditions for its constituency, Allied likes to believe it fights for the little exhibitor’s “security” and apparently its membership demands the militant course.

Rather than rush to attack Allied’s inexorable single-mindedness of purpose, its chip-on-the-shoulder attitude toward the other elements who comprise this industry, it might be suggested that the latter seek to understand its motivations and the thinking of its members. Thousands of grass-roots exhibitors firmly believe that the “big fellows”—meaning distributors and circuits—are their confirmed enemies, plotting to put them out of business. So, call Allied maverick, if you will, but those “little fellows” look upon their organization’s unbending, heavy-handed brand of “statesmanship” as their one tenuous hope of retaining their place in the business.

Politically, Allied plays Robespierre opposite a conjured Marie Antoinette, and there are those who say that it was the requirements of this role and a need to offset the wide acceptance of the all-industry body by its membership that prompted Allied’s leadership to quit COMPO. Of course, there are also those who will say that Abram Myer’s guarded comments at the 1949 Chicago meeting was really the 1955 exit-writing on the wall. At any rate, it is pertinent to examine the circumstances that led to its walk-out.

Why Did Allied Quit?

Although all the evidence is not in, one may infer from current industry circumstances that Allied’s interests outside COMPO caused it to take its leave. On the surface, one of the principal causes was the disagreement over timing of a campaign to repeal Federal admission taxes above the 50 cent level. Allied opposed a tax fight in 1955, while the TOA leaders, speaking through its emissary on the COMPO triumvirate, Sam Pinanski, wanted to pursue it. COMPO, naturally, is the logical agency to organize the drive, as it did in the earlier one, but, unfortunately, this time COMPO found itself caught, as they say in parts of Texas, between a rock and a hard place. Though it issued no formal statement on the tax subject one way or another, it was charged by Allied with failing to consult with it. Unhappily, piled on that rebuke were charges of “bureaucracy” of managerial abuses, and calls for reorganization of the permanent staff.

It is not yet clear on what, specifically, COMPO failed to consult Allied. The latter group was represented on both the triumvirate and executive board by Wilbur Snapper. Unless unanimously passed by the executive board, COMPO’s staff management would have had no authority to issue tax statements of any kind—and apparently did
SHOULD COMPO BE SCRAPPED?

not. What happened was this: Sam Pinanski entered a written plea on his own letterhead to exhibitors and the industry generally urging immediate tax action. In his letter he named COMPO as the natural instrument of collective leadership. The New England theatremen clearly stated in his letter that he was speaking as Sam Pinanski, exhibitor, and not Sam Pinanski, COMPO triumvirate member. Where COMPO’s staff erred was in handling the mailing of Pinanski’s letter. Also irritating to Allied was Special Counsel Robert W. Coyne’s gratuitous statement to a House subcommittee on the wisdom of repealing the remaining 10% admission tax, although in this case such consideration was clearly beyond the jurisdiction of that House body. Certainly, the mailing service for Pinanski was an error, but was it so grievous that a reprimand would not have sufficed? And Coyne’s actual purpose in visiting Washington was to discuss the happy consequences of the 20% repeal and to express the industry’s thanks, a most desirable p.r. gesture toward the members of Congress.

Inaction on Toll TV a Factor

The tax issue and other Allied-COMPO differences represent only surface symptoms of the deeper breach between the philosophy of the independent exhibitor group and the other sections of the industry. Some people in Allied have said, quite frankly, that their organization had to scuttle the tax issue for fear that it would divert attention from its triple-A priority operation: legislation to control film pricing and other trade practices. The feeling is strong, too, that COMPO inertia in plunging into the fight against subscription television shocked Allied leaders out of confidence in all-industry cooperation. In defense of its do-nothingness on pay-as-you-see TV, COMPO insiders cite the arguments of film company lawyers, facing the government’s 16mm suit, against anything remotely smacking of conspiracy.

If COMPO’s permanent personnel is negligent, if it exceeds its authority, if a tax fight is to be waged or not—clearly these issues are within the province of the duly constituted Executive Board. Why, it must be asked, were the grievances not brought formally to the Board’s notice and a full-dress discussion demanded? That Allied failed to seek its recourse in the proper channel adds substance to the view that it is not so much opposed to COMPO, itself, as to factors far removed from COMPO’s functions.

Now that the voice of Allied has departed its rolls (it is unimportant that the withdrawal is conditional; out is out), the industry must now ask the soul-searching question: should COMPO be scrapped?

The stated intent of its founders was that it be an instrument of ALL-industry cooperation in the broadest sense. There is weakness enough in a COMPO fully represented; with one of the major exhibitor bodies removed, it will go sputtering along, a misconceived, ineffectual, the likely object of attack by those on the outside, conceivably becoming an instrument of evil, in that fresh antagonisms might arise from the dispute about it. That must not happen—but neither should something pregnant with so much hope and so much good be scrapped.

For what it has accomplished, COMPO rates accolades. The rank-and-file body of exhibition—in Allied and TOA—feels a deep sense of gratitude for the victory in the tax fight. This stands as a monument to COMPO’s ability to spin unity out of discord for a desirable goal. Regardless of the claims of individuals as to who did more than George toward the victory, it will be recorded in the annals of the industry as a magnificent joint venture under the Council of Motion Picture Organizations. None can challenge the salutary blessings of the Editor & Publisher ads which have in so many cases distillled tartar into taffy on the papes of newspapers everywhere—for the benefit of Allied and TOA members alike. The Audience Awards poll, whatever its degree of success, has been a splendid public relations idea, with movie theatres the chief beneficiaries. Countless other projects can be evolved by a solid, closed-ranks COMPO.

Where does the fault rest for the present defection? There is no doubt that the blame can be spread rather wide. Allied must accept its share, the TOA some, and COMPO permanent staff some, and the very structure of the organization itself has faults. Meetings of the so-called triumvirate (composed of the distributors, Allied and TOA) have failed to function as was intended. It is reliably reported that meetings became a mocking rarity. Executive board meetings have been no more frequent. Instead of setting appointed times for assembling, the board apparently planned to meet at its discretion. Soon personal conveniences became the better part of discretion and board meetings depended on whim. If Joe, or Harry, or Al were in town and couldn’t get tickets to “Damn Yankees”, a meeting might be held. Forgive the hyperbole, but, in truth, it is not far removed from truth. Operations were dropped into the lap of a staff of paid employees. How convenient to have them as whipping boys when something goes awry?

A Neurosis Suggested

The big point that was missed by those who had the most to gain from COMPO was that it should have served as an instrument for creating a closer bond between the conflicting elements of the industry. Meetings are where men learn to understand each other better. In the case of COMPO, unfamiliarity bred contempt.

Should COMPO be scrapped? Of course not. Say what you will, make minced mutton of its failings, but no reason industry member can deny that it is the only axis around which all the industry’s spokes can revolve. Weaknesses it has, but they can be corrected, and it has background. There is nothing to be dismissed lightly. Everyone is for COMPO, or, at least, what COMPO stands for. What has the goose feathers flying is the problem of making it run to the satisfaction of all. Perhaps what is needed is for the movie industry to come down with a neurosis, schizophrenia—split personality. One side would regulate its behavior within itself, the other its behavior toward the world outside. However that nasty, quarrelsome former side might kick up, the side that the public sees would always be smiling. That is the side for which a COMPO is needed—badly. And the COMPO we have is well worth saving.

Allied would be wise to walk back in. Won’t someone ask them to sit down and talk it over?
LADIES WILL PLEASE REMOVE THEIR HATS!

...AND THEY TOOK OFF THEIR HATS!

Yes, exhibitors have been doffing their collective hat for years at the grand job NSS Special Service Trailers have been doing from their screens...in bringing in those extra dollars, via local merchant ads, refreshment stand plugs and the countless other promotional gimmicks that make for extra revenue or improved theatre operation.

Talk to your local NSS Exchange about your Special Trailer needs—for speed, quality—and profit!

NATIONAL Screen SERVICE

GO SHOWMANSHIP DURING THE "GEO. F. DEMBOW SALES TRIBUTE", SEPT. 5-DEC. 15
'Alexander' Million $ Campaign
Launched with Big LIFE Spread

"The Colossus of Campaigns for the Colossus of Motion Pictures!" is the bold boast made unblushingly by United Artists to exhibitors for its promotion of Robert Rossen's $4,000,000 epic, "Alexander the Great.

In the light, however, of what Max Youngstein and his boxoffices have planned for "Alexander" in the next three months, this ambitious heralding of a promotional campaign may be fully justified. At least $1,000,000 will be spent to fulfill that promise by the time the film has made its way to the nation's theatre screens. The advertising-publicity-exploitation budget matches the biggest in UA's history, aiming at maximum penetration beginning this month and running through the launching of the spectacle in February.

Forerunner of the campaign was Life (Nov. 14) Magazine's 13-page splash, reaching some 20,000,000 readers. Representing the biggest layout accorded a single picture by the top-circulation weekly, the colorful, intriguing illustrations and copy will prove a powerful interest stimulant. "Outside of Napoleon or Julius Caesar," says Life, "it would be hard to pick a warrior whose life lent itself more readily to CineScopic scenes of great conquest than Alexander of Macedonia... Robert Rossen has taken full advantage of such raw material to film... some of the busiest battle scenes in movie annals. It's not all "blood, sweat and spears," points out the article, but also "a thoughtful picture of the conqueror that might please even Plutarch." In an imposing addenda to the production treatise, "The Mystery That Was Alexander," historian Sir Harold Nicolson gives some fascinating highlights of the conqueror's short but amazing life.

UA made certain that the LIFE spread would not escape the attention of the industry by making up a special jacket for the magazine pointing to the feature, promised "It's only a forerunner of the big blasts to come! Soon the entire country—and the industry itself—will be stunned by the avalanche!"

The million-dollar "blasts" planned by UA encompass saturation ad and publicity coverage in mass-circulation magazines, hundreds of key-city newspapers and network radio and TV. Featured also in the campaign is a poster campaign that will blanket all exchange areas, co-op promotions, and a series of personal appearance tours staggered over 4 months of the advance and release period.

The promotional timetable, prepared under the supervision of Francis M. Winikus, executive assistant to Youngstein, has been set up to coordinate home office and field participation in each phase of the million-dollar campaign. Currently in the field are a special group of exploitation experts assigned to prepare the the promotion in each territory.

What the Showmen Are Doing!

MERCHANDISING & EXPLOITATION DEPARTMENT

The most extensive layout ever accorded a movie by Life Magazine is sampled above with some of the 13 display and text pages devoted to Robert Rossen's "Alexander the Great" filming and a special historical article tying in with the United Artists release. Six pages in both full color and black-and-white depicted the spectacular battle scenes, the barbaric environment Alexander was raised in, the victorious Macedonian orgy following the Greek battle, the slashing of the Gordian knot and other highlights of the historic figure. Running through seven more pages is an illustrated section on the life of Alexander by noted British historian, Sir Harold Nicolson.

[More SHOWMEN on Page 24]
U-I Polls Press for Greatest
of 'The Second Greatest Sex'

No novice in the quest for feminine beauty, as the annual "Miss Universe" competition attests, Universal is balloting members of the press, magazines, television and radio to find a composite of the girl who represents the mostest and the bestest of "The Second Greatest Sex."

Each of the voters has been invited to name the beauties whose assets are best in such categories as hair, eyes, nose, mouth, bust, waist, and legs, plus an all-over-favorite. The composite girl whose features and proportions are the closest to the choice that develops in the national balloting will be immortalized on canvas to become the symbol of the Second Greatest Sex.

The finished painting will be a prominent feature in the promotion of "The Second Greatest Sex", U-I's Christmas release.

Dior Fashions in UA Trailer

The devastating appeal of a Christian Dior fashion show is being capitalized for United Artists by Norman Krasna, currently producing-directing "The Ambassador's Daughter" in Paris, into a ten-minute trailer for the UA release. Reel will be filmed in color and CinemaScope with a story line showing the development from Dior's drawing board to the final product worn by Olivia de Havilland in the picture. Some 35 Parisian models will be featured in the short, budgeted at $27,500, and due for release two months prior to the film's release. Dior tie-in is also planned for co-op ads, syndicated columns and magazine features to lure fem trade.

Frisco Macy's For 'Guys & Dolls'

Macy's extraordinary support for "Guys and Dolls" was extended to the famed department store's San Francisco unit for opening of the M-G-M film at the Stage Door. Store devoted six windows to special displays, held fashion shows.

'Lone Ranger' Co-Op Campaign
Pushes Ad Budget Over Million

Backed by the widespread cooperative facilities of 50 major commercial companies and merchandising licensees, Warner Bros. "The Lone Ranger" will receive an advertising and promotional budget topping the million dollar mark. The impressive backing was revealed in a unique meeting, co-chairmanned by WB vice president Mort Blumenstock and Jack Wrather, president of the Lone Ranger, Inc., with invited representatives of all the companies merchandising Lone Ranger products assembled in New York to discuss and implement promotional plans for the January release.

Blumenstock told the group of Warners' full-scale campaign including a 30-city personal appearance tour of the Lone Ranger. "Between radio, TV, comic strip syndication and the various Lone Ranger publications, reaching into the multi-millions, everyone

Welcome ya

Warner Bros. Pictures

WIDE-SCREEN EXTENDED-PLAY

Mort Blumenstock and Jack Wrather on the rostrum at meeting with 50 organizations affiliated with the Lone Ranger radio-TV show to set plans for national-wide promotion of Warner Brothers forthcoming "The Lone Ranger," who can see and read will be aware of the WB film production, the ad-publicity chief pointed out.

The mighty forces of General Mills, American Bakers, American Dairy Association and General Mills of Canada, and everyone who eats bread and milk in the U. S. and Canada will be aware of it.

Participating in the promotion, in addition to those named above, are the three major networks carrying the Lone Ranger programs, various publishing houses, King Features Syndicate (for the cartoon strip), Decca Records, and some 35 merchandising licensees carrying the Lone Ranger brand.

Letter Contest for 'Miss Dove'

A contest idea for 20th-Fox's "Good Morning, Miss Dove" angled at stirring schools' interest, is being tested by the Roxy Theatre and 20th for the N. Y. opening. Free passes will go to best letters by students relating true stories of a humorous or inspirational nature about their teachers.
COLUMBIA PICTURES

COLUMBIA PICTURES

hopes you will vote in the
NATIONWIDE AUDIENCE
AWARDS POLL
at your favorite theatre!
Nov. 17 - Nov. 27, 1955

*Elect him the most promising
new male screen personality!
**Elect her the most promising
new female screen personality!

Heavy Newspaper, Civic Backing Augurs 35 Million Awards Vote

Stimulated by extraordinary newspaper support and municipal-state backing, balloting in the Audience Awards poll indicated that national chairman Elmer C. Rhoden's prediction of 35 million votes by midnight, Nov. 27, would be met and perhaps surpassed.

The heavy newspaper backing was attributed in no small measure to the decision to make the first public announcement of the winners to the newspapers at a Hollywood press dinner, instead of revealing the winners on a televised show. As a result, scores of the nation's top newspapers flashed with special magazine sections and big-space spreads, with reproductions of the ballots to familiarize the public with the nominees. Principal among these was the N.Y. Journal-American, sponsoring a contest offering a 1956 Oldsmobile and $1000 in cash among prizes to those approximating the closest public vote for winners of the roll.

Campaign committees swollen public interest by getting state and municipal heads to issue proclamations designating Nov. 17-27 as "Audience Awards Week."

Especially heartening were the early reports that ballots were rarely discarded by patrons, a great many of whom decided to take them home with them to study before depositing them in ballot boxes in some 8000 theatres throughout the country. One theatre reported not a single wasted ballot found in the theatre at the end of the first day's voting. Overall reports showed that between 50% and 75% of patrons entering the theatre voted or took their ballots with them.

The election atmosphere was evident as moviegoers vied for the privilege of being the first to cast votes, with newspapers in several cities publishing photos of the initial voters. Considerable stimulus was added by the hundreds of thousands of dollars worth of prizes offered by theatre groups.

Balloting was especially heavy in such areas as Denver and Southern California, where $15,000 Movie Dream Homes and 1956 cars were among the prizes offered. New York and San Francisco, where new automobiles are among the awards; Oklahoma where the winner receives an all-expense-paid around-the-world tour for two, and in many smaller cities, with season theatre passes awarded in local contests.

In Tuscaloosa, where the University of Alabama is located, strong interest was steamed up by a prize contest awarding a pair of seats to Sugar Bowl football game.

In Detroit, exhibitors launched a big "Get Out the Vote" campaign, backed by the town's newspapers. Voting was particularly strong both in theatres and at ballot boxes authorized by City Council.

One of the most novel promotions was that staged in New Haven where local exhibitors induced merchants to run a full page of co-op ads surrounding a four-column centerpiece describing the awards. Each advertiser solicited votes for a different personality, with each advertiser's segment featuring a reproduction of the gold statuette.
The ABC's of Wide-Screen Motion Pictures

(Continued from Page 19)

Loudspeakers—Five speaker systems behind the screen, and eight distributed at the sides and rear of the auditorium.

Screen—The Cinerama screen is of unusual construction, consisting of a minimum of 1200 vertical strips of perforated screen material that overlap slightly, presenting a continuous appearance to the audience. The screen is curved. The minimum size is 50 ft wide across the chord, having its center back about 17½ ft.

CinemaScope

CinemaScope is a system of photography and projection adopted by 20th Century-Fox, and first used by them in production of "The Robe" which had its premiere showing at the Roxy Theatre in New York on the evening of September 16, 1953.

CinemaScope uses a special type of camera lens and projection lens whose designs are based on some early work of Dr. Henri Chretien, a French physicist. The camera lenses "see" a picture almost twice as wide as that "seen" by a conventional lens, but compress the image horizontally by 50 percent so the film does not have to be twice normal width. When CinemaScope film is observed directly, all objects are seen tall and thin, for they are only half as wide as they appear in nature. The projection lenses then spread the picture out again, restoring objects to their familiar shape.

Film used with the original CinemaScope system was of standard 35mm width, but the sprocket holes were made narrower to provide space across the film for four soundtracks. These tracks consist of strips of magnetic material applied after the picture is printed. Three of them feed three loudspeakers behind the screen for the stereophonic effect, the fourth provides sound for a group of "surround" speakers placed in the theatre auditorium, to the side of or behind the audience seating area.

CinemaScope theatre release prints are, in addition, made with a single photographic soundtrack in the customary position. These prints have the earlier sprocket holes, but the picture is compressed by 50 percent, as with the four-track prints.

Another type of film, 55.625mm wide, is being developed by 20th Century-Fox as a taking film for use in the studio, and from which release prints in almost any size or aspect ratio could be produced. The anamorphic, or picture compression, lens system is to be used with this film, too; but the image area will be twice as high and twice as wide as the image on 35mm CinemaScope, and therefore will have four times the area.

Screens used with CinemaScope have been principally those with highly directive surfaces that reflect most of the projected light into the audience seating area.

CinemaScope Specifications (35mm):

Camera Aperture—0.937 in. (23.80mm) x 0.735 in. (18.67

mm)

Projector Aperture (Four-Track)—0.912 in. (23.16mm) x 0.715 in. (18.16mm)

Aspect Ratio of Projected Picture—2.55 to 1

Projector Aperture (Single-Track)—0.839 in. (21.21mm) x 0.715 in. (18.16mm)

Aspect Ratio of Projected Picture—2.34 to 1

Direction of Film Travel—Down

Rate of Film Travel—24 frames/sec, or 90 ft/min

Soundtracks (Four-Track)—Magnetic, three 0.063 in. (1.60mm) wide and one 0.041 in. (1.04mm) wide

Soundtrack (Single-Track)—Standard photographic, 0.100 in. (2.54mm) wide

Loudspeakers (Four-Track)—Three, separated, behind the screen, and a group connected together in the auditorium.

Loudspeaker (Single-Track)—One behind the center of the screen.

Screen—High efficiency, directional. For this process a curved screen is recommended.

VistaVision

VistaVision is a descriptive name given by Paramount Pictures to a group of technical developments in the field of wide-screen motion-picture production and exhibition, for which the research engineers of that company are responsible. Principal innovation of the VistaVision program has been the introduction of a new type of camera and projector in which the film, bears a double-frame image, and, instead of moving down as has been customary, moves horizontally from right to left, as seen by the operator from behind the camera or projector. "White Christmas," the first motion picture projected publicly by the horizontal double-frame VistaVision process, opened at the Radio City Music Hall in New York on the night of October 14, 1954.

In addition to the horizontal double-frame theatre release prints, Paramount produces single-frame standard release prints. Soundtrack on both is standard photographic, recorded with Perspecta Sound characteristics. Perspecta Sound is a system of recording and reproduction using a single photographic soundtrack and carrying three subaudible control tones which, with the appropriate reproducing equipment, will shift the sound source to left, center or right speakers. When the special reproducing equipment is not used, the Perspecta Sound track reproduces as a normal single track. On the double-frame film the track, if projected onto the screen, would appear at the top. In conventional prints, it would appear at the left side of the picture.

VistaVision Specifications:

Camera Aperature—1.485 in. (37.72mm) x 0.991 in. (25.17-

mm)

Projector Aperture (Double-Frame)—1.418 in. (36.01mm) x 0.7225 in. (18.35mm)
The ABC’s of Wide-Screen Motion Pictures

Aspect Ratio of Projected Picture (Double-Frame)—1.96 to 1
Direction of Film Travel (Double-Frame)—Horizontal, right to left
Rate of Film Travel (Double-Frame)—24 frames sec, 180 ft/min
Projector Aperture (Single-Frame)—0.825 in. (20.95mm) x 0.600 in. (15.24mm) down to 0.4125 in. (10.48mm)
Aspect Ratio of Projected Picture (Single-Frame)—1.33 to 1 down to 2 to 1, with 1.85 to 1 recommended
Direction of Film Travel (Single-Frame)—Down
Rate of Film Travel (Single-Frame)—24 frames/sec, 90 ft/min
Soundtrack—Single standard photographic
Loudspeakers—Theatres equipped for Perspecta Sound use three speakers placed behind the screen at left, center and right. Others, not so equipped, will use the usual single loudspeaker centered behind the screen
Screen—Conventional screens of appropriate size are recommended

Superscope

Superscope is the name applied to a variable type of anamorphic projection system designed by Joseph and Irving Tushinsky. It was adopted by RKO Radio Pictures, Inc., who first used it in the projection of “Underwater,” released in January 1955. The first Superscope picture to be shown publicly was “Vera Cruz,” released by United Artists at the Capitol Theatre in New York on December 25, 1954.

Superscope is photographed in the normal way; however, the film area is exposed approximately sprocket hole to sprocket hole instead of confining the image to the usual frame area. Then, in production of color prints, horizontal compression is introduced into the matrix by Technicolor, without adding any steps to the process; and the final release prints are manufactured through Technicolor’s standard dye transfer method.

In other methods of printing, compression would be introduced optically into a dupe negative, and then printing would be done in the normal manner.

The image is expanded again during projection by an anamorphic lens of the fixed or variable type.

Superscope is available for both color and black-and-white productions.

Superscope uses film of 35mm width, with standard sprocket holes and a single photographic soundtrack in the customary location. To accommodate this optical soundtrack, the centerline of the picture frame has been shifted slightly. This necessitates the use of a new aperture plate having an opening 0.715 x 0.715 in. Superscope anamorphic prints may be projected with CinemaScope lenses because the compression ratio used is two to one, as with CinemaScope.

Superscope Specifications:

Camera Aperture—0.980 in. (24.89mm) x 0.631 in. (16.03-mm)
Projector Aperture—Suggested 0.715 in. x 0.715 in. (18.16-mm x 18.16mm)—Each theatre makes its own adjustments
Aspect Ratio of Projected Picture—2 to 1
Direction of Film Travel—Down
Rate of Film Travel—24 frames/sec, or 90 ft/min
Soundtrack—Single standard photographic 0.100 in. (2.54-mm) wide
Loudspeaker—Single speaker
Screen—no specific recommendations are made regarding screens

Todd-AO

This wide-angle photographic process was developed by Dr. Brian O’Brien of the American Optical Company, and is one of the newest of the wide-screen motion-picture processes. Todd-AO was first used by Rodgers and Hammerstein Pictures, Inc., in the production of “Oklahoma,” which was shown publicly for the first time at the Rivoli Theatre in New York on October 13, 1955.

The objective of audience participation is on the order of that created by Cinerama. However, Todd-AO uses a single camera and one projector. Four special camera lenses were developed for this process. These lenses are classified according to angle of coverage, rather than focal length, and cover horizontal angles of 37 degrees, 48 degrees, 64 degrees, and 128 degrees. The latter wide-angle model is called the “bugeye.”

Camera film is 65mm wide. The composite projection prints, including soundtracks, are 70mm wide, and carry special perforations, five sprocket holes per frame. Six magnetic soundtracks are used on the 70mm film, two outside the sprocket holes on either side, and one just inside the sprocket holes on either side.

The final projector aperture for 70mm composite film has not been decided as yet.

Todd-AO Specifications:

Camera Aperture—0.906 in. (23.01mm) high x 2.072 in. (52.6mm) wide
Projector Aperture—Not yet decided upon
Aspect Ratio—2 to 1
Direction of Film Travel—Down
Rate of Film Travel—30 frames sec or 140.6 ft min
Soundtracks—Six magnetic
Loudspeakers—Five located behind the screen and a group of surround speakers in the audience
Screen—A deeply curved wide screen of plastic-coated cotton cloth, embossed with tiny rectangular mirrors (600 per square inch) and aluminized to give high reflectivity, is used with the Todd-AO system
SHOCK OUT ON 101 (Wm. F. Bradley Pictures Corp. Prod.) Terry Terry, Keenan, Mort Millman. Director Don Redman. Drama. 84 min., Technicolor. Based on the book of the same name by A. W. Tozer, portraying the spiritual warfare against unseen evil. October

COLUMBIA
June


EBRING YOUR SMILE ALONG Technicolor. Frank Lautin, Jeanette MacDonald, Ken Murray. Director William D. Fresh. Drama. 63 min., Technicolor.


SPECIAL DELIVERY Joseph Cotton, Eva Bartok. Farce with international background, farce on Iron Curtain barrier and a crucifixion of a smiling baby. August

INDEPENDENTS
June
Davy Crockett ( Walt Disney) Fess Parker, Bud Ebsen. Technicolor. Producer Bill Walsh. Director Noah Beery. Western. Valiant heroes save the Far West from a porcupine's body. September

KING DINOSAUR (Uppertl! Billy Bryant, Wanda Curti Producer Al Zimbardo. Director Bert Ford. Science Fiction. In a world where prehistoric beasts and bears are the norm, a young man learns the secrets of survival in a land of duality. Love and danger

LOVE IN THE CITY English Subtitles and narrated Non-professional actors in a story of two lovers who meet and then fall in love in a city filled with abandoned objects and discarded memories. August

NO RELEASES
SEPTEMBER

APACHE WOMAN (American Releasing Corp.) SuperScope, Director Richard Thorpe. A thrilling adventure of the American Southwest. Stars spend the night on the open range, watching the Apache battle for survival.

FAT BEAST (Warner Bros.) SuperScope, Director Edward Dmytryk. A moving story of a mother and her son, who must fight to survive the harsh realities of their world.

OCTOBER

DUKES OF HAZZARD (MGM) Technicolor, Director William Castle. A humorous western film about a family of outlaws who outsmart the law.

NOVEMBER

THE FLAMINGO (MGM) Technicolor, Director Henry King. A romantic story of two lovers who must overcome the odds to be together.

DECEMBER

ANTANNA (MGM) Technicolor, Director William Wyler. A dramatic film about a family in the midst of a war.

METRO-GOLDWYN-MAYER

JUNE

LOVE ME OR LEAVE ME (MGM) Technicolor, Director William Wyler. A romantic drama about a woman who must choose between love and duty.

COWDER (MGM) Technicolor, Director Jean Negulesco. A compelling story of a man who must make a difficult decision.

KING'S THIEF (MGM) Technicolor, Director John Ford. A powerful film about a man who must fight for justice.

BARD SINISTER (MGM) Technicolor, Director John Huston. A thrilling adventure film about a man on a mission.

DECEMBER

ROMANTIC AGENT (MGM) Technicolor, Director George Cukor. A romantic film about a man who falls in love with a woman from a different world.

REPUBLIC

JUNE

CITY OF SHADOWS (Republic) Black-and-white, Director William Witney. A dramatic film about a man who must face his past.

DOUBLED JEOPARDY (Republic) Black-and-white, Director William Witney. A suspenseful film about a man who must outsmart his enemies.

ROAD TO DEER (Republic) Technicolor, Director John Farrow. A dramatic film about a man who must face the consequences of his actions.

GREEN BUDDHA (Republic) Technicolor, Director William Witney. A dramatic film about a man who must confront his past.

DECEMBER

IT'S ALWAYS FAIR WEATHER (CinemaScope, Color) Director Samuel Goldwyn. A romantic film about a man and a woman who must overcome the odds to be together.

DECEMBER SUMMARY

Although there may still be some minor changes, the release schedule appears to be on track. December will offer one of the smallest supplies of new product for any month so far for this year. Of the 20 features currently listed, Allied Artists leads with four offerings, Universal and United Artists follow with three each. Half of the December releases are to be in color, while five will be in CinemaScope.

The December schedules include:

- 7 Dramas
- 2 Comedies
- 3 Westerns
- 3 Melodramas
- 3 Adventures
- 2 Musicals
SEPTEMBER

BENGALI Superse 243

TEXAS LADY Superse 263

TEXAS LADY Superse 263

OCTOBER

GOLDEN HAND Superse 281
Dana Andrews, Ruth Hussey, Allan Melvin, Jeffrey Corey, and Marjorie Lord.

THE CARPET BOY Superse 301
Stuart Whitman, Deborah Kerr, John Agar, Jocelyn Brando, and Marlene Dietrich.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.

DEEP BLUE SEA Superse 321

DREAMS OF RANCHES Superse 341
Dana Andrews, Richard Denning, and David Wayne.
UNIVERSAL-INTL

June

WALTER BRUDERI

July

DAM BUSTERS, The Michael Redgrave, Richard Todd. Aerial war drama. Scientists believe World War II can possibly be shortened by generating a nuclear bomb. The RAF pilots attempt to drop the bomb over Japan but the crew must be saved because their battleship is sinking.


August


September


October


ILEGAL, Edward G. Robinson, Nina Foch. Producer Frank P. Rosenberg, Director Lewis Allen. Producer has just made a pact to the man to the chair Robinson resigns his office as D.A. Going into private practice he becomes involved withMaldefines and a young girl on trial for murder. 88 min. 9/5.


November


SINCERE, Hedy Lamarr, producer Sam Leavitt, director Henry King. Producer has just been an enemy trooper, but is saved by behind-the-lines break-out.

December


TARGET ZERO, Richard Conte, Peggy Castle, producer David Weisbart, director Harvon Jones. War drama. Based on a chapter in a classic book about war, and who fears he will be killed. His wife threatened he attempts escape which brings about end of Combination.
Everyone a Bull’s-Eye For The

"MAN WITH THE GUN"

"It is a humdinger of an outdoor actioner, sure to strike the fancy of many who do not usually take to bang-bang, sagebrush entertainment. It should be a winner in its classification!"
—Variety

"A fascinating, off-beat western. 'High Noon' is the quickest and surest way to give a fair indication of the picture's quality and nature. It augurs for its beginner-producer a fine career!"
—M. P. Daily

"Exceptionally good. Intense suspense from start to finish. Grips throughout. Robert Mitchum does fine work as a quiet but fearless man!"
—Harrison's Reports

"Suspenseful throughout! Action is fast, directed with vigor and understanding. Marquee names have pulling power!"
—Showman's Trade Review

"Violent action! Good camera work in the bleak 'High Noon' fashion!"
—The Independent

"Rich suspense, hard bitten humor, a fine western, geared for B.O.!!!"
—Hollywood Reporter

SAMUEL GOLDWYN, JR. presents

ROBERT MITCHUM
MAN WITH THE GUN
co-starring JAN STERLING

BARBARA LAWRENCE - TED DE CORSIA - JAMES WESTON
LEO GORDON - Screenplay by N. B. STONE, JR. and RICHARD WILSON
Directed by RICHARD WILSON

CONGRATULATIONS TO SAM GOLDWYN, JR.
THE MAN BEHIND THE "MAN WITH THE GUN"
Will His Deal "Shotgun"
The Wedding of Hollywood & TV?

TOM O'NEIL & TV

DID AUDIE CLICK?
See WHAT THE SHOWMEN ARE DOING!

THE 16mm CASE

Full Text:
PRE-RELEASING DEBATE
The Sweep Of "RED RIVER".

Also starring
Walter MATTHAU · Diana DOUGLAS · Walter ABEL · with LON EDUARD ALAN
CHANÉY · FRANZ · HALE

Photographed in
CINEMASCOPE

Screenplay by
FRANK DAVIS and BEN HECHT · ANDRE DE TOTH

Directed by

Produced by
WILLIAM SCHORR · A BRYNA PRODUCTION
AND NOW... THE MIGHT OF

KIRK DOUGLAS

as The

INDIAN FIGHTER

FOR CHRISTMAS thru UA

Introducing

Lisa MARTINELLI

whose obvious appeal has already won her tremendous space in major national magazines—even before the release of her first film.

"SURE TO BE A HOLLYWOOD SENSATION!"—says Esquire
REMEMBER the skirts that blew up all over America?

Now there's something new in skirts!

TOM EWELL
SHEREE NORTH
in
THE LIEUTENANT WORE SKIRTS

THE MAJOR COMEDY HIT OF THE YEAR!

COLOR by DE LUXE CINEMASCOPE
co-starring RITA MORENO with RICK JASON • LES TREMAYNE
Produced by BUDDY ADLER Directed by FRANK TASHLIN
Screenplay by ALBERT BEICH and FRANK TASHLIN
Story by ALBERT BEICH

START THE NEW YEAR RIGHT WITH 20
Let's Revise the Code

The action of the Motion Picture Association in refusing to seal the film, "The Man With The Golden Arm" points up the need for an enlightened view in regard to changes in our Production Code. Mr. Rosley Crouther has stated the case so well in the New York Times, Sunday, December 11, that we reprint his comments herein as reflecting our Viewpoint—Editor's Note.

Once more the top executives of the major motion picture companies have passed up a natural opportunity to do something intelligent and constructive about their prim Production Code. By denying the request of the distributors of "The Man With the Golden Arm" to give that film a seal of approval, even though it does pertain to the subject of drug addiction, which the code expressly forbids, they missed a chance to prune the code of dead wood and they have retreated further into unreality.

Without going any deeper into the question of the validity of the code than a simple calculation of how modern and useful its pat restrictions are, it would seem that the rule against the showing of drug addiction should certainly go, for that subject is no more uncommon or mystifying than alcoholism is now. Newspapers are full of stories and exposés of the peddling of dope and candid dramas of illicit drug traffic are viewed on TV screens in countless homes. Whether or not you like the subject, it cannot be wiped out or obscured by a stubborn, old-fashioned proscription against the handling of it in films.

This is why the denial last week of a seal to "The Man With the Golden Arm," had about it an obstinacy as futile as the command to the sea by King Canute.

But there is darkly suggested in the action of the company executives a resistance to any change of their old patterns that is deeply dis-couraging. In the midst of a current stir of agitation within the motion picture industry, looking towards a sweeping reconsideration of the character and contents of the code, the major companies deny their oft-assurance that the code is a "living thing" by squelching a reasonable petition to license an urgent topical theme.

To be sure, we have not yet seen the picture. It opens here this week—on Thursday at the Victoria Theatre, despite the fact that it must open without a seal. But regardless of how well or badly it treats the subject of addiction to drugs, it is certain to be a picture that the industry should be willing to have shown. The New York State censor has approved it, as he has other recent films denied the seal.

It is strongly rumored in trade circles that some of the industry’s higher-ups were against changing the code for this picture because they didn’t like the way it was put to them. It is said that they thought its producer, Otto Preminger, and its distributor, United Artists, "held a gun to their heads" by announcing in advance that the picture would be released, whether or not it got a seal. If such a petty resentment did, indeed, cause them to act as they did, it is all the more dismal and depressing. This thing is too big for personal pique.

It is also reliably reported that only five of the ten companies belonging to the Motion Picture Association, which has authority over the code, voted to uphold the Code authority in denying a seal to this film. The other five members— including United Artists, the petitioner—refrained from voting on the question. Trouble is hinted here. For the five companies that voted against the picture, according to the "unofficial" count, were Twentieth Century-Fox, Warner Brothers, Universal, Loew’s, Inc., and Paramount, while the others that "abstained" were Allied Artists, Columbia, Republic and RKO. The former are, by and large, the entrenched companies; the latter are pushing hard competitively.

Already United Artists has resigned from the M. P. A. It pulled out—not the first time it has done so—following the decision on "The Man With the Golden Arm." Although there is no indication that any others will follow suit, there is every indication that many distributors—members and non-members— dislike the code as it is presently administered and are clattering for revision and administrative change.

Last week, just prior to the voting on "The Man With the Golden Arm," the American Civil Liberties Union issued a blast at the code as an "industry agreement" that limits "freedom in the trade of ideas." Morris Ernst, representing the distributors of "I Am A Camera," which recently was denied a seal, has charged that the code’s operation constitutes "economic censorship." This is more than an intramural question. A large hunk of American culture is involved. The executives of the major picture companies had better hurry up and open their eyes.

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Significance of RKO's Pending Deal

TOM O’NEIL & TV

By PHILIP R. WARD

Young Tom O’Neil, of whom 'tis said, he is no mean hand at pyramid ing a buck, is allegedly looking with favor upon a deal proferred by another pyramider of sorts. The mule-trader of the second part turns out to be none other than old showbusiness hand, Matty Fox, whose wheeling-dealings and artful acumen mark him as a man with whom it does not pay to go bargaining unchaperoned. If Mr. Fox has his way—and there are some obstacles in the way—he will wind up with Mr. O’Neil’s RKO library of some 750 features and 900 short subjects—less, for the time being, some 150 feature films which O’Neil wisely wishes to exploit first. The tab: approximately $12,000,000. Fox’s objective? Well, he’s not out to stock his private screening room. Film traffic with TV is Matty’s intent.

Needless to say, reports of the impending sale are sending seismic tremors through all hemispheres of the movie world. Exhibitor groups are bound to issue sizzling rebukes against what they consider a gross intrusion upon their boxoffice birthright. And well they might—at least on the surface. For the argument goes that whatever aids the living room show-box is, in direct ratio, injurious to the theatre on the street. For a major distributor to perpetrate this foul act is little short of treason against the crown. O’Neil’s fellow producers will likely burn in less articulate fashion, though it seems certain that at least someone feeling done-in will take to the stump in answer to this betrayal of the unwritten movie industry code of “Don’t Sell to TV”.

May Be Trial Balloon

Yes, Mr. O’Neil will take his lumps. That seems sure enough, if what we’ve been hearing proves something less guileful than a mere trial balloon (and some observers will tell you the reports are just that). The issue at stake is Mr. O’Neil’s propriety in handing to television Hollywood’s first major catalog of major motion pictures. Based upon the reams of warnings disseminated by movie spokesmen in recent years—and this includes exhibitors and distributors both—Mr. O’Neil would appear to have scrapped discretion for a monetary kind of valour. It remains, however, to review the merits of some of the most popular of these caution signals. Let’s determine for ourselves just where fact begins and myth leaves off:

1) It has been solemnly declared that whoever first opens backlog commerce with the TV “enemy” must bear the responsibility for the ensuing stampede by other filmmakers. The floodgate damming up Hollywood’s libraries must remain inviolate—or else.

2) Such a longlong rush would, of its nature, reduce films to a drug on the market, and thereby deprecate Hollywood’s loot to a mere pittance.

3) Only the first to sell would command a truly objective price.

4) TV, thus armed with substantial inventories of films, would then represent a greater boxoffice menace than ever.

Since, under a recent revenue department ruling, income from the sale of vintage films may be treated as capital gains rather than ordinary income—a tax saving of approximately 50 percent, Mr. O’Neil seems to stand poised to gather in a fast buck. He spends $25 millions for RKO; sells the backlog for $12 millions and keeps most of that coin, and hangs on to RKO’s major assets to boot. Before he makes himself this handsome deal, and before the torches are lit by those who regard it as destructive to movie business, let’s take a close look at the merits of the four-point argument made above.

Others Won’t Dance To Tune

1) It is doubtful that the other film companies will dance to Mr. O’Neil’s tune. RKO’s circumstances are RKO’s alone. What one film company wishes to do with its backlogs has no logical relation to what another does. Mr. O’Neil’s lamb-chop might well be Mr. Skouras’ heartburn. It is hard to imagine a more purely individualistic society of commercial artisans than that one heterogenously existing in southern California. One studio chieftain would rather burn his $300 cashmere sport-jacket than be found in the company of some shoddy $250 imitation. Company policies take similar turns.

As for the floodgates, there’s no steel and concrete—simply old fashioned economic horse-sense holding back the libraries. This was eloquently proved in the recent successful defense of the five film companies involved in the government’s 16mm case. During the attendance depression, backlogs were untouchable because no prudent film-man would risk total extinction of an already fever-ridden exhibition market. During the recent recovery backlogs have been withheld for reason of TV’s financial inadequacies. This will go on as long as TV fails to meet the price demanded by the companies owning those films. That Mr. O’Neil may sell and his competitors not is neither strange nor puzzling. Mr. O’Neil’s is not a sound-stage operation exclusively. He owes an obligation to a number of wards—not the least of which is television. His interests in that field antedated his entrance into movie-making by several years.

2) Before films can glut the TV market—and consequently shatter proper pricing—the assumption is that they will be dumped like so many sacks of surplus potatoes. Nothing of that kind is likely. Films are not raised like fatted hogs to be so disposed of; they have a second life which endows them with commercial value, and no
Will Other Majors Rush to Sell?

one is foolish enough to unload to them in a torrent for the simple reason that it takes 20 years to grow another crop. When the other major studios decide to traffic with TV, the rule, we believe will be to parcel them out.

3) Before someone talks of being victimized by the O'Neill quick-kick, let him rest assured that the RKO Telepictures head will make no killing. Indeed, if anyone feels aggrieved, it is probably because O'Neill is taking so little as to establish a minuscule standard for major product on television. At the rumored $12 million fee, the 750 picture backlog breaks down to a spare $16,000 per picture. An educated guess would be that the complete library represents an original production investment of at least $500 million, or an average of $750,000 per film. Allowing the films have served their purpose in returning revenues, their intrinsic value would appear many times $16,000 a head. O'Neill, himself, paid an average of over $40,000 per feature in his deal with the Bank of America. True, he’s selling his files along with the gizzards, and that may be a considerable factor when you realize how the gizzards predominate.

Another explanation: RKO’s practice of re-issuing films under the latter-day Howard Hughes regime. Perhaps O’Neil believes that the best has been already milked from this product, for virtually every vintage film in the RKO backlog was re-released to theatres within the past five years. And from what we’ve been told, the best of RKO’s backlog will still see the light of carbon in theatre projection. That’s one reason why he insists upon withholding the choice 150 features from Matty Fox for the time being. He plans to use them between theatre showings and his own TV outlets.

Live Shows Draw Viewers

4) The greatest of all fictions is the allegation that the telecasting of films is the greatest danger to the theatre boxoffice. Innumerable films, both British and domestic, have been beaming steadily into living rooms during recent months. Almost without exception they are thrashed soundly in the audience ratings by live entertainment. Ed Sullivan boasts 34.6 to compare with Famous Film Theatre’s 8.6, with “The Constant Husband’s” 11.2—and the last-named a “first-run” film. The conventional old movies, yes, even those possessing marquee names, top-drawer production values and prestige in their day, become mere grist in television’s inexorable mill. Aside from meeting the cutting phrase, “Oh, I saw it before”, they just can’t compete with the better live shows.

Moreover, there is the growing belief that no matter how good the movie, the TV medium diminishes its effectiveness through size, technical interferences, lighting and other factors, to the degree that most people prefer TV’s home-grown offerings. The live or TV-filmed show seems more honestly compatible with the medium. “TV and Steve Allen just seem to go together,” said a housewife recently in clicking off the “Late Show”. The truth of matter is that the films made for theatres were not made for television. It is no fault of either the movie-makers or of TV’s engineering that great movies on the living room screen look mediocre, mediocre movies, shabby. It’s like watching Helen Hayes from the peanut gallery; it’s still Miss Hayes—but, oh, what a difference.

Lest these views create the impression that we believe the potential of Hollywood films on TV is severely restricted, let us hurriedly correct it. The point is not that films are unwelcome or incapable of standing on their own as attractive programming matter for sponsors, but, rather, that vintage pictures simply do not create the audience impact once so widely believed. Important recent, or new, movies might well, give Mr. Sullivan a run for his money. But the programmers are another story.

Joker In The Deal

Mr. O’Neil did not sell exhibitors down the river by his intention to trade with Matty Fox. His package in the proposed offer is no inventory of film classics. The big joker in the deal at this moment is, indeed, Mr. O’Neil’s canny insistence that 150 of the backlog’s top films be reserved for his own use first. Sooner or later these films will redound to Matty Fox and general TV distribution, but by then practically every whit of their boxoffice sting will have been spent.

From where we sit the O’Neil looks far less the sinner than he does the “shoot’em” to a marriage everyone has seen coming for years. His action will neither revolutionize TV nor put theatres out of business. Mr. O’Neil had two main objectives in acquiring RKO from the unproductive Howard Hughes. One is to build a nationwide network of film-playing TV outlets; the other to make profitable motion pictures for theatres. The two objectives might well be reconciled without conflict or paradox.

If the movie industry is looking to rationalize its lagging boxoffice, let it seek a reason beyond the bogey of backlog films and into the sphere of rapidly improving live TV entertainment. That is what keep’s ‘em home. That, and the deficiencies in Hollywood’s product—numercial and artists. Live shows are TV’s meal-ticket. And first-class motion pictures represent the same to the boxoffice. To blame the sale of movies to television’s for the theatre’s troubles is strictly a smokescreen for our own industry’s inadequacies. Let’s correct them.

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The Government has characterized the entire policy of
the producers as to 16mm distribution as "a boycott"
against certain types of exhibition. I cannot agree. Nor
nor can I agree with the Government's contention that it is the
duty of the motion picture producers to supply television
with the entertainment material which it needs. It is not
the function of a private industry to supply its product to
a newly-arisen customer who is also a competitor and
jeopardize its interest in the continued existence of its
old customers for whom the standard product is primarily
made. After all, television is a new field, the phenomenal
rise of which could not be anticipated. It was designed for
a distinct and different form of entertainment which still
supplies its main programs.

Because original entertainment material is costly and
consumed and destroyed rapidly, television desires to sup-
plement it by using motion pictures. But it does not offer
to do so on terms commensurate or comparative which
established theatres offer for the standard product. Instead
of competing for the product, it demands special terms.
For valid business reasons and because the entire 16mm
film business is a marginal by-product, motion picture pro-
ducers have been unable to agree to television's terms, ex-
cept in some specific instances. It would be inequitable to
force agreement, especially when reluctance, or even re-
Husal to deal (assuming that there was refusal), was not
only the result of separate determination by each company,
but was temporary, and was dictated by the sound eco-
nomics of the situation, the wish to make the most desir-
able arrangements consistent with a fair protection of their
interests and the refusal of the lately-arrived customer—
the television industry—to commit itself to definite guar-
antees. Both sides seem to have been playing for position.
To some extent, they still are. If, for this reason, interstate
trade lags temporarily, the fact is proof of the vigor of the
competitive spirit, even within an oligopolistic field.

In my view, the actions of the defendants do not exceed
the limits of choice of, or preference in, dealing allowed by
law to one engaged in a private enterprise for profit. And
the fact that the immediate result was the same as to all
defendants does not spell concerted action or conspiracy.
As said by the Court of Appeals for the Seventh Circuit:

"This action * * * does not prove or tend to prove that
it was done by agreement * * * any more than proof
that a hound is chasing a fox is evidence that the chase
is by agreement with the fox."

It should be added that the entire policy of the producers
as to 16mm films antedated any action, agitation or "pres-
Sure" (as the Government calls it), on the part of the trade
organizations, TOA, Allied, or others named as co-con-
spirators. And, as fully appears from the preceding dis-
cussion, it has been conducted at times in defiance of their
opposition. The occasional approval, after their occurrence,
of phases of this policy, by some of the named organiza-
tions cannot turn the independent, and, in part at least,
dissimilar acts of the producers into an agreement or con-
spiracy with them.

**SUMMARY AND CONCLUSIONS**

Motion picture exhibition is primarily paid entertain-
ment, while television, as it has developed in the United
States, like radio, is chiefly an advertising medium in
which motion pictures and other forms of free entertain-
ment, are used to merchandise other persons' products.
However, motion pictures and television do have one ele-
ment in common—they draw their patronage from a com-
mon source—persons seeking diversion (and, perhaps, edu-
cation) through these media. As the amount of money
which the members of the common pool have to spend for
this purpose is constant over the years, there is competi-
tion between various commercial amusement media for
both the members and the money which they have to
spend. There is uncontroverted evidence in the record that
the rise of television has affected adversely theatre attend-
ance and that many persons would not pay to attend the
motion picture theatres if they could secure entertainment
of a similar character and quality free in their homes.
Whether the loss can be estimated mathematically is un-
important. The important fact is, using once more the apt
phrasing of Mr. Justice Brandeis, that, in the minds of the
producers, the impact of free television was "the evil be-
lieved to exist".

Of the facts already detailed, which induced this belief,
the most significant were: (a) the desire to protect the
interest of the producers in the chief source from which
their income was derived—the regular admission-charging
theatres—and to prevent the ruinous effect on it of over-
lapping non-commercial exhibition of sub-standard 16mm
films, (b) the need to protect the unique and incalculable
value of the producers' backlog for reissuance and remak-
ing, rather than dilute, dissipate and exhaust it and destroy
the stories from which the pictures were made by a quickly
accelerated exploitation through other than theatrical
means—including television, (c) the possibilities of sub-
scription television, and (d) the insignificance of the reve-
nue to be derived presently from other than theatre exploi-
tation as compared with the losses, some predictable and
some unpredictable, which the wider exploitation would
entail. These are "legitimate business aims" and "com-
petitive business considerations" of the type which the
Supreme Court has recognized as warranting the adoption
by prudent business men of restrictive plans of dealing.

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in '56 it's 55

SOON 20th CENTURY-FOX PRESENTS THE ULTIMATE IN MOTION PICTURE ENTERTAINMENT!
See for yourself at the Demonstrations to be held in 150 key cities from coast to coast in JANUARY!
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HAMMERSTEIN'S
Great Musical Romance

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WASHINGTON'S BIRTHDAY

... the booth of theatres
ophonic sound!
MOVIE STOCK BLUES. In November it was the same old modley—inaction, inertia and insignificance. And because stock prices are generally a reflection of business conditions within the industry they represent, we may play the same plaintive, three-word refrain to summarize the character and size of recent boxoffice. There it is—cause and effect. Slumping theatre grosses biting into theatre profits, biting in turn into the revenues redounding to film distributors, finally translating itself into declining earnings on the books of the film companies. The market is discounting accordingly.

The sad feature of all this is that in other quarters of the stock market, happier things are underway. Throughout much of November's trading term, stocks in general, and blue-chips in particular, began resembling Native Dancers in their hell-bent-for-election sprint back toward those high altitudes of the pre-Ike Illness period from which they were displaced. Movie shares are being left at the post. In truth, however, it must be reported that film company shares were not completely immobile. Actually, they essayed a rally of sorts at the month's end, regaining several points from the even lower level at which they lingered during most of November. Overall, the shares of film companies finished November 1/4 point higher than October. At present they are far below their high-water mark (1813/4) established last June, but some comfort can be gleaned from the fact that the latter part of November saw the steady decline checked.

The complete stock market story of 1955 to November close is shown below in the Film BULLETIN Cinema Aggregate:

Film BULLETIN Cinema Aggregate*

*Composed of carefully selected representative industry issues.

Observe that theatre company shares, in sympathy with the film-makers, show corresponding weakness, in fact have now sold off for the fourth successive month. This is truly cause for concern. For if any element of the industry reflected prosperity stock market-wise, it was the listed theatre chains, consisting in the main of the large-grossing first-run houses. With these bell-weather of exhibition slumping in the fashion seen of late, it is not difficult to imagine what conditions afflict the balance of more modest theatres, the great coterie of rank-and-file houses that make up the life-line of the industry.

And so, accordingly, has gone Hollywood, as measured by the stock market performance of its individual film companies. There can be little doubt now that a real slump—perhaps even a minor depression—has taken hold in movie securities. Five months is time enough to allow a pattern to manifest itself and for a conclusion to be drawn. It has been five months, you see, since film companies shares last mustered the energy for a gain of any consequence. Since June film company stocks have declined to lower levels with each consecutive month. Since June, only Allied Artists on a number of occasions and Loew's once or twice have managed to creep into the "most active" lists. Not since October, 1954, have film company stocks been mired so low in the Film BULLETIN Cinema Aggregate. And we firmly believe this will corroborate itself under any form of statistical analysis. And now that the market is returning to "normalcy" (as some commentators observe) without the movie industry joining in the recovery, it is clear that all is not kosher in Denmark. Only time will tell if "minor depression" is, indeed, the correct appellation.

The slump may not be felt in some circles until late. A number of film companies, and theatre companies, too, whose reporting periods follow the calendar year may well issue impressive reports. These could be deceiving, for earlier year figures will greatly compensate for later year deficiencies, and the sum total may appear quite respectable. Stanley Warner, for instance, recently reported a 73% gain in net earnings for fiscal 1955. This news promptly boosted S-W 17/4 points, the one respectable showing of the month by a movie industry component. But S-W's reporting year ended August 27, close to the beginning of the down-slide cycle.

When people do not go to the movies under currently bountiful economic conditions, it is only because movies do not offer enough, and/or because something else offers something better—a conclusion perhaps too simple, but quite true. The movie industry prospers first, last and always on the basis of what it gives the paying public for its money. As stated so often in this column, the impetus of improved technology, the early Messiah of filmmom's up-to-recent prosperity era, has been dissipated, meaning that the quality of product means everything again. Obviously, the product this fall did not measure up. Under non-TV conditions, movie business would have scraped by. Today's competition is tougher. There's your answer. In the movie industry what happens on the sound stages greatly determines what happens months later in the great halls of the securities markets. Improved product will serve to improve the status of movie industry shares.
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The Square Jungle

Starring

Tony Curtis • Pat Crowley
Ernest Borgnine

with
Paul Kelly • Jim Backus

July Drive January 1 to April 28, 1956

The Kettles in the Ozarks

Starring

Marjorie Main • Arthur Hunnicutt

with Una Merkel • Ted de Corsia
ROCK HUDSON Miss CORNELL BORCHERS
GEORGE SANDERS

“Never Say Goodbye”

PRINT BY TECHNICOLOR

THE CREATURE WALKS AMONG US

STARRING
JEFF MORROW
REX REASON · LEIGH SNOWDEN
RICHARD WIDMARK
DONNA REED

CO-STARRING
WILLIAM CAMPBELL · JOHN McINTIRE

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JANUARY 1 TO APRIL 28, 1956

BARBARA STANWYCK · FRED MACMURRAY
JOAN BENNETT

"There's Always Tomorrow"

A MAN...
A WOMAN...
A TEMPTATION...

PAT CROWLEY
WILLIAM REYNOLDS · OLIVIER DEBREAU
...and these important Pictures currently in release
Film of Distinction

"Picnic" Provides a Feast for All

Business Rating 3 3 3 3

A winner! Screen version of stage success given peerless direction by Joshua Logan. Chockful of humor, human interest, throat-catches. Will roll up handsome grosses.

Columbia has come up with another winner in this movie version of the Broadway stage hit, "Picnic". It abounds with humor, human interest and stirring emotional moments that endow it with the widest kind of appeal. Box-officewise, "Picnic" should be a feast for all, Columbia and exhibitors in every type of market. From the metropolitan class houses to the spots in one-horse towns, its impact should be reflected in near-record grosses. The film's entertainment and artistic virtues are abundant, and it packs a powerful and moving dramatic punch. In a degree, it is not unlike "From Here To Eternity" in naturalistic, down-to-earth quality, which will spell substantial box-office potency with the mass audience. Except for some flaws in casting (at least as this reviewer sees it), this filmed "Picnic" is superior to the play. The wide CinemaScope picture clearly points up the greater flexibility of the movie and allows for a wealth of incidental "business", of which director Joshua Logan takes full advantage.

"Picnic" should be in line for some awards at the year's end. The subject of William Inge's play was, quite frankly, sex, and so is that of the film. Daniel Taradash's script is wonderful: frank, honest, terse, deeply moving. Occasionally, its frankness is startling, but always refreshing and in good taste. It is full of warmth, humor, and feeling, and captures the spirit of the play marvellously—an altogether brilliant job. On the same level of achievement is James Wong Howe's CinemaScope-Technicolor lensing—rivaling "East of Eden" for the best color photography of the year. The camera completely captures atmosphere of a summer's day in the mid-west, and the shots of the picnic itself—the central incident of the film—are thrilling: viewers won't forget them easily. Josh Logan's direction is peerless; he's a great addition to the ranks of film directors. With uncommon subtlety, Logan conveys throughout that languid day the stirrings in the breasts of each of his characters. Under his hand, the film moves easily and gracefully. Fred Kohlmar's production is superb; it has a richness of texture and a visual brilliance that the stage couldn't provide.

Most of the performances match the quality of the overall production, yet as one who saw the play, this reviewer felt a bit disappointed in William Holden and Rosalind Russell. In the role of the virile young drifter, Holden appeared just a bit too sympathetic—but this may please, rather than disappoint those who did not see the Ralph Meeker performance in the play. Rosalind Russell, always a dependable performer, does a fine job with the role of the love-starved school-teacher, but she has too much worldliness in her manner to carry off the pathos completely. But this is minor faulting of a fine film. Kim Novak is highly appealing and attractive as the town's "most beautiful girl". Betty Field and Arthur O'Connell are superb, as is Susan Strasberg, the kid sister.

Early one Labor Day morning, Holden, a drifter riding a freight, lands in a small Kansas town to look up a wealthy ex-college friend (Cliff Robertson), from whom he hopes to wangle a job. On his way, he stops to do odd jobs, in return for breakfast, at the home of Verna Felton. His roving eyes glimpse her next-door neighbors, Kim Novak, younger sister Susan Strasberg, and mother Betty Field. Robertson, Kim's boy-friend, is glad to see Holden, invites him to the annual picnic that evening. Passion is the keynote of the picnic. Kim and Holden are mutually attracted, and Robertson, hurt and furious, orders him arrested for "stealing" his car. Holden escapes and hides out. Holden appears and, despite the pleas of her mother, Kim decides to follow him to Oklahoma, albeit uncertainly, to gamble on happiness.

[More REVIEWS on Page 24]
“GUYS AND DOLLS now in second week has smashed every record of the Stage Door Theatre since this theatre opened 9 years ago. Hope we do not have to wait 9 more years for another hit like this.”

IRVING C. ACKERMAN, HERBERT ROSSNER
—Stage Door Theatre, San Francisco

“All-time greatest at the Adams Theatre. GUYS AND DOLLS is truly a lift for the entire industry.”

ELMER BALABAN—Adams Theatre, Detroit

“GUYS AND DOLLS a miracle picture. First week topped previous record holder by $10,000 and each week sets new record. We are turning away more people than we can handle.”

DAN FINN—Astor Theatre, Boston

“GUYS AND DOLLS doing absolutely turnaway business at the Randolph Theatre. Not only breaking all records but actually benefitting other downtown theatres with the overflow crowds.”

WILLIAM GOLDMAN—Goldman Theatres, Philadelphia

“GUYS AND DOLLS in its first week sets a new high for RKO Keith’s, Washington, D.C.
Promotional showmanship behind a great entertainment is paying off big. Starting its 3rd big week and going stronger than ever."

SOL SCHWARTZ—RKO Theatres, New York

"An all-time record for two successive weeks at the Chicago Theatre that will remain for a long, long time. There's only one GUYS AND DOLLS."

DAVE WALLERSTEIN—Balaban & Katz, Chicago

"Our GUYS AND DOLLS business to date broke all previous Hollywood Paramount house records and we turned away as many customers as we admitted. Even more important we have never before witnessed such enthusiastic audience reaction with spontaneous applause not only after musical numbers but after individual scenes and at the end of the picture."

MARCO WOLFF—Fanchon and Marco, Inc., Los Angeles

"Now starting its 5th big week at the Capitol, GUYS AND DOLLS has settled down for a long and prosperous run on Broadway. The crowds love it."

JOSEPH R. VOGEL—Loew's Theatres, New York
"The Vanishing American"

**Business Rating 0 0**

Solid screen version of the Zane Grey novel has plenty of appeal for the outdoor market. OK dueller for nabobhoods.

Zane Grey’s classic western about the threatened extinction of the Indian race in America is the source of a fairly engaging dramatic actioner in this Herbert J. Yates’ presentation. It has most of the virtues that appeal to the outdoor market, as well as a credible and fairly compelling narrative and some obvious socially significant overtones. The story development results in a rather leisurely pace. Yet the full 90 minutes of footage does not seem overly long under Joe Kane’s competent direction. Alan Le May’s adaptation holds talk down to a minimum, but his characterizations are a bit weak. Scott Brady hardly gets under the skin of his Indian character, but Audrey Totter is appealing as a brave young white woman sympathetic to the Indians’ problem. Miss Totter, who has inherited ranch land in New Mexico, arrives to find that she is not wanted by traders Forrest Tucker and Gene Lockhart, who tell her that the land is worth nothing. Scott Brady, a young Navaajo, tells her that the land belongs to his tribe anyway. As time goes by, Audrey, who has befriended Brady, learns that Tucker and Lockhart are depriving the Navajos of their rightful possessions. She agrees to help Brady and steals incriminating papers from Lockhart’s safe. A Navajo attack on the Tucker faction is halted by the arrival of a U.S. Marshall who, with evidence on his hands, arrests the outlaws.

Republic. 90 minutes. Scott Brady, Audrey Totter, Forrest Tucker, Gene Lockhart. Directed by Joe Kane.

"Samurai"

**Business Rating 0 0 0**

Rating for art houses. Beautifully photographed Japanese import. In same quality category as "Gate of Hell".

This latest Japanese import appears headed for good art house returns. Concerned with the samurai, the professional warrior group in medieval Japan, the film is a blend -like past Japanese entries—of rich, exotic color and some crisp and moving dramas.

This one is on very much the same level, in quality, as the prize-winning "Gate of Hell." Art film patrons, who have learned that Japanese films are something special among foreign imports, should flock to see it. The most striking aspect of the film is its extraordinarily beautiful Eastman color lensing as it paints countriesides and interiors in indescribable hues and compositions.

The substance of the story—how a zealous boor learns integrity and discipline so that he can become a "samurai"—is told in compelling dramatic terms. And there are some very moving battle scenes, brilliantly stylized. Well played and directed, the film has great clarity and intensity of feeling, ably projected despite the language barrier. English sub-titles are clear and to the point, and an additional commentary by William Holden further elucidates matters. Enterprising exhibitors in the general market might be wise to gamble a run of something unusual like this.

Hemaji Pictures, Inc. 93 minutes. (A Toho Production). Toshirô Mifune, Keiko Koyama, Yutaka Takenouchi, Produced by Keisuke Takalmura. Directed by Hiroshi Inagaki.

"Inside Detroit"

**Business Rating 0 0**

Fast and furious crime meller. Should do well in action spots.

Concerned with the infiltration of gangster elements into labor unions in Detroit, this Clover Production for Columbia release, is a fast-moving, action-packed crime meller that should be a natural grosser in action spots. Tense, and with all the appropriate elements included—action, speed, violence—it is cleverly handled by director Fred F. Sears. He keeps things moving at the rate of machine-gun fire, and builds to some strong climaxes. Cast is convincingly played, with Dennis O’Keefe and Pat O’Brien turning in their usual, competent portrayals as hero and villain. O’Keefe’s brother is killed when a bomb is planted in union head-quarter. He suspects that it’s the work of O’Brien, whom he helped send to prison for racketeering. O’Brien secretly plans to gain control of the union by eliminating all opposition. Out of jail, O’Brien gets his men into the factories where they proceed to re-introduce all the standard rackets. O’Brien’s family opposes O’Keefe, particularly daughter Margaret Field and son Mark Damon. But trouble for O’Brien starts when Damon gets mixed up with his father’s mistress (Tina Carver). O’Keefe reveals the secret to O’Brien’s daughter, who rushes away and has a serious auto-crash. Damon decides to supply evidence, and O’Brien is shot by the police as he arrives at Carver’s apartment to kill her for implicating his son.


"Umberto D."*

**Business Rating 0 0 0**

Rating for art houses. Fine Italian film by De Sica, with English titles, about an old man and his dog. Sock boxoffice for art spots. OK for class nabobhoods.

Vittorio De Sica’s latest film, "Umberto D.," reveals him as one of the world’s greatest directors. Many will regard it as the masterpiece of the man who did "Bicycle Thief" and "Miracle in Milan." A tender, moving story of old age—an elderly man, who has no place in the world, and his dog—will score heavily with art-house patrons. De Sica’s reputation, and the critical praise that the film is sure to win, should make it a good bet for class nabobhood situations. This is an immensely honest, objective, and profoundly moving portrait of the problems that beset the old. It has more humor than sentimentality, nevertheless. The final scene in which the old man—who through lack of love, money, and health plans suicide with his dog—is thwarted when the animal jumps from his arms, terrified, and dissuades him, is nothing less than inspired. De Sica’s direction is magnificent. The pace is deliberately casual, as if to affirm the ennui of the life he’s describing, but no viewer will complain about this, for the story could not be told in any other way. Cesare Zavattini collaborated on a brilliant and sensitive script which has very little "talk" in it, and the black-and-white lensing is superb. All technical credits are first-rate, particularly the musical score which is in perfect keeping with the film’s mood. As the old man, Carlo Battisti gives a beautiful, restrained, performance, as does Maria Pia Casilio as a pathetic young servant.

Harrison-Davidson. 89 minutes. Carlo Battisti, Maria Pia Casilio, Lisa Gennari. Directed by Vittorio De Sica.

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"Kismet"

Business Rating 0 0 0

Colorful, tuneful version of the Broadway hit hampered by slow pacing. Lush production, song hits should carry it to good returns, except in small towns, action houses.

MGM's production of the recent Broadway success "Kismet", is a wonderfully lush and tuneful, albeit sluggishly paced, musical that figures to gross well in metropolitan houses. The Arthur Freed production is rich and colorful in its CinemaScope-Eastmancolor photography, and handsomely captures the spirit of oriental romance. It is, from beginning to end, a treat to the eye. The Robert Wright-George Forrest score is full of appealing melodies, and public familiarity with the score must be considered an additional boxoffice assist for the film. The familiar "Stranger in Paradise," "Bangles, Baubles and Beads", and "This Is My Beloved" still register with charm and vitality, and are nicely rendered by Ann Blyth and Vic Damone.

The script that Charles Lederer and Luther Davis have supplied from their own book is appealing, witty in spots, and always thoroughly professional, but director Vincente Minnelli might have speeded up the film's pace, which is unconsciously slow in spots. In general, moves rather haltingly, and its 113 minutes seems overlong. Performances are all in the light, gay mood. Keel sings well and portrays the poet and would-be magician amusingly, and Dolores Gray turns in a sock performance as the Wazir's wife. Supporting roles are refreshingly played. Grosses will be best in class houses, weakest in the rural and action markets. Plot centers around Keel, a beggar, being mistaken for a magician. He is rewarded by brigand Jay C. Flippen for his "powers", but his possession of money leads to his arrest by the Wazir (chief of police) Sebastian Cabot, who intends to use Keel to prevent Caliph Damone from taking a wife. Catch is that Damone is interested in Ann Blyth, who is Keel's daughter. Everything is straightened out, with Cabot killed for his treachery, Damone marrying Ann, and Keel paying his attentions to Dolores Gray, Cabot's widow.


"The Spoilers"

Business Rating 3 (Plus)

Fairly routine version of the familiar gold-rush story, topped by that rousing fight climax. Topflight cast. Should draw well in action market.

This is the fourth film version of that Rex Beach classic dealing with the fight over gold claims in the Alaska of 1900—and, frankly, it is showing signs of wear. However, there is no denying the appeal this tale holds for those with a taste for action and adventure, and the boxoffice performance in the proper markets should be good. Because of the story's familiarity, this latest Universal version seems quite predictable, almost perfunctory, but the performances of a fine cast give it more impact than the average outdoor melodrama. The big climactic fight—this time between Jeff Chandler and Rory Calhoun—is carried off with all the rousing flourish of its predecessors. Until then, the story is noticeably encumbered by too much plot development. The Oscar Brodny-Charles Hoffman script is routine, and so is Jesse Hibbs' direction, as it moves somewhat leisurely in delineation of plot. Technicolor lensing is good, supplying a colorful and vivid portrait of a gold town. Thespising by the above-average cast, topped by Anne Baxter, Chandler and Calhoun, makes the most of the well known characterizations. Jeff Chandler's mine in Nome is taken away from him when Romy Calhoun, the newly-appointed, "crooked" gold commissioner, bribes a judge to secure this end. With the help of Anne Baxter, proprietor of the local saloon, Chandler and partner John McIntyre try to get their claim back. Calhoun has "imported" Barbara Britton to attract Chandler, while Calhoun makes time with Baxter. Chandler is arrested, but allowed to escape into a trap. However, he foils the plan and gets away safely. Calhoun is exposed and Chandler humiliates him in a roaring fist-fight, wins back Baxter and his claim.


"The Court-Martial of Billy Mitchell"

Business Rating 0 0 0

Topnotch military courtroom drama is compelling fare. First-rate production, with Gary Cooper name for marquee. Good attraction for class and general markets alike.

The compelling story of General William Mitchell—the man who provoked his own court-martial for the purpose of pointing up mismanagement of the U. S. Air Service—has been made into an exciting, first-rate film drama. Much of the story takes place in the courtroom, and the important issues involved are presented with clarity, wit and sincerity. It is exciting, articulate, often moving. Interesting subject, a fine production, and the name of Gary Cooper, should make for good returns in the general market. Everything about the production is top-drawer; the story-screenplay of Milton Sperling and Emmet Lavery, Otto Preminger's direction, and a cast that performs with conviction and restraint. Gary Cooper turns in one of his best portrayals in a demanding role. CinemaScope is, as usual, a plus factor, but the WarnerColor tends to fuzziness. Cooper, as Billy Mitchell, head of the Army Air Service, is demoted from General to Colonel when he disobeys orders in a bombing "trial". Following on the death of several friends in what he considers to be unsafe air assignments, he censures the Army and Navy for their lack of vision and irresponsible conception of air-power. For his remarks, court-martial proceedings are initiated. Defended by Ralph Bellamy before a military court headed by Charles Bickford, Cooper airs all his ideas and dreams about the coming era of air-power—later to be proved thoroughly sound. After a devastating attack by prosecutor Rod Steiger, Cooper is found guilty and suspended for five years for behavior unbecoming a soldier. He thus loses the trial, but wins in the larger battle of ideas.


Business Rating 3 (Plus)
THE MEN...THE WOMEN
OF AMERICA'S
BIGGEST OF THE YEAR
THE WILDERNESS... MOST EXCITING DAYS!

VICTOR MATURE
GUY MADISON
ROBERT PRESTON

the Last Frontier

co-starring JAMES WHITMORE · ANNE BANCROFT with RUSSELL COLLINS

Screen Play by PHILIP YORDAN and RUSSELL S. HUGHES · Based on a novel "The Gilded Rooster" by Richard Emery Roberts
Produced by WILLIAM FADIMAN · Directed by ANTHONY MANN · A COLUMBIA PICTURE

CINEMASCOPE
COLOR BY TECHNICOLOR

from Columbia!
November 23, 1955

Mr. Abram F. Myers
Allied States Association of
Motion Picture Exhibitors
Washington, D. C.

Dear Mr. Myers:

This is with further reference to your letter of October 14, 1955, addressed to Mr. George Weltner, the receipt of which was acknowledged to you by letter of October 20, 1955. In it you requested a statement in reply by October 21, 1955, or at Winchendon, Mass. by October 24, 1955, as to whether or not "Paramount proposes to continue its prereleasing or 'merchandising' runs of pictures in the future, and if so, to what extent."

Unfortunately, such statement was impossible, since your letter was received during Mr. Weltner's absence, and when he returned it was just for one week before his departure for Europe, and I was out of the city in Chicago for a few days, and then in California, from which I recently returned.

Since your letter raises both practical business distribution problems, as well as matters which you state are wholly legal, and since so much has been said by you at different times on the subjects covered by your letter, I feel a full and complete answer should be made, in order that anyone interested may be fully apprised of all of the facts which influence our thinking. This letter, therefore, must of necessity be longer than would otherwise be necessary.

I shall first address myself to the broad business matters relating to the distribution of Paramount pictures.

Your letter starts with the statement, "I have been requested by several Allied members to write you concerning Paramount's practice of prereleasing its top attractions to a limited number of selected theatres for so-called 'merchandising' engagements." You mention "White Christmas," "Strategic Air Command" and "Desperate Hours".

Asks Identity of Exhibitors

If we knew who these exhibitors were, who have complained to you, and knew the basis of their complaint or concern, as it affects them, we could answer their complaint specifically, based upon their individual situation and its relationship to any others which may be involved. Since we do not know who they are, we will be obliged to deal with the subject generally, from an overall standpoint, as a producer and distributor.

The patterns of release of the three Paramount pictures to which you refer, were not the same. There were substantial variations, as is the case with others of our pictures, in the number of special engagements of the particular picture, the areas of these engagements and the time when the pictures were put into broadest release.

This industry, and particularly the production of pictures, has undergone great changes in marketing conditions in the past few years, and even more so during the past two years. Each picture is a separate enterprise, specially tailored and specially cast. There is no longer a large number of stars or featured players under contract to us, to draw from, and the compensation of these artists for their services has increased tremendously over what it was only two or three years ago. All costs, right down the line, from the cost of literary property, cast, directors and writers, to all the labor crafts, have risen to unprecedented heights.

Warns of Spread

It is in the light of these facts and others that I shall state, that the concern of your "several exhibitors" that the practice of prereleasing which we follow may spread, must be considered by us. Of course, what other distributors may do can be of no concern to us. However, every producer should be encouraged, for the good of the whole industry, including the exhibitors, to produce the best pictures and to spare no effort or cost in so doing; and they should be free to market their product in the way they believe will best obtain these objectives.

The clamor of all exhibitors and their leaders is for more great pictures, in order to attract the patronage in the greatest numbers. The slogan seems to be, "Get the public back in the habit of patronizing motion picture theatres." Our interests in this respect are the same as the exhibitors'. We benefit from large box office receipts, as do exhibitors. If the public stays away, we, as well as the exhibitors, are the losers.

It is now universally recognized that the public today is highly selective in the pictures which it chooses to patronize. The public today shops for its pictures as never before.

In view of the foregoing, Paramount has embarked upon a program of sparing no effort or expense to make pictures of outstanding quality, pictures which would induce the public to attend in unprecedented numbers. While all pictures cannot be smash-hits at the box office, no matter what effort or expense is put into them, Paramount is exceedingly proud of the success which its pictures have attained in the past several years. That our product is outstanding has been acknowledged by all in the industry.

Besides the tailoring that has gone into each picture, we are spending greater sums than ever before to pre-sell and sell our pictures to the public. Moreover, we are continually studying new marketing and merchandising methods for our pictures, so as to attract the greatest patronage, for the benefit of our customers and ourselves.

What we are endeavoring to do is to create the largest audiences for the benefit of all runs, early as well as subsequent. Our advertising and exploitation are aimed at pre-selling our pictures to the public, and this is of particular benefit to the subsequent run exhibitors.

While we disagree with you that we dissipate the value of our advertising and exploitation by the manner in which we distribute our pictures, I am sure that even you do not claim that we deliberately dissipate that which cost us so much to create. We are as keen and as alert as any exhibitor, not to dissipate the value of this exploitation and advertising, paid, as well as word-of-mouth. Certainly, we would be injured, if what you say is true, and our experienced advertising and sales personnel are at least as well qualified as exhibitors, to advise us if this were so.

Our plan and methods of releasing pictures and the correlation of our advertising and exploitation to these distribution patterns must of necessity use as its premise the fact that motion pictures are the most intangible emotional merchandise in existence and that each motion picture is a separ
Paramount's 'Merchandising' Runs

...or Not to Pre-release

December 1, 1955

Louis Phillips, Esq.,
Vice President & General Counsel,
Paramount Pictures Corporation,
New York 36, N. Y.

Dear Mr. Phillips:

Let me say at the outset that I was very glad to receive via the trade papers and U.S. mail your letter dated November 23 which purports to be an answer to my unpublished letter to George Weltner dated October 14. It is right and proper that the matters dealt with in my letter should be publicly debated so that the exhibitors may make up their minds in the light of all the arguments pro and con. And I personally feel complimented because, according to Variety, this is the first time you have sounded off publicly against anyone in the picture business and also because it apparently required an amount of time equal to that consumed by the Deluge to figure out answers to the points I raised.

Had your letter been confined to the contents of my letter to Weltner I would have inclined merely to release the latter so that the exhibitors could compare the two, point by point. But you saw fit to fire back, not with a rifle aimed at your immediate target, but with a scatter-gun, and the extraneous matters you have imported into the controversy call for further comment. In fairness to you let me explain that I have been privileged to read your letter to the Select Committee on Small Business of the House of Representatives dated August 25, dealing with the handling of "Strategic Air Command". Also, that I propose to follow your example and release this letter to the trade papers.

1. It is hard to believe that you are serious in claiming that there is inconsistency between the position I have heretofore taken in regard to the system of fixed runs and clearances denounced by the courts in United States v. Paramount et al. and the following passage in my letter to Weltner:

Fear is entertained in exhibitor circles that Paramount has adopted these "merchandising" engagements as a permanent policy and that it may spread to other companies. If that should come to pass it would totally destroy the system of releasing pictures to the established runs in their respective order and of observing reasonable clearances between runs which has served the industry so well since its earliest day.

Now Paramount was not a stranger to the Government's suit and as its Assistant General Counsel you surely were not unaware of the issues therein. You must know, therefore, that the system of fixed runs and clearances attacked by the Government and condemned by the courts was created for the benefit of the affiliated theatres and in order to exclude independent exhibitors from the preferred runs. That feature of the Government's case did not involve, and had nothing to do with, the great network of runs and clearances which is necessary unless all theatres everywhere are to play the same pictures at the same time. Under that system all theatres, and especially subsequent run and small town theatres, license their pictures year in and year out without having to negotiate specially in regard to run and clearance on every separate license.

Clearances Not "Sacred"

I agree that there is nothing "sacred" about the present clearances within any accepted definition of that word. I also agree that Paramount has not been enjoined from changing clearances unless the result is to impose clearances that are unreasonable or upon theatres that are not substantially competitive. The point of my letter to Weltner was that since present clearances have endured so long, they may be presumed to be reasonable, but increases therein resulting from the prereleasing practice may render them unlawful. Putting these legal considerations aside, the astounding thing to me, and the disappointing thing to the exhibitors, is your abrupt dismissal of complaints on this score on the basis of Paramount's power and rights and in utter disregard of the exhibitors' convenience, interests and welfare.

2. You state that Paramount is observing the injunctions scrupulously and that the merchandising engagements are not violative of the injunctive provisions of the decree. But since you have raised the issue of fixed runs and clearances, confusing a system that never has been challenged by public authority with the monopolistic system condemned in the Paramount Case, let me say that I know of no device better calculated to restore that unlawful system than these merchandising engagements.

Cites Circuits' Power

The Supreme Court's opinion will remind you that in 1945 the five distributor-exhibitors had interests in only about 17% of the theatres in the United States, but those theatres paid 45% of the total domestic film revenue received by all eight defendants. That was because in 92 cities of the country with populations over 100,000, at least 70% of all the first run theatres were affiliated with film companies. Now I have no reason to believe that that predominance in the first run field has been much lessened by the divestitures under the decree. Moreover, the divestment procedure was unique in modern times because it merely required, in the case of Paramount and most others, that the stock of the theatre company be distributed among the stockholders of the film companies. And in the case of Paramount and some others the men who headed the film companies are still on the job and the theatres are under the same management.

Is it not fair to assume that in the vast majority of cases Paramount selects for these merchandising runs the first run theatres of the former affiliated (so-called "divorced") circuits?

In my letter to Weltner I referred to Paramount's "hand-picking" of theatres and you take exception of this. But your explanation offers slight, if any, contradiction. First, you admit selecting cities which, by reason of their size and importance, will be best from the standpoint of exploitation of the picture. Then in non-bidding situations you select the theatre which, in your judgment, affords the best outlet and is capable of producing the best outlet. Finally, where exhibitors have declared their desire to do so, you afford them an opportunity to bid for the run.

When I wrote Weltner that I was informed that Paramount had decided that "Desperate Hours" should have merchandising engagements in only 128 theatres, I had confidence in my information and you do not contradict my statement. Moreover, I had in mind your statement to the House Small

(Continued on Page 38)
PRE-RELEASE DEBATE

Must Have Freedom in Method of Distribution

PHILLIPS

(Continued from Page 28)

rate and complete unity unto itself. Just as every other major advertiser precedes the introduction of a new product with test campaigns in selected areas, we must be free in the interest of our exhibitors, customers as well as ourselves—to undertake this same type of test campaign in order to arrive at the most profitable (for both sides) results. Because of the completely emotional reaction which has to be evoked in the minds and hearts of the potential patron, every consideration must be given to the selection and placement of the proper emphasis to achieve the desired result. The burden of the “selling approach” rests completely with the distributor, with little or no assistance from the exhibitor initially, i.e. in the creative stage. In order to determine how to most successfully arrive at the most palatable selling ingredients, we must have freedom in our methods of distribution. This method, as herein described, where conscientiously and properly applied, has enhanced the market value of many motion pictures—profitably to the producer, distributor and exhibitor, as well as the motion picture goer.

Seek Maximum Ad Penetration

By this method of release, we seek to determine when the greatest sales penetration, through advertising and exploitation, will have been achieved, and then we put our picture, whatever it may be, into the broadest possible release. We even make changes in an announced plan of release, as soon as we think a change is indicated. This was the case in the latter part of October with respect to “Desperate Hours”. We changed our plans for the distribution of that picture because the experience we had already had indicated that a change was in order. Your letter to us had nothing to do with it.

We feel that only in that way can we hope to realize the revenue necessary to make possible the production of pictures which the public will acclaim by their patronage and which you yourself state is necessary, for exhibitors to make a profit. We feel that we should not be put into any straitjacket for a releasing pattern which is the same for each picture, as your letter suggests, for we would thereby be precluded from meeting the changing conditions which exist from picture to picture.

If there were forced upon us by any court decision, or by legislation such as you are sponsoring, the inevitable result, as we see it, would be to cheapen the quality of our product, to the detriment of all in the industry, and particularly the exhibitors. Your criticism, we therefore believe, is unjust and unsound, from a business and economic standpoint.

Nor is there any validity to the legal points raised. I will now deal with these matters separately.

First, I cannot allow to go unnoticed the statement contained in the first paragraph of your letter, as follows:

“If that should come to pass, it would totally destroy the system of releasing pictures to the established runs in their respective order and of observing reasonable clearances between runs which has served the industry so well…”

See Shift in Myers’ Position

In the Government suit, those for whom you speak and you, yourself, attacked “the System of releasing pictures” then in effect, and “established runs”. Your position caused Government counsel to argue for “the right to buy”, and this resulted in an injunction being entered designed to prevent any “system of release” and any “established runs”. How ironic it is now to hear you espouse a fixed system of release to established runs, which means, very plainly, a freeing of runs, and a possible violation of the Anti-Trust laws or the Decree, or both! Our present methods do not violate either the Law or the Decree.

We are not slavishly dedicated to any fixed system of run or clearance. In marketing each of our pictures, we take into account its own individual qualities and appeal. Certain pictures require broad release at the very beginning. Others require slower distribution in order to arouse the public interest in their quality and appeal. Experience has shown that this benefits exhibitors generally.

No decision or decree has taken away from a producer or distributor the right to market a picture, so as to attain for it the widest possible patronage. Nor have we been deprived of the right, by trial and error, to discover ways and means of merchandising our product so as to achieve the best results.

There is nothing sacred about the present clearances, no matter how long they have been observed, and no Court has enjoined us from changing them. We are enjoined only from granting unreasonable clearances, more clearance than is reasonably necessary to protect the licensee in the run granted, and from granting clearance as between theatres not in substantial competition. These injunctions are being scrupulously observed by us. The special merchandising engagements are not violative of these injunctive provisions in the Decree.

We are not withholding pictures from subsequent run and thereby increasing clearance. The fact of the matter is that clearance is not at all involved under our merchandising method of releasing certain pictures—a limited basis. When a picture is not made available for any theatre or theatres, in accordance with our plan of release, it is withheld only for a brief period. This is not clearance and therefore cannot be said to be an increase of clearance, for in these instances we have not granted clearance over theatres from which you claim availabilities have been withheld.

Your letter also states:

“It is our understanding that “Desperate Hours” will be released this month to only 128 selected theatres for merchandising engagements. Assuming there are 18,000 theatres in the United States, this method deprives 17,872 theatres from any opportunity to play the picture on this preferred run, when, presumably, your company’s exploitation of the feature will reach its peak.”

This statement implies that all 18,000 theatres should play this picture day and date, which is patently absurd, and if that pattern were carried out on a number of pictures, it would mean economic suicide for production, distribution and the exhibitors. I can’t believe you mean that. You must know from your years of experience, that no picture is exhibited in more than a small percentage of the 18,000 theatres in the United States during the first 60 days after its initial exhibition.

The only other meaning I can ascribe to your statement is that Paramount has no right whatever to determine its method of release and must, perforce, let every exhibitor who wants it, play “Desperate Hours” on our “merchandising engagements” regardless of its location, size, competitiveness with other theatres or its grossing potentials.

No Discrimination

If that is what you mean, we firmly believe that you are in grave error, and that we are strictly within our rights in handling the merchandising engagements as we are doing. In so doing, no discrimination whatever is involved, for the reasons which follow.

First, we select cities in the United States which, by reason of their size and importance and the extent of their trading area, will have a wide sphere of influence on the exhibition of the picture in later exhibitions, thus establishing the picture in the mind of the public as an outstanding picture.

Second, in non-bidding situations, we select the theatre which, in our judgment, affords the best outlet and is capable of producing the best terms and film rental, provided, of course, that the theatre’s owner and ourselves can make a satisfactory deal.

Third, where exhibitors have desired that they be afforded the opportunity to compete for the earliest exhibition, and they have theatres which are suitable and to some extent, at least, comparable, we afford them the opportunity requested, to compete by

(Continued on Page 39)
As Audie—all five of her—stood heroically on the podium in the Grand Ballroom of the Beverly Hilton, reaching for the star of perfection, what thoughts passed through her golden head? Here, in this swank hotel in Beverly Hills, she gazed on 800 of those who had sponsored her, preened and groomed her for this glittering debut; and on those whom she could transform from a name to a star, or from a star to the starriest; and on those who would carry the word of her deeds to millions throughout the land whose choice she symbolized.

Did she think: Will I be here—or anywhere else—next year? Did I come up to expectations? Will I be of aid to those who receive my golden touch? Will my older half-brother, Oscar, be hurt by my coming-out party? Have I made people more movie-conscious? Was I worth all the time, effort and money that the motion picture industry poured into this project?

In the light that Audie's— or to give her full name—Audience Awards Poll—debú was an initial effort, whatever answers may be determined can, at best, be tentative. Moreover, because it was the first of its kind, there is no basis for comparison. The results, however, can stand analysis, as can the principle of a polling of the public on a year's motion picture output.

In the 11 days between November 17-27, some 15,000,000 men, women—yes, and children—took time and thought to mark their choices of five out of a hundred nominations on the ballots distributed in approximately 6500 theatre lobbies. Many took their ballots home with them, discussed the nominations with family and friends, and brought the voting form back to the theatre carefully and intelligently marked. Quantitatively, the vote fell far short of the predicted tabulation, which ranged from 35,000,000 to 60,000,000. Yet, in many cities, the balloting surpassed estimates and theatres ran out of forms before the voting period ended. From Jacksonville came word that the Audience Poll exceeded "any municipal election in recent years", Denver reported that approximately 80 percent of patrons during that period cast ballots; Chicago, with 40 percent of the area's theatres participating, had 7 out of every 10 ticket-buyers voting. And in Los Angeles, almost two million, or 81 percent of all patrons in the Southern California territory were reported to have dropped their ballots into the lobby boxes.

One big factor was inherent in all areas where voting was heavy—strong support from the newspapers. Where this was combined with giveaway contests for those picking the winners, the voting zoomed far above comparable areas not offering prizes. While the lure exerted by the prizes cannot be underestimated, it should be noted that with these contests, publicity swelled appreciably. There was more newspaper copy and more talk. Los Angeles papers carried over 1000 column inches during the voting period alone. Denver called public reaction "enthusiastic" and press support "great". Both cities had dream house giveaways. Briefly, showmanship made the difference.

Qualitatively, the voting presented an interesting picture. Almost without exception, theatres reported a windfall of you.h votes. Since there was no age limitation, children and teen-agers were an important factor, perhaps the most important, in selection of picture, stars and new personalities. Undoubtedly, there will be those critical theorists who will pooh-pooh the value of the selections on this basis, arguing that the kids are unqualified to judge pictures and performances. If so, these skeptics miss the wonderful core of this Poll—the fact that it represents the choices of those who go to the movies. With teen-agers and children forming such a formidable chunk of the nation's movie ticket-buyers, they had, for the first time on a national scale, a proportionate voice in the selections.

The winners, too, showed the influence of the youth vote. Warners' "Mister Roberts", the lone comedy among the top five vote-getting pictures, won best picture honors. Posthumously, young James Dean, who lost his life in a speeding sports car two months ago, was awarded the golden statuette for best acting performance in "East of Eden" as the teenagers stampeded for the late actor, bypassing Marlon Brando ("Desiree"), Henry Fonda ("Mister Roberts"), Glenn Ford ("Blackboard Jungle") and William Holden ("Love Is A Many-Splendored Thing"). Jennifer Jones matched her Oscar ("Song of Bernadette") with an Audie for "Love Is A Many-Splendored Thing", telling the audience at the awards dinner that then new statuette "means more than the Academy Award because the people who see the movies do the voting, not the people who make the movies."

In the new personalities phase of the election (Continued on Page 31)
LILLIAN ROTH, who hasn't missed a plug for M-G-M's release of her autobiography, "I'll Cry Tomorrow", on her current tour of the nite club circuit, kicked off a three-week advance campaign for the premiere in Chicago with a two-day p.a. Dec. 5-6 that had repercussions in the press well into January. From the moment she arrived she was whisked off to a press reception for sob sisters, columnists, feature writers and city-side men, the revitalized entertainer was in the public eye. Full rounds of TV and radio appearances, stunt shots, meetings with the critics and syndicators, even a special screening for Skid Row derelicts spelled headlines. Features running through December culminating with a cover and two pages in the Sunday, Jan. 8, Sun Times, rippled from the p.a.

RUTH MITCHELL, sister of the famed Gen. Billy, is spreading the word on Warners' "The Court-Martial of Billy Mitchell" on a 16-city tour that started in Boston, Nov. 21, and will last through December. The literate lady has been strikingly effective on her TV-radio appearances, as well as interviews with the press and high city officials.

GORDON MacRAE had a full week in New York with p.a.'s on network TV programs, including the Jackie Gleason Show, making come-see talk for "Carousel", GENE LOCKHART, also featured in the 20th-Fox film, teamed with MacRae on several shows.

KIM NOVAK, boosting "Picnic", was the highlight of promotion activities in connection with Look Magazine's All-American football team. She capped three busy days with a full-dress show at Baker Field well covered by newspaper and wire service pho-togs, TV newsmen cameras, plus a featured spot on the CBS-TV "Stage Show" program.

Two top stars from Metro's "Kismet", HOWARD KEEL and DOLORES GRAY, are doing fast roadwork on behalf of the big Christmas package from Leo.

KITTY KALLEN, boosting "The Second Greatest Sex", merry-go-rounded the U-I picture in which she is co-starred on TV network Monitor and Weekday shows, several local N. Y. programs, gabbed at length with the press, mags and syndicates.

SAMUEL Goldwyn, Jr. (left), on 7,400-mile jaunt for his UA release, "Man With The Gun", in Washington with Orville Crouch, Loew's Theatres Eastern Division manager; Joan Crawford, busting the country for Columbia's "Queen Bee", finds her fans in Memphis reaching into the first and second grades in this display at railroad station; Ruth Mitchell, sister of the hero of WB's "The Court Martial of Billy Mitchell!" discusses pressbook in Boston with district mgr. Ralph Iannuzzi.

20th Sets Top '55 Campaign For Holiday 'Rains of Ranchipur'

Twentieth Century-Fox has opened wide the promotion purse-strings for "The Rains of Ranchipur", its holiday release, scheduled for the biggest campaign of the year, topping even "The Tall Men".

The "exhibitor's backyard" point-of-sale formula once again gets the bulk of campaign funds, with major newspaper, TV and radio penetration blasting at least 17 days in advance and current with playdates. Emphasis will be on weekend newspaper placements and air spots.

TV buildup began with a featured spot on the "20th Century-Fox Hour" Nov. 30 and will continue with sequences from the film and star plugs in the next two bi-weekly shows. For local TV penetration, 20th has doubled the usual free trailer offering to exhibitors with four spots: one 60-second and three 20-second messages.

Spurred by the film's release, the New American Library is issuing a new 50c edition of the Louis Bromfield best-seller, with an initial print run of 500,000 tied in with theatre promotion, due to hit 10,000 book and department stores.

Magazine breaks make an imposing list with layouts, many in color, in American (Dec.), Redbook (Jan.), Coronet (Jan.), Esquire (Jan.), Argosy (Feb.), Woman's Day (Jan.), This Week (Christmas Issue), and N. Y. Times Magazine (Jan.).

'Golden Arm' Tune Gets Big Play

The ears of America are being filled with the title song from Otto Preminger's "The Man With The Golden Arm" in what United Artists terms its most intensive music promotion on behalf of a movie. The Sammy Davis Jr. version of the tune was being played on 1,812 radio stations and plugged at 7,400 record outlets last week. An estimated audience of 55,000 heard the Jimmy Van Heusen-Sammy Cahn tune in the first week of round-the-clock plays.

The outlandry in United Artists' "The Big Knife" was capitalized by Radio City Music Hall manager Clinton Winkler, who wangled this display from a downtown hardware store, offering passes to show for best guesses on weight of giant steel jack-knife.
Lipton Sets Large Scale Fem Ad Slate for 'Heaven Allows'

Universal-International is angling for the ladies in its pre-selling of "All That Heaven Allows," which boasts the same stars (Jane Wyman, Rock Hudson) and the same appeal as "Magnificent Obsession." Vice-president David A. Lipton has set the emphasis on women's magazines advertising, scheduling displays in 14 national mags with a combined circulation of over 36,000,000. All placements are appearing during December to concentrate the buildup for the holiday release.

"The tremendous success of our pre-selling on 'Magnificent Obsession' was strongly reflected at the box office, so we are following the same pattern in layout our pre-selling plans for 'All That Heaven Allows,'" Lipton stated.

In addition to the two major general circulation powers, Life and Look, ads are running in Woman's Home Companion, Redbook, Woman's Day, among others.

Three Networks Cover Premiere of 'Billy Mitchell' in Zanesville

The people of Muskingum County, Ohio, are getting a fat Christmas present from Warner Bros. in deference to their rousing sale of Christmas Seals in the first week of the National Tuberculosis Ass'n drive. Their reward: a two-theatre gala World Premiere of "The Court Martial of Billy Mitchell" in Zanesville, Ohio, Dec. 14, with all the trappings of a Hollywood-style premiere—stars, celebrities, radio and television coverage.

In a similar arrangement with the NTA last year, WB staged the world premiere of "The Silver Chalice," in Saranac Lake, N.Y., which earned the honor by leading the nation in the 1954 Christmas Seal first-week sales.

Three radio networks, ABC, NBC and Mutual will fly crews to Zanesville for broad-cast of the klieg-lighted opening and festivities. TV coverage is also being arranged, following video's widespread launching of the Christmas Seal contest on such top-rated network TV shows as the Ed Sullivan show, Art Linkletter's House Party, Bob Crosby show, Truth or Consequences and others.

Strong lure exerted by the premiere offering was evidenced in the N.T.A. report that competition for top honors was intense and resulted in record sales all over the country.


[More SHOWMEN on Page 34]
tion, heralded by industry toppers as probably the most important individual factor of the Poll, the younger element's voice was particularly evident. Boyish Tab Hunter beat out his nearest competitors in the male division, Jack Lemmon, Jack Palance, Harry Belafonte and Fess Parker. The last named's inclusion among the leaders certainly indicates the small fry's high-pitched tones in the voting. Another favorite with the bobby-soxers, Peggy Lee, was voted the most promising new female personality.

The sumptuous ceremonies were reminiscent of the Academy Award dinners before TV. Industry leaders from production, distribution and exhibition, movie stars and hopefuls, members of the press, television and radio filled the glittering ballroom. Highlights were caught by newsreel cameras for motion picture and television distribution. Flashbulbs from newspaper, wire services and fan magazine cameras popped continually.

There was, however, a more serious tone to the affair than in the Oscar ceremonies. Exhibition was well represented and there were businessmen from a much less glamorous phase of the industry who had just concluded a grand experiment, the result of which was still a bit uncertain. At times, it seemed that the winners were almost incidental and that the Poll itself was the star. Elmer C. Rhoden, national chairman of the Audience Awards Campaign Committee, emphasized this: "The most thrilling phase of the Audience Awards," he declared, "is the unity that it reveals between production, distribution and theatre operation."

The Campaign Committee's decision to hold the ceremonies for the press rather than televising the results directly may be re-examined, if the Audience Poll project is continued next year. Newspaper coverage the following day varied considerably if the prominence accorded the results. A not-inconsiderable factor was the late hour for East Coast newspapers, precluding widespread coverage in a great many of the morning dailies, particularly with photos. By afternoon, papers were competing with TV newswires which were circulated in all three major networks.

There were, certainly, valid factors that prompted the Committee to switch from the originally planned video presentation. Generally publicized was the stipulation that the press merited this news break in return for the cooperation it had lent during the campaign. Unmentioned, but undoubtedly influential determinants, were the financial aspects of an effective TV showing and the Oscar extravaganza, one of the indus- possibility that it might lessen the effect of try's most effective pieces of public relations promotion. On the other hand, it might be an interesting stimulant, lending the spice of comparison between the selections of those who pay to see the movies and those who make them.

The Audience Poll was a success, certain. While it may still be early to tell whether tangible benefits have been demonstrated. Even though the full vote is not in, a tabulation showing a figure around 15,000,000 forms marked by moviegoers must be considered a powerful show of interest by the public.

There can be no question, too, that the Poll established a stronger link between theatres and newspapers, unearthed new sources of publicity where theatremen got out and scratched. A typical wired report to COMPO: "We had excellent cooperation from the newspapers, radio and TV and have been able to break stories in media situations which previously had been cold to motion picture promotion."

Broken down into a regional basis, the results should supply valuable data on regional preferences of movie patrons, as well as give an overall pattern. Boxoffice figures are not always a true barometer of public taste, often reflecting a campaign rather than what the public actually favors. When moviegoers, however, reach back over a year's product and pick the pictures and players that pleased them most, their choices may be accepted as solid and lasting.

The Poll's results have given the exhibitors an opportunity to cash in on the popularity of the winners by booking or replaying those pictures during the normally slow pre-holiday season. Moreover, not only the winners but those others who made a favorable showing in the balloting become valuable guides for theatremen. In any first effort of this magnitude, there are kinks that must be ironed out if it is to be continued, and the Audience Awards Poll is no exception. On the whole, however, this all-industry venture under the most competent leadership of Elmer C. Rhoden, seems to have come through its baptismal fire without serious scars.

The industry has demonstrated once again that united, it can handle successfully any project that is feasible. Whether Audie is here to stay must be decided on the merits of her accomplishments as a public relations power. But whether it be the Audience Awards poll or some other project in 1956, there must be no letup in the organized campaign to stimulate public interest in the movies and moviegoing.
THE 16mm ANTI-TRUST SUIT by the government against five major film companies and several subsidiaries was dismissed last week in a 91-page decision handed down by U. S. District Court Judge Leon R. Yankwich in Los Angeles. Highlights of the ruling: "The court finds that the policy of the defendant producers, as to the exhibition of 16mm films in its various phases was the result of meeting on business, economic and other reasonable grounds. The government has characterized the entire policy of producers as to 16mm distribution as a 'boycott' against certain types of exhibition. I cannot agree, nor can I agree with the Government's contention that it is the duty of producers to supply TV with entertainment material which it needs. It is not the function of a private industry to supply its product to a newly-arisen customer who is also a competitor and jeopardize its interest in the continued existence of its old customers for whom the standard product is primarily made." The five companies cleared were 20th Century-Fox, Columbia, RKO-Radio, Universal, and Warner Brothers. Republic Pictures was named originally but agreed to a consent judgment. Several industry organizations, including TOA and Allied, were named by the government as co-conspirators but not as defendants. The companies were charged specifically with violating Section I of the Anti-Trust Act in withholding their 16mm films from showings in television stations, churches and other outlets, and with conspiring to do so. The Department of Justice filed its suit in July of 1952 and the case finally came to trial before Judge Yankwich in September 23 of this year, ending Nov. 9. The decision went on to defend the position of the film companies in withholding sale of their features to television by stating that "the most ardent advocates of pure competition have not gone to the possible length of asserting that the owner of a copy right protected product who may desire to market it himself must make it available to competitive distributors rather than hold the product in reserve for distribution by himself in its original or modified form. "No principle of law would mention such an attitude." Judge Yankwich stated that in his view "the actions of the defendants do not exceed the limits of choice or preference in dealing allowed by law to one engaged in private enterprise for profit, and the fact that the immediate result was the same as to all defendants does not spell ... conspiracy." The Court absolved the exhibitor organizations by stating that the producers' 16mm policy antedated active theatre opposition.

[More NEWS on Page 36]
SKOURAS & PATTERSON

SPYROS P. SKOURAS was paid worldwide homage last week for his many humanitarian works with a testimonial dinner sponsored by the National Foundation for Infantile Paralysis-March of Dimes. More than 1200, including many notables, attended the $100-a-plate dinner at the Waldorf Astoria which raised $100,000 for the March of Dimes campaign. Above, Richard C. Patterson, Jr., New York City Commerce Commissioner, representing Mayor Robert Wagner, presents Skouras with a citation from the City. The 20th-Fox president also received a letter from President Eisenhower.

SKOURAS & FRIENDS

Basil O'Connor, head of the National Foundation for Infantile Paralysis, presents an award to Spyros Skouras at the testimonial dinner for the 20th-Fox president. From left: California Senator William F. Knowland, Skouras, O'Connor, toastmaster Jack Benny, Richard C. Patterson, Jr.

UA BOSSES: WILLIAM J. HEINEMAN, ROBERT S. BENJAMIN, ARTHUR B. KRIM, MAX E. YOUNGSTEIN

UNITED ARTISTS MANAGEMENT made bold headlines in the past week with the announcement by president Arthur Krim that the company has resigned from the Motion Picture Association of America as a result of the Production Code Administration's refusal to grant a seal of approval to Otto Preminger's "The Man With The Golden Arm". The film, made for UA release, deals with the MPAA-taboo subject of drug addiction. The Code Administration cannot prevent a film from being exhibited, but can impose a fine of $25,000 on any member company guilty of a violation. United Artists had previously resigned from the MPAA and when it rejoined in 1945 stated that UA was in favor of self-regulation and in preventing obscenity from reaching the screen but, at the same time, was interested in "preserving the right of our independent producers to bring adult entertainment to the screen." This could be done "within the framework of the Code," the statement said, "and we intend to bend every effort to ensure this. If we or our independent producers find it cannot be done, we are free to resign from the Association." Krim also revealed last week that UA expects to gross $55,000,000 in 1955, which would be the greatest in its history, and that an increase to $65,000,000 is predicted for 1956. He disclosed that his company is investing $40,000,000 in production for the next eight to ten months.

THOMAS F. O'NEIL was in the news with reports that RKO-Radio is dickering to sell its library of 750 feature films to promoter Matthew Fox for an estimated $12,000,000, probably within the next two weeks. The money, it is expected, will be put right into production of motion pictures for theatres. General Teleradio would retain first-run television rights to 150 of the films and could syndicate these films to other stations under the terms of the pending deal. This facet of the negotiations are understood to have encountered opposition from Fox and may delay or upset the deal. Also, General Teleradio would reserve the right to use all 750 films on the six television stations it owns. At the same time, William Dozier, new RKO production chief, announced that the RKO studio plans to make twelve to fifteen films next year.

RUBEN SHOR insisted last week that Paramount's "merchandising engagements" are a violation of the law and a detriment to the small theatre-owner despite the protests of Paramount general counsel, Louis Phillips, to the contrary. The National Allied president was commenting on the letter sent Allied general counsel Abram F. Myers by Phillips wherein Phillips defended Paramount's pre-releasing practices. (See complete text of Phillips' letter and Myers' response in this issue.) Shor pointed out that in the pre-releasing of certain films Paramount was creating its own headache. He also blasted TOA president Myron Blank's statement that that exhibitors organization favored beneficial government regulation. He asked a clarification of the term "beneficial" and insisted that Blank's statement actually meant nothing.
JOSEPH GOULD was appointed advertising manager at United Artists, replacing Rober Lewis, recently named national director of advertising, publicity and exploitation. Most recently associated with I.F.E. as assistant to vice president Seymour Poe, Gould had previously served in various advertising posts with 20th Century-Fox, and Louis De Rochemont.

WILBUR SNAPER, New Jersey Allied leader, is making the first test of an independent exhibitor's right to intervene in the petition by a divorced circuit to expand its theatre holdings. Snaper asked the N.Y. District Court to hear him in opposition to Loew's Theatres move to construct a new drive-in at Raritan, N.J., near Snaper's theatre in Keyport. A ruling is expected this week.

ALFRED E. F. STERN has been named publicity manager for both the foreign and domestic operations at RKO. It was announced by national advertising director Perry Lieber.

COMPO membership, board of directors and executive committee are scheduled to meet this week at the Sheraton-Astor in New York for the election of directors, adoption of a budget and to receive a report on COMPO's affairs. A board of directors meeting will follow for the election of officers and election of members of the Executive Committee. The latter will also meet to discuss, among other things: "Present and future status of COMPO; recent proposed withdrawals from COMPO and consequent necessity for by-law revision affecting membership."

PAT McDERMOTT has joined the RKO studio publicity department. She was manager of CBS-TV publicity on the West Coast... EDWARD DMTRUK was signed by Paramount to a multiple picture deal as producer-director extending over a period of years... LILLIAN BURNS leaves MGM as dramatic coach after 17 years.

JULES LAPIDUS, Warners Eastern and Canadian division sales manager, presided at a recent meeting of WB sales personnel in Philadelphia to discuss forthcoming product... LEO F. SAMUELS, Buena Vista president, headed the contingent of Distributors who recently hosted New England exhibitors at luncheons to launch "Song of the South". Others: ALBERT MARGOLIES, BV director of advertising and publicity.

WALTER BRANSON, vice president in charge of distribution for RKO, announced a revision of the executive sales set-up: HERBERT H. GREENBLATT now heads the western division, NAT LEVY, the eastern; HARRY GITTLESON assumes the post of domestic executive assistant and aide to Branson.

DAVID O. SELZNICK leaves for Europe in mid-January to scout locations for "A Farewell to Arms"... OTTO FREUNINGER arrived in New York last week for the Dec. 15 premiere of his "The Man With The Golden Arm"... Allied Artists with ALFRED W. CROWN and producer JOHN HUSTON conferring in Hollywood on the latter's initial film for that company... HERB MACINTYRE, RKO's western division sales manager, touring the Far West on promotion activities... JAMES R. VELDE, UA western division manager, met with sales staffs and exhibitors on a recent tour of middle west cities... JOE FRIEDMAN of the Warners home office exploitation staff, covering the Zanesville, Ohio, premiere of "The Court-Martial of Billy Mitchell" Dec. 14.

WILL ROGERS Memorial Hospital received all proceeds from the benefit showings of three United Artists pictures in Singapore... IATSE, in cooperation with the Hospital and Research laboratory, is launching a drive to encourage local unions to set up programs of periodic chest X-rays of their members.

VARIETY TENT 19 of Baltimore presented the Pediatric Lutheran Hospital with a check for $40,000 as first payment on a promised $100,000 pledge... Variety Club of Pittsburgh received $150,000 for its charity fund from the International organization. The Club helped lay the cornerstone of the new Roselia Hospital. Building was financed with funds raised by the tent.
PRE-RELEASE DEBATE

Says Theatre

Operating Costs Have Advanced

MYERS

(Continued from Page 29)

Business Committee that, in the case of "Strategic Air Command"

There were 601 such carefully selected engagements or exhibitions.

3. You claim for Paramount what seems to be an unlimited right to choose its customers and you attribute to me an expression to the effect that "the decision in United States v. Paramount did not deprive the distributor of the right to choose its own customer". Now in order to understand my position clearly you did not need to go beyond your own company's files, for it is set forth in a letter I wrote Barney Balaban dated January 5, 1951 and in a speech transmitted with that letter. There is, of course, no doubt about the inherent right of a trader to select his own customers in bona fide transactions and not in restraint of trade. I offered that in connection with a plea to the film companies to stop forcing bidding among independent exhibitors. But the film companies said that the provision requiring them to offer and license pictures "theatre by theatre without discrimination in favor of affiliated theatres, circuit theatres, or others," prevented the free exercise of that right.

Asks Amendment

I, therefore, proposed to the film companies that all parties join in seeking to amend the provision by eliminating the words "or others". Now let me quote from my letter to Mr. Balaban:

... The purpose of the litigation as shown by the pleadings, findings and opinions was to open up the "system of fixed runs and clearances" enjoyed by the affiliated theatres and circuit theatres. That being so, competitive bidding is justified, if at all, only when invoked by an independent exhibitor in order to secure pictures on a run formerly monopolized by an affiliated theatre or a circuit theatre, and we suggest that this should be spelled out in the decree.

An identical letter was sent the heads of all the other companies bound by the decrees. Some (including Mr. Balaban) acknowledged the letter and a few ignored it. Not a single one approved the suggestion or volunteered to cooperate in an effort to secure freedom of choice in selecting their customers except where an independent sought access to a run monopolized by a circuit theatre. Are we to assume from Paramount's unyielding attitude on that occasion, and its present determination to select its customers for merchandising runs, that the "theatre by theatre" clause exists, in your estimation, merely as a cloak for enforcing competitive bidding upon independent exhibitors?

4. To illustrate the exclusory nature of merchandising engagements I said in my letter to Weltner that restricting such engagements on "Desperate Hours" to 128 theatres "deprives 17,872 from any opportunity to play the picture on this preferred run." This evidently impressed you as an excellent opening for the reductio ad absurdum, for in answer you say:

This statement implies that all 18,000 theatres should play this picture day and date, which is patently absurd...

The only other meaning I can ascribe to your statement is that Paramount has no right whatever to determine its method of release and must, perforce, let every exhibitor who want it, play "Desperate Hours" on our merchandising engagements regardless of its location, size, competitiveness with other theatres or its grossing potentialities.

No Day and Date

On a former point I said it was hard to believe you were serious in what you said. With respect to the foregoing statement you are either joking or your memory will not serve you from one paragraph of your own letter to another. For on page 5 you take me to task for protesting against the total destruction of "system of releasing pictures to the established runs in their respective order" and then, only one page and four paragraphs later you accuse me of wanting all theatres to play day and date.

5. Generally with respect to merchandising engagements you state that Paramount seeks to determine when the greatest sales penetration, through advertising and exploitation, have been achieved and then puts the picture into broadest possible release. You say clearance is not involved because the picture is withheld from general release "only for a brief period." In your letter to the House Small Business Committee in this regard you do not give the date of the initial showing of "Strategic Air Command" in seven cities but you state that thereafter the merchandising engagements in 601 "carefully selected" theatres occurred between April 21 through June, say 71 days, during which the picture was withheld from general release.

I do not believe you will deny that the great national exploitation which Paramount gave the picture was carried on during those initial and merchandising engagements.

According to your letter "Strategic Air Command" "was made available for sale on a widespread basis...commencing July 1st." Whether by this you mean it was generally released, is not clear. You state that in the four weeks following that the picture was exhibited in 1,967 theatres. This makes a total of 2,575 theatres during the four months of April, May, June and July. This can hardly be called a fast play off. As pictures go, "Strategic Air Command" was pretty old when it was made available to the subsequent run and small town exhibitors.

You state that my letter to Weltner had nothing to do with Paramount's sudden decision to call off the merchandising engagements of "Desperate Hours". This is a matter of no consequence to me since I am interested in results more than the causes thereof. In my Chicago speech I went no further than to voice a "suspicion" that my letter to Weltner was on the table and in the minds of the sales and legal departments when they decided to abandon the merchandising engagements. In extenuation let me say that the coincidences in point of time between my letter and Paramount's decision, and my Winchendon speech and the hurried instructions to the sales force to call up the regular accounts and tell them the picture is now available, constituted probable cause for my "suspicion".

Of course, there is another possible explanation of Paramount's about-face which I hesitate to mention because it may be less pleasing to you than the one rejected by you. Isn't it possible that "Desperate Hours" did not measure up to that high rating that you gave it and that, in the parlance of the trade, it fell flat on its face?

Production Costs Up?

6. It is not news to me that production costs today are higher than they were in the pre-war era, and I remind you the theatre operating costs have advanced also. But I cannot see the bearing of this factor as a justification for Paramount's prerelieving practices. I seriously doubt whether Paramount is investing any more in its pictures in the aggregate than it did in the past. You say your "average" negative cost is $3,000,000 whereas formerly your negative cost exceeded $1,000,000 in only a few of its pictures released in a year. You might have added that during the years Paramount has greatly reduced its annual output of pictures. As a rough illustration of what I am driving at, 20 pictures at $3,000,000 apiece would cost no more than 60 at $1,000,000 each. What Paramount is doing is to curtail its output and concentrate on extended runs at high admission prices in the big city first run theatres.

This has been very profitable to Paramount. I watch carefully its quarterly statements of net earnings and note that they jumped from $6,780,000 in 1953 to $9,003,000 in 1954, and total $7,680,000 for the first three quarters of the current year. I know of no subsequent run or small town exhibitor whose net has increased substantially since 1953. On the face of this, there must be an uneven division of the boxoffice dollar as between your company and some of its customers.

You say that "The clamor of all exhibitors is for more great pictures" and you apparently ascribe Paramount's prosperity
PRE-RELEASE DEBATE

wholly to the excellence of its product. Certainly there is a crying need for more pictures, especially good pictures. The present starved condition of the film market, more than any other factor, contributes to the present depressed state of all but the big first run theatres. You state that “Paramount is exceedingly proud of the success which its pictures have attained in the past several years.” It is my impression that there is justification for such pride. But is Paramount proud, and are you proud, that in almost all surveys among independent exhibitors as to which is the fairest company and which is the hardest to get along with, Paramount has received the dubious distinction of being least popular?

7. Your observations on Government regulation of film rentals and the bill which I drafted by direction of Allied’s board of directors comes in from deep left field. There is nothing in my letter to Welnter to provoke a controversy on this subject. However, since you have paid me the compliment by sounding off against me publicly for the first time, I will follow you all over the waterfront, if necessary, in order that you may be fully answered.

In the first place Nate Yamins asked me that question in Winchendon not because he was concerned about it, but in order that I might answer a point that is featured in the propaganda against the bill. And incidentally, I did not reply hotly, but smilingly, because I knew why he asked the question and I was glad of the opportunity to answer it.

Answering your precise question, I do not think it would be logical to say that if film rentals are regulated it would follow that the admission prices of a theatre also should be regulated. I say this because in law school I learned about the power of Congress to regulate interstate commerce and the limitations on that power. I have read the cases and am familiar with the powers of Congress over the interstate leasing and shipment of films and have definite ideas as to how far that power extends and where it ends. I am aware that when the Government caused certain drive-ins in Chicago to be indicted for agreeing upon admission prices the Court said no interstate commerce was involved and that was that.

While I am inured to the cavilling of certain laymen among the film companies and divorced circuits, you are the first lawyer to raise the bugaboo of regulated admission prices. Your position is tantamount to saying that if Congress sees fit to exercise its power to regulate the price of the products of an industry which are shipped in interstate commerce, then Congress also has the power and in fairness ought to regulate the price charged by the local retail merchant in selling such products to consumers.

You assert that on merchandising engagements exhibitors fix their own admission prices. A few years ago I made a survey which convinced me that with respect to certain prerelease engagements the admission prices had been fixed by dictation of, or at least in agreement with, the distributors. Perhaps I had better not be too dogmatic about this now because we expect to make another survey with respect to some more recent examples. I must say, though, that I am impressed by the phenomenon of so many theatres playing a picture on prerelease not only at advanced admission prices but prices advanced to a uniform level.

8. In closing, let me say that while your declaration that Paramount will not be put in a straitjacket is the stuff of which headlines are made, there really was no occasion for it. Allied has proposed no form of regulation or arbitration that Paramount and the other film companies do not thrive under in foreign markets. The conditions imposed abroad, including what amounts to compulsory arbitration of film rentals, have not impoverished Paramount or caused any deterioration in the quality of its product.

The great pity is that there should be any necessity for the program which Allied has adopted as a last resort and against which you protest vehemently. That there is something wrong which the film companies can and should correct, I have no doubt. This conviction is based on the gross disparity between the ever-mounting net earnings of the film companies and the poverty of so many theatre owners, the contrast between the film companies’ submission to regulation abroad and their assertions of unlimited power in dealing with American exhibitors, and the evident purpose of the film companies to starve out the independent exhibitors and confine the business to the big city first run theatres.

The record will show that Allied has tried by all conceivable means to arrive at a solution of the problems arising out of distributor-exhibitor relations by peaceful negotiation. That Allied has been forced to adopt extreme measures is due to the fact that its reasonable and temperate complaints, as exemplified by my letter to Mr. Welniter, are either ignored, shrugged off, or slappdow.

Yours very truly,
ABRAM F. MYERS

PHILLIPS

(Continued from Page 30)

competitive bidding or competitive negotia-
tion. We have done this to avoid a ‘‘caim of discrimination. While we believe, as stated above, we have the right to select our cus-
tomer, based on sound business consider-
atation, the trial of cases demonstrates that often a question of fact is presented which must be resolved by a jury when there is one; otherwise by the judge—as to whether or not our choice of customer was the result of individual conduct or the result of con-
spiratorial conduct.

If I remember correctly, you, in the past, have stated that the decision in United States v. Paramount deprived state of all but the big distribu-
tion of the right to choose its own customer. Many decisions since United States v. Para-
mount so interpret that decision.

We conform strictly to the provisions of the Decree and license our pictures, theatre by theatre, solely upon the merits and with-out discrimination, in licensing our pictures in the manner above described. No “hand-
picking” of theatres is involved, and our choice is based upon what we honestly be-
lieve to be sound business considerations.

In your speech at Winchendon, as reported in the trade press, you referred to our prac-
tice and said, “the clear purpose and effect of the practice is to raise and maintain ad-
mission prices, and to impose new and in-
creased clearances on subsequent run and small town theatres.” This is not our pur-
pose, as explained above. Exhibitors fix their own admission prices and are free to do so on our pictures.

While we are on the subject of the exhibi-
tor being free to fix his admission price, it is of interest to note in that the question period, following your speech. Mr. Nathan Yamins asked you if there is anything in the Bill (I presume he meant the Bill sponsored by you, to regulate the film industry), which would involve regulating the prices a theatre should charge, and you answered hotly, ac-

cording to the trade paper, “Of course not. If it were, I could be strung up.”

In fairness, Mr. Myers, is it not logical to say that if the industry is regulated by the government, and film rentals are regu-
lated, as you are so anxious to have done, it would follow, as a corollary, that the ad-
mission prices of a theatre would and should also be regulated. Would it not have been fairer for you to have told your audience that at least the government regulation of the industry might bring regulation of ad-
mission prices?

If our method of distributing our pictures is not right, we will be the first to recognize it, but we cannot be put into a straitjacket and forced to license our pictures one way, your way, and still continue to make the out-
standing pictures we are making.

Since we have not been able to answer your letter within the deadline set by you, for the reasons stated above, we think it fair that this letter should be released to the trade press, so that those concerned may know our views as they already know yours.

Sincerely yours,
LOUIS PHILLIPS,
General Counsel

Film BULLETIN December 12, 1955 Page 39
DECEMBER SUMMARY

Distribution schedules for December will reach one of the low points of the year, with only 24 features available for national release. Leading distributors will be Columbia and United Artists with four each. Allied Artists and Universal-International will be next, each with three. Eleven of the new films will be in color. Five December releases will be in CinemaScope, one in VistaVision.

Exhibitors will have available:
9 Drama 3 Comedy
2 Adventure 2 Musical
3 Western 5 Melodrama

December

ARTISTS AND MODELS VistaVision, Technicolor, Dean Martin, Jerry Lewis, Producer Hal B. Wallis, Director Frank Tashlin. Comedy. Artist and children's story writer finds himself involved in the kidnappings of two girls chosen for one role in Broadway show creates many humorous complications before problem is solved.


MAN WHO KNEW TOO MUCH, THE VistaVision, Technicolor, Cary Grant, Tippi Hedren, Vera Miles, Producer Alfred Hitchcock. Drama. Political assassination plot involving Kaye, who is the de-escalation of a young boy to keep parents from talking.


SCARLET HOUR, THE VistaVision, Carol Ohmart, Tom Tryon, James Gregory, Melodrama. Unhappily married woman makes love to man and then marries, becomes involved in hijacking and murder.


TROUBLE WITH HARRY, THE VistaVision, John Forsythe, Shirley Maclaine, Edmund Gwenn, Producer-director Elia Kazan. Drama. Old gentleman is suspected of accidentally killing man in his car, but the number of suspects is so large that nobody can be blamed.


REPUBLIC

December


THE LAST BATTLE DOWN Judy Canova, Robert Lowery, Jib Jarmyn, Comedy. 71 min.

August

DIVIDED HEART, THE Cornell Borchers, Yvonne Mitchell, Arleen Dahl, A Michael Bacon Production pro- duced by Hilary Yorke, Director Charles Crichton. Drama. True story of adult drink addict and his small boy to help his way to release from prison.


FILM BULLETIN—THIS IS YOUR PRODUCT.
MR. EXHIBITOR:
YOU ASKED FOR IT!
READY IN JANUARY — THE
BOX OFFICE COMBINATION OF THE YEAR!

HUMAN EMOTIONS STRIPPED RAW!
The terrifying story that COULD COME TRUE!

ATTACKED... by a creature from hell!

SUPERSCOPE

RICHARD DENNING
LORI NELSON • ADELE JERGENS

THE WORLD ENDED

PLUS

FROM THE DEPTHS OF THE SEA...
HORRIFYING, TERRIFYING!

THE PHANTOM FROM 10,000 LEAGUES

KENT TAYLOR • CATHY DOWNS • MICHAEL WHALEN

SEE!

THE WORLD ENDED BY ATOMIC FURY!

THE HORRIBLE "MUTANT" WHO SEeks A MATE!

THE TERRIFYING "BEAST" ON THE OCEAN FLOOR!

THE BATTLE FOR LIFE AT THE BOTTOM OF THE SEA!

FANTASTIC WORLD OF DEATH AND HORROR!

SEE YOUR LOCAL American EXCHANGE
Crisp, Business-wise Analysis of the New Films

- INNY GOODMAN STORY
- I CRY TOMORROW
- RAINS OF RANCHIPUR
- HE MAN WITH THE GOLDEN ARM
- HE LAST FRONTIER
- DIANE
- TOP GUN

SANTA'S GIFTS and What He Forgot To Bring

DOPE & The Movies

Prayer for 1956

Full Text of the REPORT ON COMPO
To Our Exhibitor Friends Throughout the World:

You have noted our various announcements of picture projects during this past year. Naturally, we have been proud of the producer, director and writer talents who have taken advantage of the opportunity afforded them through U.A. to enter into independent production.

Recently, in a trade advertisement, we listed the names of this imposing array of creative talents from whose efforts we have promised you a minimum of 90 pictures over the next three years—30 a year. This minimum is actually committed as of now and the 90 or more pictures are either already produced, or in production, or in various phases of script development. As part of this program, we have continuously stressed the importance of star power—of proven box-office values—and to that end, we have in many ways attempted to create inducements to stimulate additional production activity on the part of our stars, so that the good health of our great industry, which is measured at your box-office, could thrive.

Now, at the year-end, as we look to 1956, we are thrilled, as you will be, by the results of this encouragement. We are listing here without frills and simply in alphabetical order, some of the stars who will appear in some of our releases for 1956. There are listed here 35 stars and 29 pictures, which is only a part of our program for 1956. All but a handful of these listed pictures are now in production and principal photography has been completed on most of them; not a single one is scheduled to start later than April 1st or to be released later than Christmas of next year. **We believe this is the greatest star power ever included in a single year’s program of any one company in the history of motion pictures.** Many of these same stars have numerous other projects not here listed in pre-production preparation for 1957 and 1958. Other stars, such as Joan Crawford, Rita Hayworth, Betty Grable and others, are now in the process of activating their programs.

Other important announcements, adding to the U.A. family of producers, directors, writers and stars will soon supplement this imposing array. We hope that with this exciting line-up, you will feel amply rewarded for your past support of U.A. and that we may merit your ever increasing support, so that we, in turn, can make our contribution to the industry ever bigger and better.

BOB BENJAMIN • ARTHUR KRIM
BILL HEINEMAN • ARNOLD PICKER • MAX YOUNGSTEIN
READY TO OPEN
IN JANUARY
FROM 20TH!

The major comedy hit
of the year!

TOM EWELL · SHEREE NORTH

THE
LIEUTENANT
WORE
SKIRTS

co-starring Rita Moreno
COLOR by DE LUXE

CINEMASCOPE
Produced by    Directed by
BUDDY ADLER · FRANK TASHLIN

Screenplay by
ALBERT BEICH and FRANK TASHLIN
Story by Albert Beich

Inside the
Ranch Society Jungle!

VAN JOHNSON · JOSEPH COTTON
RUTH ROMAN · JACK CARSON

THE BOTTOM OF
THE BOTTLE
COLOR by DELUXE

CINEMASCOPE
Produced by
BUDDY ADLER

Directed by
HENRY HATHAWAY
Screenplay by
SYDNEY BOEHM
From a story by Georges Simenon

The secret of the strangest
military hoax of World War II!

CLIFTON WEBB · GLORIA GRAHAME

THE MAN WHO
NEVER WAS
COLOR by DE LUXE

CINEMASCOPE
Directed by
RONALD NEAME

Screenplay by
NIGEL BALCHIN
From the Novel by
Ewen Montagu

- and oh! how they
will open!!!
Prayer for 1956

Grant that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road to Peace. Grant us tranquility in which freedom can flourish and in which men will build, rather than destroy.

Give us the reason to understand what is right and the courage to heed the dictates of our conscience.

Grant that the people of the earth may come to know that Love is God’s blessing upon those who love, hate his curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Preserve, in Thy infinite wisdom, the bounties with which Thou hast endowed our wonderful land, and, above all else, perpetuate the greatest of these bounties, our Freedom.

Grant unto the people of the motion picture industry an ever deeper sense of responsibility in their roles as creators and exhibitors of this wondrous medium of entertainment and enlightenment. Reveal to the makers of motion pictures the ways by which they may pursue their art with good taste and integrity. To those whose theatres provide enchantment upon silver screens, show the way to conduct their business with dignity, yet always in the happy spirit of showmanship.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease it brings to the people of the world.

Amen.

To All Our Friends and Readers

A Happy, Prosperous New Year
Thanks for "KISMET"!
Biggest first week of any Christmas attraction in history of Radio City Music Hall, N. Y.

Thanks for "RANSOM!"
Previewed on Coast to thrilled audience. Another M-G-M blockbuster in the terrific tempo of "Blackboard Jungle" and "Trial."

Thanks for "TENDER TRAP"!
It continues to be the industry leader in its extended and subsequent runs. Word-of-mouth gold-mine!

Thanks for "DIANE"!
A great spectacular production with a "Battle of the Sexes" story that's every showman's red meat!

Thanks for "I'LL CRY TOMORROW!"
It's just opening in a Twin-World Premiere in Los Angeles and Chicago. Next attraction Music Hall, N. Y. Look Magazine, Redbook and Cosmopolitan start the parade of honors. It is one of the industry's All-Time Greats!

Thanks for EVERYTHING!
That includes coming BIG ONE like "FOREVER DARLING" an "THE LAST HUNT," "MEE ME IN LAS VEGAS" and "FOF BIDDEN PLANET," "TRIBUT TO A BAD MAN" and "GABY.
And Many More!

MERRY CHRISTMAS TO EVERY READER OF THIS MAGAZINE FROM LEO!
SANTA’S GIFTS
(And what he forgot to bring)

Well, the fat, jolly old boy with the whiskers has paid his annual visit and spread good cheer all over the place. Into the stocking of movie industry people he crammed many things they desired, but like the countless youngsters who didn't get the precious bike they wanted so much, we, too, searched in vain for gifts that Santa forgot to bring. But the bag he brought to “our house” was overflowing, so let's count the blessings first.

The red-capped roly-poly came down the chimney with a wondrous new kind of CinemaScope, fashioned by 20th Century-Fox from 55mm film, and, for all to see with widened eyes, flashed upon a screen some glowing and joyous scenes from the great Rodgers & Hammerstein musical, “Carousel.” This new CinemaScope offers a previously unmatched pictorial quality to the motion picture, a striking plus-factor that will delight moviegoers in the year 1956.

In a season not notable for the general quality of its product, Santa barged in at Christmas time with a bountiful supply of outstanding films that will brighten theatre marquees in the months ahead. His bag was stuffed with shows like these: “The Benny Goodman Story,” which everyone says will prove to be another; “Glenn Miller Story” in its boxoffice performance, “I’ll Cry Tomorrow,” the great heart-story of Lillian Roth with the potential of another “Lost Weekend”, “Picnic,” the resounding stage success translated into film terms of greater scope and even deeper human interest; it looks like another “From Here To Eternity” smash for Columbia and exhibitors.

And some more like “The Court-Martial of Billy Mitchell”, “The Rose Tattoo”, “Artists and Models”, “The Indian Fighter”, “The Rains of Ranchipur” and “Helen of Troy”.

“The Man With the Golden Arm”, laden with healthy controversy, was another of Santa’s gifts. This first attempt to deal with the subject of narcotics and its victims has been acclaimed in most quarters and has attracted widespread pros and cons—which, as any showman knows, is good for show business. And if it brings about some enlightened thinking about our Production Code, the gift will be all the more welcome.

Yes, he brought all these things, but we wish he hadn't forgotten to put these others into our stocking:

A Council of ALL Motion Picture Organizations to carry on the much-needed public relations functions of an industry that lives forever right in the public eye.

A sane and sensible understanding between the exhibition bodies of this business.

An inoculation of faith in the future of this industry and a spark of showmanship for all those who sit still and moan of the “good old days”.

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TeleViews

Wise Use of Television

Congratulations are in order to Universal's showmen for their fine handling, TV-wise, of the big "Benny Goodman Story" preview. Realizing the opportunity that Steve Allen's TV position gave them, they went right ahead and made the fullest use of it. And so the night of the screening what amounted to virtually an hour and three-quarter plug for the film was beamed over the NBC network.

And a most entertaining program it was, with a host of jazz greats on hand and performing, and Fred Allen delivering some witty repartee. The show not only emphasized, but cemented, the identification between Steve Allen and the role of Goodman in the public's mind. One may fairly assume that all of Allen's regular viewers—and there are many millions of these—will be eager to see his film performance.

The point is that the boys at Universal were not only aware of what they could do, and exploited their opportunity to the limit, but proceeded to make a good show of it while they were at it. This, when it comes to "talking up" films on TV, is the secret. When you succeed in holding before an audience the vision of delights that seeing the film in question will bring to them, then you've done the job. Once again, the axiom that the best exploitation on TV is entertainment itself was strikingly borne out.

And 'Golden Arm', Too

United Artists must be likewise credited with arranging an engrossing telecast of the première festivities at the "Man with the Golden Arm" opening in New York. This viewer can't remember when a program of similar nature was so laden with celebrities. With Eva Gabor serving as a charming mistress of ceremonies, the theme around which the chatter was organized was that the film was an "unusual experience". The conviction with which this idea was stated, and reiterated, made it sound like an understatement.

Also, having caught a glance of Saul Bass' distinctive titles for the film on a TV spot advertisement, this corner is more ever sure of how effective they are. The artist is to be kudoed for his imaginative work on both the titles and ads, which lend further suggestion that the film is, indeed, "unusual".

—Dick Bretstein

FilBULLETIN December 26, 1955 Page 7
ONE YEAR AGO, Financial Bulletin in contemplating the 12 months to come, struck off a column heading entitled: “1955—Year of Consolidation.” The spirit of that piece was a somewhat nervous recital of a number of nature’s laws and their possible effects upon movie industry profits—which at that time seemed to be zooming through the ionosphere and headed for the nearest planet. Not the least of the natural laws then cited involved Newton’s rather well-accredited observations on gravity.

In short, it was held that economic ascension based upon one-stage propulsion is akin to one-stage rocket travel. Unless you’ve got the fuel to keep moving, you’re going to bounce into that neutral zone where ascent ends and descent begins. To this observer, filmdom’s great gains were notably based upon a kind of one-stage propulsion: big-screen technology. And it was beginning to look like that fuel was exhausted. Thus the ensuing plea a year ago was a notice for the industry to retrench, capitalize its gains, and attempt to sustain what it had built to date while engineering its second-stage power requirements.

This was hardly a popular view. By reckoning of the Gregorian calendar, December, 1954, was quite a time to behold. Film companies wallowed navel deep in currency and the golden ocean seemed yet on the rise. In some instances, 4th-quarter earnings actually compared favorably with a whole fiscal year during the attendance depression days. If a company did not declare record profits, you can be sure it did not miss by much. And over on the stock exchange, the cinema bull was on a rampage. Movie shares closed 1954 with a greater group rise than any industrial category, save two. In the Film BULLETIN Cinema Aggregate movie shares rose a glorious 68 3/4 points for an all-time single year advance. Yet the reasonable word was caution. It was stated that film makers would do well if their sole 1955 accomplishment were to bottle and cork the delicious progress of the superb vintage year, 1954, and to hell with going for broke. But, as is characteristic of all boom periods, caution was regarded as anathema.

This is not to say that last December’s teacup astrology proved entirely correct. Although Hollywood entered 1955 with its fuel tanks practically empty, it still manages to soar above ground. But its nose no longer points skyward. At best, profits have hewed to the same levels of the year before. The misleading element, however, is that these profits reflect the impetus of the 1954 season carried over to early 1955. Weakness is becoming apparent in recent quarterly reports of many a film maker. Stockwise, the year was undistinguished. In all, cinema shares will finish 1955 at least 15 points behind last year’s close in the FB Cinema Aggregate. In brief, a de-acceleration has been in progress over much of 1955. The main objective of movie business in the year ahead must be to halt this downward trend—and the prospects are fairly good at this writing that it will be halted.

WHY THE SET-BACK? The answer is basic. In late 1953 and throughout 1954 the public flocked to theatres intrigued by the new-screen looks and by a splurge of fine films made in the broad scope. But after new-screen technology, what then? This was the question film makers refused to ponder late last year. This year they got their answer: nothing! You see, in order to guarantee a second-stage blast to higher profits, either they had to provide newer and better technology or newer and better movies. They provided neither. Thus the tailspin.

Quite likely, 20th Century-Fox’s 55mm-reduced to 35mm CinemaScope will provide a shot in the arm from the standpoint of audience interest, but, any of the radical technological departures (like Todd-AO) must be ruled out by practical economics for rank and file theatremen still making time payments on their big-screen and 'Scopic installations, and stereophonic sound. If new techniques do arise they will have to fit into the framework of established projection apparatus or go by the wayside for all but the largest houses.

After a strong summer season at theatre boxoffices, movie business dropped off sharply after Labor Day. Countless reasons have been offered, but none holds water except the one true reason: the quality of film product was below par. Several films that were expected to be successes (like Liberace’s “Sincerely Yours” and “Desperate Hours”) disappointed, but there were extenuating circumstances. Liberace apparently appeals only to older women — who are not regular moviegoers — and “Desperate Hours” was preceded by two or three other films with almost the identical theme. Real quality, generally, held up, but, unhappily, there was too little of it in the past three or four months.

Salvation, as always, must come from high-grade film product. Although it is a cliche by now, the ultimate truth is, nonetheless, that Hollywood’s fate, first, last, and always, rides on the intrinsic soundness of its motion pictures. And here at the Yule Season, there suddenly appear a few torches of hope to light the way to better prospects in 1956. For instance, a bumper crop of pictures have just now gone into first-run release for the Holiday trade, the best such group of films to be offered contemporaneously in some time. In addition, at least a half-dozen super box-office grossers are now in the cans awaiting early 1956 projection. These will be supported by one of the most ambitious shooting programs in Hollywood’s history come next year. As these sound stage ventures go, so, too, will go the balance sheets, the earning statements and the stock prices.
Edward L. Hyman is talking about which picture he says:

"The picture is wonderful and in my opinion has all the sales value and boxoffice attributes of 'From Here to Eternity.' It should give equal or better results."
"picnic" is the picture
Edward L. Hyman says "HAS ALL THE BOXOFFICE ATTRIBUTES OF 'FROM HERE TO ETERNITY'!"

COLUMBIA PICTURES presents
WILLIAM HOLDEN
in
picnic
with
KIM NOVAK
BETTY FIELD • SUSAN STRASBERG • CLIFF ROBERTSON
and
CO-STARRING
ROSALIND RUSSELL
as ROSEMARY

Screenplay by • Based upon the play "Picnic" by DANTÉ TARADASH • WILLIAM INGE • THEATRE GUILD, INC. • JOSHUA LOGAN
Produced by • Directed by JOSHUA LOGAN • Produced by FRED KOHLMAR
Cinemascope • Technicolor

"PICNIC" WILL HAVE ITS PREMIERE AT RADIO CITY MUSIC HALL IN FEBRUARY 1956
COMPO GAINS & AIMS
Delivered at Annual Membership Meeting December 15

COMPO has had a very successful year. The organization has accomplished a great deal for the benefit of our industry and has demonstrated once more that it can be a powerful force for the betterment of our business. The high points were the Audience Awards, improved press relations, and the maintenance of a relationship with the national government and with Congress that is believed to be healthy and constructive.

There have been important problems. It is no news, of course, that resignations have been received from Allied States Association of Motion Picture Exhibitors and two Allied state units, Allied of Texas and the Independent Theatre Owners of Ohio. We shall make no comment on these resignations in this report, as they will be taken up as part of the business of this meeting.

ADMISSION TAX CAMPAIGN
At our meeting here in this hotel on November 15, 1954, we adopted a resolution putting this organization on record as favoring the complete elimination of the Federal admission tax and directing the COMPO Tax Committee and the COMPO staff to maintain the necessary contacts in Washington and in the field to bring about such political representations as are timely and calculated to be effective to bring about such tax elimination.

This direction has been carried out to the letter. Mr. Coyne has made several trips to Washington to call on our friends in Congress and has talked frequently over the telephone with Congressional leaders. Mr. Pat McGee also has kept up those contacts in both the House and Senate that proved so valuable in the last campaign. And Mr. Pinanski has also maintained communication by visits and telephone calls, with friends in the Executive branch of our Government and with leaders in both House and Senate.

Pinanski Polls Exhibitors
As many of you know, Mr. Pinanski has also sought the opinion of other exhibitors, as the resolution quoted above directed. Late in August he wrote to a number of people in the industry. His letter quoted figures to show the effect on our business of the admission tax now in force. He also stated that he for one believed the time had come for the inauguration of another tax campaign. He asked the people he wrote to what they thought of this proposal.

Out of 50 replies, 41 said they favored an immediate campaign for removal of the tax. Five were opposed and four were non-committal.

In the belief that many of those exhibitors who had contributed to the support of COMPO were not members of any of the exhibitor organizations, Mr. Pinanski requested Mr. Coyne to send out a questionnaire to all those who had contributed to COMPO in the previous dues campaign of two years ago. In Mr. Coyne's absence in Hollywood Mr. Pinanski framed a series of questions, and these were sent out last November 22.

Up to yesterday replies had been received from 632 exhibitors. Just as Mr. Pinanski had suspected, a large number of those replying said they belonged to no national exhibitor organization. In fact, the replies were as follows: From TOA members, 161; from Allied members, 113; from miscellaneous, 33; from exhibitors who said they belonged to no national organizations, 325. Thus it can be seen that of the exhibitors contributing to COMPO about half belong to no national exhibitor organizations.

Of the 632 replying, 516 indicated they favored a tax campaign. Those who said they had maintained contact with their Congressmen and Senators numbered 224, those who had not 377 and those who were non-committal 31.

As to the attitude of Congressmen the replies were not so clear. Asked if they thought their Congressmen and Senators were sufficiently familiar with the present conditions of the film business to be sympathetic toward further admission tax relief, 175 replied yes, 213 no and 244 were non-committal.

Although the advisability of inaugurating another tax campaign in the immediate future is to be discussed at this meeting, your co-chairmen wish to go on record now as favoring such a campaign. We also want to point out that we feel very deeply our obligation to represent at this meeting the vast number of COMPO contributors who are without other representation in this gathering. In a way, we are trustees for this group, and we honestly believe that when we urge another tax campaign we are speaking not only for ourselves but for nearly one-half the exhibitor membership of COMPO.

AUDIENCE AWARDS
Our major project this year was the Audience Awards.

This project has been universally acclaimed as an outstanding success. This is the verdict not only of persons within the industry but of the press and, most important of all, of movie theatre patrons. They, it seems, welcomed the opportunity of voting.

(Continued on Page 12)
Say Audience Poll Makes Public Movie Conscious

(Continued from Page 11)

for their own selection of the best picture, the best performances and the most outstanding new personalities.

Incomplete returns from a questionnaire we sent to all participating exhibitors showed that 813 out of 982 who expressed an opinion regarded it as a success— a ratio of 5 to 1. The percentage of those who wish it continued as an annual feature has now exceeded 13 to 1, with 931 for and only 71 against.

See 'Audie' A Success

In all, more than 6,000 theatres participated in the Audience Awards election and over 15 million votes were cast. This widespread acceptance of a plan reflected not only a desire on the part of exhibitors to unite in furthering any project which would revive and stimulate the movie-going habit but also disclosed a tremendous interest on the part of the public in the pictures and personalities shown on our motion picture screens. It was an auspicious beginning of a promotion which, with your continued cooperation, could do a great deal towards making America movie-conscious and bring about a new period of prosperity.

The organization of the Audience Awards campaign took a long time, was extremely complicated and commanded the time and attention of the COMPO staff for practically all of the past year. Its history should be interesting as an example of what it takes to organize this industry for a national effort.

Suggested at a meeting of the Governing Committee in May, 1954, the project was first referred to the Press Relations Committee. This committee in turn appointed an Audience Poll Planning Committee, consisting of the heads of advertising and publicity executives, some of whom had had experience in the conduct of audience polls. This planning committee held its first meeting here in the Astor Hotel over the weekend of June 5-6, 1954. It met again last December and some of its members returned to New York last March 16 to explain the plan to a group of industry leaders that COMPO convened here in this hotel.

Since nearly all of the plans made by this original Audience Poll Planning Committee were carried out without change and proved highly successful we think it only fitting that great credit be given to the members of this original committee, who gave so generously of their time, effort and promotion knowledge. The committee, as it first met, consisted of Mrs. Alice N. Gorham of United Paramount Detroit Theatres, chairman; Ralph Russell of Warner Theatres; Cantor, O., vice chairman; Senn Lawler of Fox Midwest Theatres, Kansas City, Emil Bernstecker of the Wilby-Kinney Theatres, Atlanta; Paul Levi of the American Theatres Corporation, Boston, William A. Carroll, executive secretary of Indiana Allied, substituting for Roy Kalver of Decatur, Ind., president of Indiana Allied, and Harry Mandel, national advertising and publicity director of RKO Theatres. At the December meeting the group was joined by Kalver and Frank H. Ricketson, Jr. and Paul N. Lyday of Fox Inter-Mountain Theatres. Ricketson, Lyday, Russell and Bernstecker had had extensive experience with audience polls.

We realized, however, that no plan, however perfect or desirable, could be sold to the industry if merely presented in written form. So last March we called a meeting in New York to explain the plan to more than 50 industry leaders, including presidents, sales managers, advertising and publicity heads of producing and distributing companies; presidents of the leading exhibitor associations and top circuit heads. They gave it their unanimous and enthusiastic support.

Our first big problem was to find a man as national chairman who had the respect and confidence of all elements of the industry, and the dynamic force to carry the plan to a successful conclusion. We were very fortunate in persuading Elmer C. Rhoden to assume this heavy responsibility despite the fact that he had only recently taken over the presidency of the National Theatres Corporation. Mr. Rhoden, however, was so completely sold on the potentialities of such a nationwide promotion that he consented to serve not merely as titular head but as an active directing force.

How Audience Poll Operated

We then appointed a national committee consisting of all the company presidents and sales managers, the heads of the principal exhibitor associations, circuit presidents and other top industry personnel with whom he conferred frequently during the campaign. This done we next appointed regional Audience Awards Committees in all exchange areas.

To Bob Coyne and Charles McCarthy was assigned the task of organizing the operation of the plan, the preparation of brochures, press books, nominating ballots, Public ballots, the institution of a publicity campaign, first in the trade press to explain the plan to the industry in general, and then in the daily newspapers, fan magazines and other mass media to acquaint the public with the promotion and to urge its participation.

Sales managers of the distributors were then asked to submit the names of all pictures, bearing the code seal, which were released between Oct. 1, 1954 and March 31, 1955, the first nominating period. Distributors of foreign-made pictures were also invited to submit eligible pictures. At the same time, they were asked to submit the names of candidates appearing in these pictures for nominations for the best performances by an actor and actress and the most promising new male and female personalities.

As soon as these nominations were received, the names were printed in alphabetical order on a ballot that was mailed by National Screen Service to 17,000 exhibitors. With the ballot was mailed a brochure explaining the plan. Exhibitors were asked to nominate not more than ten names in each of the five categories. The ten names receiving the most votes, which were tabulated by Price, Waterhouse & Co., certified public accountants, subsequently were printed on the public ballot.

Cooperation by Many

The same procedure was followed for pictures released between April 1, 1955, and June 30, 1955, and between July 1, 1955 and September 30, 1955 except that in these last two nominating periods, each of which covered three months, only five names were nominated in each category.

The 20 top names thus selected in the three nominating periods by exhibitors appeared on the public ballot used in the voting period from November 17 to 27, inclusive.

Meanwhile, regional meetings were set up in exchange areas and other key cities of the country to explain the plan in more detail at the local level. Mr. Coyne spent most of the summer and early Fall addressing such meetings and those of civic and other groups arranged by local exhibitors. He was ably assisted at some of these meetings by Pat McGee, Frank Ricketson, Ralph Russel and other volunteers. Chairman Rhoden attended as many of these meetings as his time and duties permitted, devoting a large part of his time to coordinating the activities at the Hollywood level.

Trailers and accessories were prepared by National Screen Service which prepared a kit that was made available to exhibitors at a cost determined after consultation with exhibitor leaders. National Screen also handled the printing and distribution of 35 million ballots. In this connection we wish to express our deep appreciation to Mr. Herman Robbins and his staff at National Screen for the great job they did.

In order that a suitable award might be presented to the winners of the various categories, COMPO organized an Art Directors' committee which undertook the preparation of sketches for the design of the trophy to be awarded. In all, 58 sketches were submitted without cost by these industry artists to whom we all owe a deep debt of gratitude. This committee arranged for these sketches to be shown to a jury of the Art Directors Club of New York, composed of the leading commercial artists of the country and to the advertising and publicity heads of the major companies. These two panels jointly agreed upon nine of the sketches as the most suitable. These sketches were then photographed, and sent to nearly 400 members of the regional Audience Awards committees who were asked to mark the one that they considered the most appealing.

(Continued on Page 34)
"All the News That’s Fit to Print" is not—it seems—necessarily all the news that’s fit to film.

At least, so say the Production Code Authority in what, to many an interested observer, appears to be the crowning paradox since the demise long before the Ice Age of the eight-horned Stegosaur that attacked with its tail.

Reproduced on this page are a couple of stories which have appeared recently on the front of the New York Times, dealing with a subject regarded in some quarters of the movie industry as taboo for mixed company—as, indeed, we may term the great movie-going public. Notwithstanding, America’s most famous newspaper, long considered in the field of communications and publishing as the final arbiter in matters of good taste and propriety, continues frequently and exhaustively to lend its columns to the dissemination of narcotics information with no apparent fear of perjuring its famous slogan. Yet, in light of all the symptoms of editorial maturity we see flowering about us, the movie Production Code doggedly persists in clinging to a mildewed stricture which reads: “Neither the illegal drug traffic nor drug addiction must be ever presented.” That’s it—flat and categoric.

Has the estimable New York Times fallen from grace and become an instrument opposed to the public interest, while the Production Code Authority stands as the incontrovertible champion of what is good and pure? The only conclusion one may draw is that the Times has made its own assessment of how relevant it is for the people to become acquainted with the serious and growing problem of the drug traffic, and that it has decided that the subject is vital enough to occupy space on its sacrosanct Page One. And, meanwhile, the PCA buries its head in the sand while the winds howl about its exposed posterior.

Curious to the extreme is the Production Code’s quaint holier-than-thou approach to certain screen subjects. Indeed, this puritanic pose represents still another of a long string of paradoxes that may be found for the asking where Code affairs are concerned. In this case, however, explanation is not lacking. About the beginning of the 1920’s, when the film capital’s gossip-built reputation as a kind of latter-day Sodom was at its height, industry leaders wisely decided it was time to establish some type of enforcement agency aimed at self-containment and self-censorship. It was either that or face the discipline of a sturmny public opinion, and, at worst, possible government intervention. Accordingly, the Production Code—an assemblage of 1930ish ideals, prejudices, customs and local mores — was brought into being. Popular notions that happened to be cherished at that particular time were given formal expression, codified and reinforced with some none-too-dire sanctions.

But that was not all. As things turned out, Hollywood proved not only unlike the little boy caught at the jam jar two weeks before Christmas. Suddenly it decided it wanted to become, oh, so good. As a result it quickly fell into the classic psychiatric retreat of so many who find progress in one direction stifled: it over-compensated in another. By means of its self-imposed restraints at least, it moved to flush out its fleshpots, disinfect its debaucheries and generally make a chaste and honest medium of itself. Unhappily, in erecting its platform of self-expurgation it reached to needless extremes.

Some of the steps taken in those purifying days have returned to haunt film makers since. This observation in no way disparages the Code as a whole or the philosophy behind its inception. Overall, it serves as a necessary check on those who would abuse the privilege of movie-making by wanton disregard of good taste and decency. Moreover, it has been salubrious in steering film production up from the wayward level to which it was descending in the 1920’s.

On the other hand, an inflexible Code tends to rob the screen of its vitality. While it is impossible to make an accurate estimate, the number of distinguished motion picture possibilities that producers have been forced to scrap through fear of the Code’s blue-pencil must be incalcul-
**Film of Distinction**

**"The Benny Goodman Story" Will Rival "Glenn Miller" Hit**

**Business Rating 9 9 9 9**

Worthy successor to "Glenn Miller Story". Has same musical and human interest elements. Will make big money in general market, with popularity of TV’s Steve Allen assisting.

It was natural enough for Universal, on the basis of their phenomenal success with "The Glenn Miller Story", to want to repeat the formula with a film biography based on the life of another popular musician in the era of the 1930’s and ‘40s. Boxofficewise, "The Benny Goodman Story" should fully justify the studio’s—and exhibitor—hopes. For, built around the simple story of the great clarinetist’s rise to fame and the resolution of some of his personal difficulties, is a lavish, abundant musical canvas, featuring the jazz greats of a rich era in musical Americana, and the many tunes that have become identified with them.

A listing of the musicians who appear and perform in the film is almost equivalent to a who’s who in popular music and jazz in the period of 1920-40. For popular music fans these names make up a fabulous marquee: Harry James, Gene Krupa, Martha Tilton, Lionel Hampton, Ziggy Elman, Ben Pollack, Teddy Wilson, Edward "Kid" Ory. Their performances are vivid and exciting, and it might be mentioned that most exciting of all is Benny Goodman’s specially recorded sound-track clarinetting, as brilliant as it sounded fifteen years ago. TV’s celebrated Steve Allen, impersonating Goodman, handles his first major film assignment with remarkable poise, and conviction. It’s a natural and engaging performance, in every respect a winner. And Allen’s country-wide fame and popularity are bound to influence the film’s total receipts, with his many fans rushing to the boxoffice. As the rich girl who patiently waits for the musician to propose marriage, Donna Reed is charming, and Berta Gersten makes a strong mark in the role of Goodman’s verbally colorful mother.

Without a question, music is the keynote and chief interest of the film, and a wonderful selection comes over a soundtrack of unusual and impressive clarity. The Goodman orchestra is heard in many of their well-known standards: “Let’s Dance,” “Goody, Goody,” “Stompin’ at the Savoy,” “Memories of You,” “China Boy,” “Down South Camp Meetin’,” “One O’clock Jump,” “Avalon,” “Alicia Blues,” “Bugle Call Rag,” and the memorable “Sing, Sing, Sing,” with guest artists assisting. Martha Tilton is fine in the film’s one vocal, “And the Angels Sing.”

The Rosenberg production is topnotch. While there is less story in Valentine Davies’ script than there was in “Glenn Miller”, the screenplay is nevertheless thoroughly adequate, functional, pointed, and with some highly amusing moments. Davies’ direction is very good. In addition to the fine performance he elicits from Allen, he also has organized nicely the basically episodic nature of the story, and prevented it from becoming—as it might easily have—diffuse. Pace is superb, and this reviewer was surprised to find, at film’s end, that it ran to 116 minutes. Also to be saluted is William Daniels’ Technicolor photography.

Youngest son of a poor family on Chicago’s West Side, Goodman begins his study of the clarinet—almost accidentally—at an early age. Even as a youth, he is an accomplished musician and getting paid for performing in a band that plays excursion boats. As a young man (now played by Allen) he is “discovered” by Ben Pollack, and given a steady job playing in a Chicago cafe, where he meets jazz devotee Herbert Anderson and his sister, Donna Reed. Benny tells them of his desire to form his own band, which will play the kind of music he’s interested in—that very special swing. The new band comes into being, but is met with indifference or hostility, until one night—Aug. 21, 1935—when it’s suddenly a hit. Donna has been following Goodman across the country, suggesting that he marry her, but he is influenced by his mother’s objections to an alliance of two people with such different backgrounds. Finally, when he plays his historic 1938 concert at Carnegie Hall, mother realizes that her son has “arrived”, and she gives the lovers her blessing.

EXAMINE THE
PARAMOUNT 1955 BOXOFFICE LP* RECORD!

THIS HOT BOXOFFICE MUSIC WILL CONTINUE ALL THROUGH 1956 as PARAMOUNT stays right in the groove with plenty of LP pictures!

*Long Playing
BURT LANCASTER ~ MAGNANI
in HAL WALLIS' Production
of Tennessee Williams'
THE ROSE TATTOO
also starring: Marisa Pavan, Ben Cooper,
with Virginia Grey, Jo Van Fleet, Sandro Giglio.
Directed by Daniel Mann, Screenplay by Tennessee Williams.
Based on the Play, "The Rose Tattoo" by Tennessee Williams.
Music Score by Alex North.

BING CROSBY ~ O'CONNOR
JEANMAIRE ~ MITZI GAYNOR
PHIL HARRIS
in ANYTHING GOES
Produced by Robert Emmet Dolan, Directed by Robert Lewis.
Music and Lyrics by Cole Porter, New Songs by Sammy Cahn and James Van Heusen.
Screen Story and Screen Play by Sidney Sheldon.
From the play by Guy Bolton and P. G. Wodehouse.
Revised by Howard Lindsay and Russel Crouse. Color by Technicolor.

JAMES STEWART ~ DORIS DAY
in ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH
Directed by Alfred Hitchcock.
Screenplay by John Michael Hayes and Angus MacPhail.
Based on a Story by Charles Bennett and D. B. Wyndham Lewis.
Songs by Jay Livingston and Ray Evans.
Color by Technicolor.
DEAN MARTIN and JERRY LEWIS in HAL WALLIS' ARTISTS AND MODELS
costarring Shirley MacLaine - Dorothy Malone - Eddie Mayehoff with Eva Gabor - Anita Ekberg - George "Foghorn" Winslow
Directed by Frank Tashlin - Produced by Hal Wallis
Screenplay by Frank Tashlin, Hal Kanter and Herbert Baker
Adaptation by Don McGuire - Based on a play by Michael Davidson
and Norman Lessing - Songs by Harry Warren and Jack Brooks
Color by Technicolor

AGAIN RECORD PARAMENT'S LEADERSHIP...

DANNY KAYE in THE COURT JESTER with GLYNIS JOHNS
costarring Basil Rathbone - Angela Lansbury - Cecil Parker
Words and Music by Sylvia Fine and Sammy Cahn
Written, Produced and Directed by Norman Panama and Melvin Frank
Color by Technicolor

ALFRED HITCHCOCK'S THE TROUBLE WITH HARRY
starring Edmund Gwenn - John Forsythe and introducing Shirley MacLaine
Directed by Alfred Hitchcock - Screenplay by John Michael Hayes
Based on the Novel by Jack Trevor Story - Color by Technicolor
GEORGE GOBEL
MITZI GAYNOR
DAVID NIVEN

in

THE BIRDS
AND THE BEES

Costarring Reginald Gardiner - Fred Clark
Produced by Paul Jones - Directed by Norman Taurog
Screenplay by Sidney Sheldon and Preston Sturges
Based on a story by Monckton Hoffe
Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Mack David
Color by Technicolor

KATHRYN GRAYSON
ORESTE

in

THE VAGABOND KING

Starring
Rita Moreno - Sir Cedric Hardwicke - Walter Hampden
Directed by Michael Curtiz - Produced by Pat Duggan
Screenplay by Ken Englund and Noel Langley
Based on the Musical Play - Music by Rudolf Friml
Book and Lyrics by William H. Post and Brian Hooker
Presented on the Stage by Russell Janney
From a play by Justin Huntly McCarthy - Color by Technicolor

THE SCARLET HOUR

Produced and Directed by Michael Curtiz
Introducing Carol Ohmart - Tom Tryon - Judy Lewis
with James Gregory and Elaine Stritch - Song: "Never Let Me Go"
sung by Nat "King" Cole. A Capitol Recording Artist
Screenplay by Rip Van Ronkel, Frank Tashlin
and John Meredyth Lucas
Story by Rip Van Ronkel and Frank Tashlin
MORE TOP RECORD BREAKERS FOR 1956

THE PICTURE BASED ON TOLSTOY'S FAMOUS NOVEL, "WAR AND PEACE"


THAT CERTAIN FEELING

Starring Bob Hope, Eva Marie Saint, George Sanders With Pearl Bailey. Produced and directed by Norman Panama and Melvin Frank. In VistaVision and color by Technicolor.

THE PROUD AND PROFANE


PARDNERS

Starring Dean Martin and Jerry Lewis. Directed by Norman Taurog. In VistaVision and color by Technicolor.

TO TAME A LAND

Starring Marlon Brando. In VistaVision and color by Technicolor.

THE MOUNTAIN


THE RAINMAKER

Hal Wallis Production. Starring William Holden. Based on the Broadway hit stage play.
PARAMOUNT'S 1956 RECORD WILL BE CLIMAXED BY

The Most Important Motion Picture Ever Made...

CECIL B. DEMILLE'S production of

THE TEN COMMANDMENTS

in VISTAVISION and Color by Technicolor

For Every Date in 1956:
PARAMOUNT NEWS and PARAMOUNT SHORTS many in VISTAVISION
Lush, colorful C'Scopic of Louis Bromfield novel about India, backed by big campaign, should draw well in general market. Strong cast, exciting production offset shallow story.

This Frank Ross production of the Louis Bromfield novel, "The Rains Came", is lush, with fine production values and a strong name cast. Despite a story that is shallow and lacks conviction, boxoffice prospects are good. It is a "big" film, handsome and effective pictorially, with plenty of scope and dimension in the best 20th-Fox tradition. Set entirely in India (location shooting was done in Pakistan), the CinemaScope-De Luxe Color photography is superb. One sequence in particular—in which an earthquake occurs—is breathtaking, terrifying, and will be long remembered. The Merle Miller script is another story, however; it will be soon forgotten. The top-drawer cast, headed by Lana Turner and Richard Burton, all turn in nice jobs and, in a featured role, the great Eugenie Leonovitch is most striking. Director Jean Negulesco allowed too many static sequences to slow down the pace. Fabulously wealthy Lana Turner and her weak husband Michael Rennie go to Ranchipur to visit the Maharani, Eugenie Leonovitch. The latter introduces them to her circle of friends, including Fred MacMurray, Joan Caulfield, and Richard Burton, a brilliant Indian doctor. Turner, bored with her husband, immediately makes a play for Burton, who succumbs, despite Leonovitch's urgent objections that she is not worth sacrificing his work for. In the midst of the tension, a violent earthquake erupts; Burton is so occupied that he can't manage to visit Turner who is desperately ill. She recovers but can't understand Burton's behavior and decides to leave. MacMurray and Caulfield confess their mutual love, and Turner goes back to Rennie, who at last understands what she is—an intensely selfish woman.


Gripping, off-beat picturization of dope addict's struggle against habit. Provocative and fascinating for sophisticated adult audience. Requires strong exploitation to realize boxoffice potential. Tough problem for small town exhibitor.

Otto Preminger's long-awaited, provocative adaptation of the Nelson Algren novel about drug-addiction has much to recommend it, boxoffice-wise, and some deterrents. The vast publicity the film has received is bound to add up to increased activity at the wickets, and curiosity about something "different" will be a major selling point, which exhibitors should exploit to the hilt. The picture has scenes of extraordinary power and dramatic force that will fascinate most viewers—particularly the scenes dealing with the dope "fix" itself. The realism of these sequences, and the depiction of the sordid background of the narcotic racket match anything that's been done on the screen. Their impact is overpowering. But the film is over-long at 119 minutes, moving too deliberately under Preminger's direction through the first half. However, once the story plunges into the effects of dope on its victim, the tempo picks up and the spectator is held in the grip of the grim proceedings. In this aspect, it is similar to "The Lost Weekend" in its treatment of alcoholism. "The Man With The Golden Arm", with its theme and its linage of dope-trade, gambling and jazz, must be regarded as an attraction for sophisticated metropolitan audiences. Its boxoffice performance in the hinterland does not figure to be very good, unless the film is daringly exploited. As the pathetic addict, Frank Sinatra is superb, his best performance to date. Eleanor Parker, in the unsympathetic role of his wife, and Kim Novak, as his "girl", both register well. Arnold Stang and Robert Strauss head a well-directed supporting cast of shady character types. Preminger's direction has its high and low points, but on the whole it is a finely executed treatment of a difficult and controversial subject. Sinatra returns to his dismal Chicano surroundings after having taken a drug-habit cure. Beset by his whining wife, Eleanor Parker, who pretends to be crippled, his old "pals" and his environment, Sinatra, who wants to be a musician, goes back to dealing in Robert Strauss' floating poker game. Helpless, he goes to Darren McGavin for a "fix". When McGavin accidentally discovers Parker's ruse, she pushes him to his death and Sinatra is suspected. Kim Novak hides him and he seemingly cures himself by the "cold turkey" treatment, and then gives himself up to the police. Parker is found out, and she jumps from the roof to her death. Although Sinatra and Novak are left together, there remains the doubt that he is actually cured of the habit.


Colorful, fairly exciting Western in C'Scope & Technicolor. Story has some weak spots. Strong marquee values for outdoor market.

This Columbia production is a colorful Western possessing some fine values for the outdoor market, but also some drawbacks. Scenically, it's a treat, with topflight CinemaScope-Technicolor photography that provides scope and a rich background. There are some fine action scenes, like the Indians' attack on the cavalry fort, etc., but not enough of them. Principal weakness lies in fact that there's not enough substance in the Philip Yordan-Russell S. Hughes screenplay to justify the 93 minutes running time. Script is routine, the main interest being cavalry commander Robert Preston's obsessive urge to kill Indians as a defense of his own cowardice. Director Anthony Mann might have discarded some of the plot in favor of more action. Marquee values are good for the intended market. Victor Mature, Guy Madison and Preston acquit themselves with reasonable vigor. Mature and side-kick James Whitmore are scouts whose work is halted by the Indians' hostility to the white man. For this, Preston's ruthless tactics are responsible. The scouts decide to work for the cavalry. Preston's unreasoning hatred for Indians soon becomes apparent, although Madison, his second-in-command, tries to mitigate his attitude. Preston insists on attacking the nearby Indian tribe although he is greatly outnumbered. Preston is killed, but Mature returns to the fort to become a soldier and settle down with Preston's widow, Anne Bancroft, whom he loves.


[More REVIEWS on Page 22]
**"I'll Cry Tomorrow"**

**Business Rating 3 3 3 (Plus)**

Powerful, persuasive version of the Lillian Roth autobiography is bound for big money. Backed by strong exploitables.

Lillian Roth's best-selling autobiography, describing in remorseless detail her personal tragedy and her comeback, has been turned into an outstanding film by M-G-M. In sensitive, yet hard-hitting terms, this fine Lawrence Weingarten production depicts the decline of a beautiful young actress to a state of chronic, seemingly incurable alcoholism, and her eventual regeneration. It is compelling from start to finish, and has a ring of honesty that immediately communicates to viewers its distinguished quality. Box-office prospects are very bright, based on the enormous appeal the story has, coupled with the publicity given Miss Roth and her story (particularly the "This Is Your Life" telecast, which comprises the film's concluding scene). And providing word of mouth is sure to be very much to the fore. Daniel Mann has followed up his fine directorial work in "Rose Tattoo" with a superb achievement in this film which should earn him award consideration. And he has drawn from Susan Hayward a performance that is dazzling, sincere, and deeply moving. In addition she sings four songs in surprisingly fine style. Supporting performances are all exceptionally good. All aspects of the film are superior—the Helen Deutsch-Jay Richard Kennedy script and Arthur E. Arling's black-and-white cinematography most notably. Hayward, as a child, is constantly pushed by mother Jo Van Fleet to be a theatrical star. She is soon rewarded with success, but the sudden death of her fiancé (Ray Danton) reduces her to melancholy. She begins to drink casually to help her nerves. But the need for liquor grows increasingly more pressing. As her career begins to fade, her personal life becomes more tortured. She elopes with a young dipso (Don Taylor), leaves him, and marries Richard Conque, who is frighteningly sadistic. Now a hopeless alcoholic, habitue of skid row, and at the point of suicide, she turns to Alcoholic Anonymous, where, with the help, and then love, of Eddie Albert, she is restored to health.

MGM, 117 minutes. Susan Hayward, Richard Conque, Eddie Albert, Jo Van Fleet, Don Taylor. Directed by Daniel Mann. Produced by Lawrence Weingarten.

**"Top Gun"**

**Business Rating 3 3**

Western with familiar ingredients will be a satisfactory programmer for action spots. Sterling Hayden for marquee.

This is a routine western that fills the bill for the outdoor action enthusiasts. In its modest way, this United Artists release manages to generate fair suspense, and is neatly plotted. The theme of the gun-slinger (Sterling Hayden) who has been forced to kill against his will is a familiar one, and the film adds nothing new to the portrait, but the production is competent and the action moves fast enough under the direction of Ray Nazarro. The closing sequence in which a town is raided is highly exciting. Sterling Hayden gives the exhibitor a modicum of marquee lustre, and his performance is solid. Hayden returns to Casper, Wyoming, and discovers that the townspeople considers him their enemy. Ex-girl friend Karen Booth tells him that she intends to marry prominent citizen William Bishop. Hayden suspects Bishop of murdering his (Hayden's) mother to gain possession of her ranch. A trap set for Hayden by Bishop leads to his imprisonment. But when the group of raiders, led by John Dehner, rides into town, Hayden is released so that he can defend against the siege. Hayden kills Dehner, Booth kills Bishop, and the way is clear for Hayden and Booth to get married.


**"Diane"**

**Business Rating 3 3**

Lavish costumer in CinemaScope and color has plenty of romantic angle to attract fem trade. Lana Turner bolsters marquee values.

In a setting of the rich pomp and color of the French court of the Renaissance, MGM has fashioned a lavish and interesting costume drama. Historical background of the film is the reign of Francis I, the marriage of his son Henri to Catherine de Medicis, and the consequent machinations of the Medicis to gain control of France. Christopher Isherwood's story and script wisely sticks mainly to the romance between Henri (Roger Moore) and court extras Lana Turner. The writing is direct, pointed, and sometimes eloquent. Walter Plunkett's costuming is superb and memorable, and the CinemaScope-Eastman Color lensing of Robert Planck is endlessly interesting in its detail. Film's mounting, itself, is almost itself enough to hold a viewers' interest throughout its length. Marisa Pavan, as Catherine, gives a stirring portrayal of the passionate girl who changes from innocent and kind to a hard and jealous queen. And Lana Turner does a strong job with the honest Diane. Supporting cast back them up in good fashion. David Miller's direction paces the story very effectively over its 110 minutes, so that it unfolds naturally, never tiresomey. True, there's a dearth of action in the film, but not too much talk either. It's a romance, especially geared to the fem trade and should make a mark in that quarter. Story has King Francis (Pedro Armendariz) pardoning Count Torin Thatcher for treason when his wife, Lana Turner, promises to render services to him instead. She is assigned to teach Roger Moore, the young prince, courtly manners in preparation for a political marriage with Marisa Pavan. Teacher and pupil fall in love. After the marriage, Marisa's advisers, Henry Daniell and Sir Cedric Hardwicke, exploit Turner's presence to turn Marisa against her husband, to their political advantage. Armendariz dies. Moore becomes King, and he makes no secret of his love for Lana. His death is plotted and executed by the Italian advisers. Pavan, now ruler, sends Turner away from court, but in a last moment of pity returns to her the ring Moore had given her as a token of his love.

DOPE...and the Movies

(Continued from Page 13)

able. It serves neither the movie industry's interests nor the commonweal to have the Code defended with an uncomprising staunchness that honestly defies rational explanation. What purpose can be served by persisting in a stern "no" to subject matter that is being treated widely on the stage, in the novels and on the front pages of our very best newspapers for everyone's information and enlightenment?

Nowhere do the Code's proscriptions seem more damnable unreasoned than in the province of narcotics addiction. Though a full-dress reappraisal of this subject is just now under way, instigated by the sans-seal release of Otto Preminger's "The Man With The Golden Arm", this hardly excuses the stewards of the Code from failing to modernize its restrictions long before now. Indeed, if each and every amendment to the Code must await the resort to test-cases before study is undertaken, the adulthood of the screen will, indeed, be a far-off, creeping thing.

Realistic evaluation of dope, its traffic, and its victims, as movie subject matter appears to have been short-circuited through policy set far beyond the limits of the Production Code Authority itself. Seated in Washington, Harry J. Anslinger, Commissioner of the Treasury Department's Narcotics Bureau, has consistently thrown the full power of his office in the way of any and all attempts to alter the Code's hoary restrictions on the topic of narcotics for film treatment. Needless to say, Mr. Anslinger is a distinguished authority in his field and is possessed thereby with certain fixed and reasoned opinions regarding the possible ramifications of a dramatic exploration of addiction. But, Mr. Anslinger's conscientious motives notwithstanding, his official opposition must be viewed as political censorship.

What are Mr. Anslinger's theories? He says, in effect, that producers—aiming naturally for the highest possible boxoffice—would never make the kind of narcotics film that would be a true deterrent to addiction. Accordingly, any other type of picture would only serve to stimulate addiction, regardless of the good intentions of its producer.

This is a strange view, and much too pessimistic. He is saying that truth is too risky for the film maker to tackle, and the producer's view would be too unreal for him to accept. Therefore, don't touch the subject. Apparently, Mr. Anslinger bases this position upon conversations he has had with studio executives who have sought his viewpoint. In these instances, Mr. Anslinger complains: "...they always want to show the happy couple reunited in the end...the former hero having beaten it and freed himself from the habit." But is that sufficient reason for the blanket assertion that no producer will handle the dope issue intelligently?

Let's listen to what the highly respected "Saturday Review" says of "The Man With The Golden Arm" in the words of film reviewer Arthur Knight: "What makes the case of (this picture) of special interest is the fact that it is an extremely moral film—no sex, no suggestive costuming, no off-color innuendo. It treats drugs without any suggestion of glamour or attractiveness. The drug traffic is shown as a sordid business... It is shown as a degrading business... And it is shown as a frightful business. The ending is far from comforting in this respect. In short, it is almost inconceivable that anyone seeing this film could walk out of the theatre and want to try drugs 'for kicks' (as he might, for example, after reading in a newspaper that Robert Mitchum had been locked up after a marijuana party)." Are you listening, Mr. Anslinger?

If Mr. Anslinger's peeve is that dope films will not be 100% truthful, he should be reminded of the fact that striving for truth in far less controversial subjects is at best an elusive and ticklish thing. But "truth" is the province of art and not of unbending, presumptuous censorship. If every creative medium were to be censored on the ground that it fails to picture life only as it is, cultural progress would be in a sad state.

Another theory of Mr. Anslinger's meriting comment is the blanket assertion that "any demonstration of the use of drugs is bad". Be the dope film good, bad or indifferent, Mr. Anslinger feels it can only serve to spur experimentation, leading, perhaps, to addiction. Thus, he would have the entire foul subject locked in the closet and hidden from popular view on the premise that no news is no addiction. Similar theories on politics, sex and a variety of debatable subjects have come and gone down through the march of civilization, as man has learned, and re-learned, the lesson that knowledge is the best weapon against evil and the greatest force for progress. An open, honest survey of the dope question through the screen medium should prove no contradiction of that view.

The temper of the moment indicates that the Code Authority may shift to a more liberal line in its future treatment of the narcotics theme. This is well. At very least the movie people should do no more than take for their own the underlying philosophy that guides the most august interpreter of the laws of the nation, our Supreme Court. From almost its very beginnings, that noble body has taken notice of the shifting currents in American life, its sociological changes, its intellectual and cultural advances. Thus, when a previously inflexible edict bumps head-on with a modern circumstance, the Court will likely as not scuttle the musty old sanction, if, in its judgment, it does not "fit" present day needs and thinking of the majority. This is known as the "loose construction" mode of judicial opinion. And it works, as any observer of American life can attest.

It would be well for those responsible for the preservation of the Production Code to go one better. Rather than sit around waiting for dissident opinion to force their hand, they might periodically re-examine the industry's regulatory document with a mind to keeping it attuned to the times. This is progress. The opposite is reaction. This must be the guiding spirit in perpetuating the intrinsic value of the Code.
DAVID O. SELZNICK succumbed to the lure of television coin by selling nine of his personally-owned pictures to National Telefilm Associates, Inc., TV film distributors, for a reported total price of $1,000,000. Included in the sale were such Selznick greats as "A Bill of Divorcement", "Notorious" and "Since You Went Away". Terms of the deal, to start in May, 1956, pending clearing of legal problems, are that the films can be shown only in the U. S. and Canada on television and that ownership reverts to Selznick after five years. The independent producer was reported to have stated that he had been offered more money for his pictures by other groups but that he had rejected these offers because they entailed the rights to re-issue the films to theatres. Further discussions are pending between National Telefilm and Selznick, it was reported. Frank I. Davis, Jr., president of the Selznick Company, Inc., said Oliver A. Unger, executive vice president of NTA, concluded the deal.

ELMER C. RHODEN reported that National Theatres, Inc., showed net earnings of $2,896,008 for the fiscal year ended September 24, equal to $1.04 a share. This compares with $2,856,850 for the previous year, or $1.03 a share. Income from theatres dropped from $61,015,000 to $58,692,000, a difference of $3,323,000. Decrease in the latter was attributed by Rhoden to a lack of top-grade films, plus the loss of 16 theatres this year and the unusual returns recorded by "The Robe" in the previous year.

NICHOLAS M. SCHENCK & ARTHUR M. LOEW made top industry news with the announcement that the latter, heretofore president of Loew's International, had been elected president of Loew's, Inc., succeeding Schenck, who took over the chairmanship of the board. Loew and John L. Sullivan, former Secretary of the Navy, were elected to the board of directors. The new president whose father, Marcus Loew, founded the company, had been head of the International branch for 35 years. Schenck, who took over the presidency in 1927 upon the death of the elder Loew, had this to say about the new president: "In Arthur Loew I think we have the most progressive and capable executive in the motion picture industry. His record as a distributor of films abroad has been equalled by none. He has been in close touch with MGM production and he has produced pictures himself. The company is most fortunate in its choice of a new president who will have my complete cooperation." The history of Metro-Goldwyn-Mayer began in the early 1900's when Nicholas Schenck and his brother, Joseph M. branched out from the pharmacy business to operate an amusement park and some theatres, which, with the help of Marcus Loew, developed into Loew's Consolidated Enterprises.

ABRAM F. MYERS will be asked by COMPO to list the reforms he demands in that organization before Allied, which withdrew last month, will rejoin. Decision to question Myers was made at the annual COMPO meeting in New York and resulted from Allied's letter of resignation, written by general counsel Myers, which called upon COMPO to adhere to its constitution, and asserted that Allied would only come back if certain changes were made in operations and personnel.

ROBERT COYNE was elected to the COMPO triumvirate for an interim period, replacing Allied's Wilbur Snaper, who represented that organization when it resigned last month. Election of Coyne, COMPO special counsel, took place at the annual COMPO meeting which was highlighted by the decision to push for complete elimination of the admission tax, sparked, in turn, by the annual report of co-chairmen Al Lichtman and Sam Pirnanski. (Complete text in this issue.)
THE BIG KNIFE

is the hottest hunk of film Hollywood ever shot!

It's there in executive suites... in the gossip columns... on the concert stage... at literary wing-dings... on TV and radio and in the theatre. And in Hollywood somebody always has The Knife out.

It starts with veiled innuendo. Then the hints grow broader. And then somebody starts naming names. That's when it becomes THE BIG KNIFE... and somebody's reputation or career or marriage gets it right between the shoulder blades. Blood never dries on THE BIG KNIFE.

WRITTEN BY CLIFFORD ODETS
WHO GAVE YOU THE COUNTRY GIRL

"THE BIG KNIFE"

starring
JACK PALANCE  IDA LUPINO  WENDELL COREY  JEAN HAGEN
ROD STEIGER with ILKA CHASE  EVERETT SLOANE and Miss SHELLEY WINTERS as 'DIXIE EVANS'

Adapted for the screen by JAMES POE
Produced and Directed by ROBERT ALDRICH
WILBUR SNAPER, New Jersey Allied leader, is pursuing his challenge of the right of Loew’s Theatres, as a divorced circuit, to expand its holdings by participating in the construction of a new drive-in in Raraitan, N. J. Decision was reserved by Judge Sidney Sugarman in Federal District Court, New York. Snaper contended that if the drive-in was constructed and became a first-run house it would adversely affect independent theatres in the area.

CHARLES EINFELD, 20th-Fox vice president, revealed plans for a huge magazine advertising campaign on “Carousel”, first film in the new 55mm CinemaScope process. (For further details see WHAT THE SHOWMEN ARE DOING!)

O’SHEA

DANIEL T. O’SHEA, RKO president, revealed four major projects, set for 1956 as “visible evidence of the plans, the hopes and aspirations of the new RKO”:

1: Eddie Fisher and Debbie Reynolds have been signed to co-star in a musical, “Every Mother Should Be Married”;
2: RKO has purchased Cameron Hawley’s latest best-selling novel “Cash McCall”;
3: David O. Selznick will start production of his “A Farewell to Arms”, Hemingway novel which will star Jennifer Jones, in June;
4: John Farrow has been signed to produce and direct three pictures. O’Shea made it known that his company intends to produce between 12 and 15 films in 1956, buttressed with independent productions.

GOLDENSON

LEONARD GOLDENSON told the recent COMPO meeting that more attention should be paid to getting women out to the movies, citing the fact that pictures of violence, which are on the increase, have little woman-appeal. The AB-PT president said research conducted by his organization proved that women get an emotional lift from movies, set theatre-attendance habits of the family and influence others to go along.

HERMAN ROBBINS declared that the restrictions placed on National Screen Service by the decree handed down by the U.S. District Court in Philadelphia recently “are actually in existence at the present time—and have been for a number of years.” The decree, resulting from an anti-trust suit brought by independent poster exchanges, signed by Judge William Kirkpatrick Dec. 16, permanently restrains National Screen from restricting its supply of advertising material to its own branches before making it available to independent firms; from making contracts with distributors for exclusive rights to accessories; and from making exclusive agreements with exhibitors for the next six months. Robbins, NSS board chairman, singled out the matter of exclusive contracts as an example of provisions already being practiced. “No such thing exists today,” he pointed out. “Any responsible person or group of persons may apply to producers for a non-exclusive franchise to manufacture and distribute accessories on the same basis as we do. In recent hearings our attorneys have reiterated this to the court, but it is my understanding that attorneys for the poster renters time and again have stated for the record that they do not want to apply for such franchise. They do not want to undertake the ... risks.”

HERMAN M. LEVY, counsel of TOA, termed the decision in the Government’s 16mm anti-trust case “of the greatest importance in industry history”, and cited the testimony of Spyros P. Skouras as evidence that the major film distributors underestimate the importance of the little exhibitors. Skouras had testified that the closing of small theatres, as a result of TV competition, would reduce 20th Century-Fox revenues “to the point that we would be in the red”. This, Levy contended, is the first admission he can recall by a film executive that the little theatres are essential, and he called upon distributors to “recognize their sad plight and to offer major relief”.

EINFELD

ROBBINS
ERIC JOHNSTON flatly asserted that "there will be no change in the Production Code", squelching reports that the ban on narcotics themes would be removed as a result of the controversy over "The Man With The Golden Arm". The Motion Picture Association president told the press in Hollywood that, although future conditions might warrant possible changes, there is nothing contemplated in the "foreseeable future". The Otto Preminger production was refused a Code seal by the Production Code Administration, and the decision was upheld by the MPA. Five other pictures had previously been refused seals by the PCA.

BEARDED BRYNA CHIEF

Kirk Douglas, who went from "The Indian Fighter" to "Van Gogh" in one big step, announced that his Bryna Productions will make at least two pictures next year and will turn out three or four a year thereafter. Bryna is committed to six films for UA release.

Incidentally...

20th-Fox is preparing a reel including sequences from its first two 55mm Cine-mascope features, Rodgers & Hammerstein's "Carousel" and "The King and I", for demonstrations before exhibitors, the press and opinion-makers. The special subject will be presented in more than 100 cities throughout the country starting about January 23. It will run close to one hour. United Artists hosted the trade press at a lively Christmas party last Thursday at "21".

The WILL ROGERS MEMORIAL HOSPITAL was named to receive a $25,000 grant from the Ford Foundation. It warmed the hearts of ABE MONTAGUE and those other industryites who have given so much of their energy to the hospital.

Forty UNIVERSAL-INTERNATIONAL overseas branches will participate in the 17-week 1956 "Daff Drive" beginning January 1st. Universal will also launch its 6th annual "Charles J. Feldman Drive" beginning New Year's Day... Allied Artists kicks off its "March of Progress" sales drive January 28, it was announced by vice president and general sales manager MOREY R. GOLDSTEIN. Drive continues to May 24.

LEO JAFFE and M. J. FRANKOVICH were elected vice presidents of Columbia's International Corp.... Republic's HERBERT J. YATEN announced the election of MEDLEY G. B. WHELPLEY as a director of that company.... DOUGLAS WHITNEY joined RKO as executive in charge of the casting and talent dept. An announcement was made by new production head WILLIAM DOZIER.... MORRIS GOODMAN was named as his aide on sales and distribution by Columbia International president LACY W. KASTNER.... PERRY LIEBER, national director for RKO, announced the appointment of WYNN LOEWENTHAL to the RKO foreign publicity department, assisting domestic and foreign publicity manager AL STERN.... JIM SHEAN has joined the publicity-advertising staff of Buena Vista.... Best-selling author HERMAN WOUK has been signed to write the screenplay of his latest, "Marjorie Morningstar", for Warners.... MEYER HUTNER, account executive for 20th-Fox in charge of "Carousel" and all other CinemaScope 55 productions, has resigned effective December 31 and will shortly announce a new connection.

ARTHUR SIVLERSTONE, assistant general sales manager at 20th-Fox, returned to work following treatment of a throat condition in a New York hospital.... SAMUEL GOLDWYN, back on the coast following the premiere of his "Guys and Dolls", is preparing for the opening of that film in Japan in March.... Allied Artists advertising and publicity director JOHN FLINN spent some time in New York recently conferring with vice president and general sales manager MOREY R. GOLDSTEIN and eastern publicity and advertising manager MARTIN DAVIS.... Producer-director ROBERT ROSSEN and his family back from a year in Spain completing "Alexander the Great" for United Artists. Top brass of Hecht-Lancaster Productions returned to Hollywood after huddling with UA executives on "Trapeze" promotion: President HAROLD HECHT; vice president WALTER SELTZER; producer JAMES HILL; BURT LANCASTER.

Soon he will rise in all his might...
GREAT TALENT MAKES GREAT PICTURES!

Gary Cooper briefs his officers before flight that leads to “The Court-Martial of Billy Mitchell.” Picture painting actionful struggle to build air-power after World-War I, is produced by Milton Sperling from story and screenplay by Sperling and Emmet Lavery. Daring for his time, General Mitchell drops 1000-pound bombs from puny planes of 1920’s and sinks moth-balled German battleship Ostfriesland (right). Today known as father of American air-power, Mitchell is justified by course of history in picture directed by Otto Preminger. (CinemaScope and WarnerColor.)

Nancy Kelly and William Hopper in tender scene of “The Bad Seed,” dynamic drama which rocked Broadway with Miss Kelly as star. Mervyn LeRoy produces, directs from John Lee Mahin screenplay of Maxwell Andersonhit. Film introduces Patty McCormick in her sensational role as strange child, presents others from original Broadway cast. “The face that launched a thousand ships,” Rossana “Helen of Troy” Podesta, arrives by ship, plane and train for Hollywood stardom with Alan Ladd in “Santiago.” Jungle adventure story, directed by Gordon Douglas, is produced by Martin Rackin from screenplay by Rackin and John Twist. (In WarnerColor.)

Stage 12 at Burbank is meeting place of world as personal- ities flock to visit Mario Lanza on “Serenade” sound stage. Jack Warner brings guest James Stewart, recently returned from Paris location of “The Spirit of St. Louis,” to visit singing star. (Left to right) Producer Henry Blanke, Director Anthony Mann, J.L. Warner, Mario Lanza, James Stewart and Steve Trilling. Golden voice of Lanza thrills fellow workers and visitors alike, as does dramatic impact of his stellar performance. (In WarnerColor.)
U-I Double-Pitch to Public & Trade

As Allen Salutes "B. G." Preview

Something new in the way of showmanship gimmicks was introduced by Universal-International—trade showmanship running side by side with a whacking publicity break.

The occasion was the New York invitational preview at the RKO 86th Street Theatre of "The Benny Goodman Story". As 2800 guests, numbering among them glittering names in the entertainment, civic and business worlds, streamed under the klieged marquee, movie cameras turned to capture the excitement of the crowds pressing outside and the celebrities mingling in the lobby. Thus far this was fine but hardly unusual. However...

Exhibs Want Poll, 13-1

There is every prospect for continuation of the Audience Awards Poll if the opinion of those exhibitors who participated is to be heeded. In a poll of almost 1000 theatremen who lent their theatres and efforts to the Awards campaign, the vote was almost 13-1 to perpetuate the Poll as an annual event. Out of 958 replies to a COMPO questionnaire, 848 said yes, they wanted it again; 67 were opposed, the others non-committal. Replies to other questions:

Was it a success? 738 said yes, 35 a qualified affirmative, 157 said no. These opinions indicated that several wanted it continued despite their feeling that the initial effort was not a successful one.

Was the voting held at the right time of the year? Most (618) felt it was, but there was considerable divergence among the "no's" the majority favoring summer or early fall to gain wider drive-in participation.

Length of the voting period was held satisfactorily by 614. 86 wanted it longer, 181 shorter. Number of nominations was OK's by 601, 237 thought it too many, 67 wanted even more.

On hand was Benny Goodman and the likeable, popular Steve Allen, who portrays Mr. G. in the film. They chatted and laughed with the big names, the press, stage and screen personalities, and the cameras rolled. Now, Mr. Allen has a nationally-carried television show, "Tonight", that keeps people awake nights, millions of people. And what more natural a development than that the star of "The Benny Goodman Story" and the star of "Tonight", being one and the same, work a program around this big event that would enhance both. So for a full 90 minutes, the night watchers were treated to a live Mr. Allen and a batch of intriguing footage of the lively preview.

However, again, Universal wasn't sitting idly by while the TV Allen plugged the movie, Allen and "The Benny Goodman Story". In over a score of exchange cities, the company invited exhibitors to participate in the festivities by holding special screenings of the picture and—just like the real thing—follow up with supper parties where the theatremen watched the TV show.

The showmanship-to-the-trade tuck was garnished with a sales pitch by Universal vice-president Charles J. Feldman, who talked to the exhibitors through the medium of the "Tonight" program, wrapping up a combination of selling to the public and to exhibitors in a neat exploitation package.

Allen's popularity, which, merged with his resemblance to Goodman, made his casting in the role an inspirational one, boxoffice-wise, will continue to be capitalized with plugs on his show and personal appearances. Both the star and co-star Donna Reed have a heavy schedule of interviews and p.a.'s right up to the world premiere February 2 at the Chicago Theatre in Chicago. Traveling from each side of the country, Allen and Miss Reed merged forces in Chicago over the pre-Christmas weekend for a series of local and network radio and TV appearances and a big schedule of press interviews as part of the campaign.

[More SHOWMEN on Page 30]
A pair of ideas with mats to match is offered by Commonwealth Circuit’s “Messenger”. The Birthday Greetings card offering children free admission to theatre as a gift is mailed a week ahead of youngster’s birthday, culled from manager’s date file. The Welcome greeting is aimed at new people moving into town, or into the neighborhood. Card is signed by the manager, gives him an opportunity to meet and greet personally the new patrons. Space at bottom is available for tie-up with local merchants to help pay cost of cards. Both good-will getters carry expiration dates. Ideas like these are simple, effective public relations payoff gestures.

The biggest ‘little’ picture of 1955, “Marty”, was named as the best of the year by National Board of Review’s Committee on Exceptional Films. Ernest “Marty” Borgnine was named best actor, Anna “The Rose Tattoo” Magnani best actress and William “The Desperate Hours” Wyler best director in the NBR vote.

A search for Syracuse’s own “Miss Dove” to hypo the run of 20th Century’s “Good Morning, Miss Dove” at the Paramount was a sock public relations stunt. Schine zone manager Harry Unterfort (standing, left) initiated the search for a favorite Syracuse school teacher who helped shape her pupils’ lives. When Miss Georgia Barnes (seated, right) was chosen, the Schinean got a leading hotel to retire “Miss Dove” and four of her former pupils—an attorney, a Supreme Court Judge, a former Mayor and a prominent townswoman—had them as guests of the theatre for the picture. Syracuse newspaper played it up big with a three-col. cut, feature story and top publicity for the film.

‘Carousel’ Nat’l Mag Campaign To Top ‘The Robe’ Placements

Intent on making its second anamorphic milestone—CinemaScope 55—a memorable one, 20th Century-Fox is topping the national magazine ad campaign that emblazoned “The Robe” in the nation’s periodicals with its campaign on “Carousel,” vice president Charles Einfeld revealed. Color ads to the tune of several hundred thousand dollars will go into at least 25 major circulation consumer magazines, fan mags and Sunday supplements during February, representing a combined circulation of 66,310,000.

The magazine ad barrage is part of the company’s huge advance campaign in all media to achieve maximum penetration both for the lavish Rodgers & Hammerstein musical and the new 55mm CinemaScope which it introduces, Einfeld said, with the impact of the campaign designed to provide record support for the film in every stage of release, beginning in late February.

Colliers and Life will kick off in the first week, with Look, Redbook and other top circulation periodicals to follow in the four-week period.

‘Marty’ Named Best by NBR

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Beat Poor Title Handicaps
With Extra Selling—Rhoden

Selling a picture "over and beyond the title" is a vital factor in a market where the public is "buying titles." National Theatres Elmer C. Rhoden told his managers in announcing the chain' new Managers' Competitive Drive. "The big disappointment we had in a few pictures were cases of not having showmanship titles. The titles were not indicative of the entertainment that the pictures possessed. It is, therefore, up to us to overcome a bad title by better showmanship and better selling."

Aimed at spurring intra-district competitive showmanship, while continuing the chain's Incentive Drive, the new prize campaign is aimed so that no theatre can be "outmatched". Theatres will be in competition with others in their own district, where conditions are generally similar. Five cash awards will go to districts of more than 10 theatres, three in districts operating 10 or less houses. First prize in both divisions will be $150.

Ohio Car Giveaways for 'Glory'

A pair of automobile giveaways will be a real booster shot for the engagement of RKO's "Glory" when it opens in Cleveland and Cincinnati, following the Blue Grass premiere in Lexington, Kentucky on Jan. 11. Worked out by RKO's Exploitation Department, the high powered deal will see 33 Plymouth dealers in Cleveland participating in a "Glory" Sweepstakes, with a new Plymouth as the grand prize. Tickets will be obtainable at the Palace Theatre and at each of the car dealers beginning the day after Christmas and continuing through the day before opening. A similar deal with Olds-mobile dealers in Cincinnati was set up. Both cities' dealers will push the promotion via newspaper ads, radio-TV, window displays.

UA Sets Unique Ad Pattern
For 'Man With Golden Arm'

A one-design campaign, as offbeat as the picture it sells, will be used by United Artists for all its advertising and display on 'The Man With The Golden Arm'. The eye-catching, starkly modernized art piece, created by award-winning designer Saul Bass is almost devoid of copy and, where star photos are used, they fall into the pattern of the design, as shown in the above ad.

The format will be used in newspaper ads, magazine insertions, posters and cards.

The U.S. Air Force Command supplied all-out cooperation for the world premiere of Warners' special featurette, '24-Hour Alert', at Detroit's Michigan Theatre. Top, aluminum ground observer post erected atop theatre marquee, with observers maintaining 24-hour alert for first day and night showings. Lower, sabre jet plane brought to Detroit for the premiere, stationed in front of City Hall.
EXPLOITATION PICTURE

Hot Action, Hot Love — Hot Campaign

Kirk Douglas hasn't missed a showmanship ship in taking his first plunge into the production field. His Bryna Productions CinemaScope Technicolor venture, "The Indian Fighter", is bursting at the seams with the action, power and offbeat romantic ingredients that must delight any showman's heart. And in the deft hands of United Artists' boxoffice officers, it is parlayed into an exploitation lulu.

At the very outset, the advertising tack sweeps it into top company in the field of westerns. Releasing the ad, posters, herald and other paper are the shouts: "The Sweep of 'Red River'... The Drama of 'High Noon'... The Violence of 'Shane'... and Now... The Might of Kirk Douglas as 'The Indian Fighter!'" Aside from the credits, this powerful selling message is the sole copy in the top-flight series of ads, nailing down the happy association with those other great outdoor action hits. The same format is followed in the herald, a giant 17 x 22 folder adding the line "(Kirk Douglas) as the fighting, loving legend they called (The Indian Fighter)." Another fine job by the Cato Show Printing Co. of Cato, N. Y., the herald can be an important seat-selling piece.

Martinelli Buildup

The art is another important contribution to the exploitable. Throughout, it is divided into two sharp display pieces—the heroic, twisted face and figure of the star and the fiercely romantic water clinic featuring Douglas and Elsa Martinelli, a new Italian beauty who portrays the daughter of an Indian Chieftain, and is worth a campaign in herself!

The luscious Miss Martinelli has found herself very much in demand for feature material, from which the showman should get a valuable assist. He can use blow-ups of the 8-page hand-spring Esquire did, featuring eye-catching shots of the newcomer and the prediction: "Sure to be a Hollywood sensation!" Look reported on her, featured the "Hot love in cold water" scenes shown above. Other mags that spread were Pageant, Sports Illustrated and Tempo, offering additional fodder for striking display material. The Martinelli face and figure is one of the high spots in this campaign and should be capitalized to full effect.

Airwave Campaign

Another strong point for the boxoffice lure is the added effort Douglas himself is putting behind his production venture. The producer star has taken to the road to plug the picture, particularly on the airwaves. Having made an earlier pitch on the Colgate Variety Hour, Douglas hit more millions of televisioners with a hilarious stunt on the Perry Como NBC-TV network show December 17. Having arrived in New York with a luxuriant two-inch growth of beard cultivated for his film portrayal of the artist Van Gogh in "Lust For Life", Kirk had the erstwhile barber Como carve off the chin piece right on the air. The star's slate of radio-TV guest shots is being backed by a barrage of filmed featurettes and spot announcements aired over major outlets from coast to coast to back the Holiday release.

The popular Dell comics are lined up for a special national promotion, boosting a big printing of an "Indian Fighter" comic book to be handled by 100,000 retailers. Dell is circularizing dealers with a ballyhoo letter, setting up truck posters for distribution fleets.

Stunts

There's plenty of room for stunts in the campaign. The key role of the first frontier photographer in the picture can be used as the basis for an amateur photography contest, as a news feature spotlighting shots of such frontiersmen as General Custer, Buffalo Bill, Wild Bill Hickok, etc. These buckskin gentlemen can be worked in neatly for attention-grabbing street and lobby stunts, too.

Both Douglas and Miss Martinelli are juicy material for contests. The former's illustrious background of varied roles cues a contest matching names of his pictures with the variety of characters he portrayed, for example. Elsa's striking appearance and whistle figure is just right for a local double contest, using a blowup of the star with dimensions and a search for the hometown girl who can come closest to matching them.
THE INDIAN FIGHTER

For his initial venture into independent production, actor-producer Kirk Douglas has chosen the well traversed, but always promising, Western scene. Aware of the film greats that have spouted from this unending fountainhead, Douglas essays a role as a veteran Indian fighter that offers solid meat for his aspirations to put "The Indian Fighter" in the elite class.

Set in the 1870's during the bloody Indian Wars, the Frank Davis-Ben Hecht screenplay has the Indian Fighter called in to help a wagon train of settlers, headed for Oregon, to make their way through hostile Indian country. In the actionful process, Douglas pits his brawn and brain—and sex appeal—against redskin and paleface, both male and female. In the latter field, an interesting combo vies for Douglas' affections—his real-life ex-wife, Diana Douglas, as a widow who comes in second best to a fiery Indian girl, played by Elsa Martinelli, an exciting Italian import.

A violent, grimacing Kirk Douglas doesn't limit his fists to fighting Indians only. As one hapless antagonist goes down, the Fighter turns his fury to another.
Press Relations Seen Greatly Improved

(Continued from Page 12)

propriate. They chose the one created by Oscar Krauss of Monroe Greenthal & Co. and Emil Weiss, who collaborated on the design which showed the heroic figure of a woman with arms outstretched reaching for a star, with masks symbolic of comedy and tragedy at her feet.

Commercial artists were then engaged to sculpture a model from the winning design and to prepare five gold-plated copies to be awarded to the winners of the five categories on the public ballot. This trophy, now known as "Audie", is symbolic of the public's preference for the best picture, the best performances and the most promising new male and female personalities.

would be not only dignified and in keeping with their importance to the winners but would also give us maximum publicity throughout the country. Our original thought was to present them on a nationally televised show along the lines of the Academy Awards but without commercial sponsorship. However, after careful consideration, and in recognition of the wonderful cooperation that we had received from the newspapers of the country, we decided to make the public awards at a big press dinner in Hollywood to which we invited the president of the American Newspaper Publishers Association, the editor of the Editor & Publisher, the editors of the Los Angeles dailies, other top journalists and the accredited Hollywood correspondents. The subsequent publicity more than justified this policy.

As soon as we made known our decision to give the daily press and wire services, the first break on the announcement of these awards, there was a decided upsurge in the press coverage of campaign activities. Scores of newspapers throughout the country printed the public ballot during the voting period, some of the metropolitan dailies arranged newspaper contests in connection with the awards, several papers devoted special magazine supplements to the Audience Awards election, and there was prolific use of art and feature stories on the awards in large and small papers throughout the country. Streamer heads, normally devoted only to news of sensational importance plugged the awards in many newspapers.

In various areas, aggressive local committees promoted contests in connection with the Awards in which many valuable prizes, aggregating hundreds of thousands of dollars, were awarded. These included everything from a completely furnished house with a new car in the garage in Denver, an all-expenses trip around the world for two in Oklahoma City; new automobiles in New York City and San Francisco, household appliances of all kinds to annual and trip thea-

tre passes. Many of these prizes were promoted without expense to exhibitors for the publicity value which accrued to the donors.

It is still too early to appraise the effects of the Audience Awards promotion. We wish to point out, however, that although the election took place at a time when theatre attendance was abnormally low the results were most gratifying. The campaign's long-range impact is yet to be determined, but early reports are most encouraging.

One of the most important results is the reawakened interest on the part of the newspapers in the motion picture business and its personalities. Several favorable editorials already have come to hand and, so far at least, we have had no adverse comment.

PRESS RELATIONS

would be improved if in keeping with the industry's treatment by the newspapers. We firmly believe that if, as seems to be the fact, the industry's press relations are now better than they have been in years, this improvement can be credited to COMPO.

It will be recalled that when this activity was undertaken in September, 1952, a press relations committee was appointed to work with Charles E. McCarthy, COMPO information director. This committee was comprised of Harry Mandel chairman; Harry Goldberg, vice chairman, Oscar A. Doob, Jerry Pickman and Kenneth Clark. Later Ernest Emerling and Gilbert Golden were added to the committee, and last summer Oscar Doob resigned.

E & P Ads Approved

This committee approved a plan for the appointment of industry press relations committees in key cities and also for the publication of a series of advertisements in Editor & Publisher that would tell the industry's story to the nation's newspaper editors.

The advertisements were prepared under the supervision of a copy group consisting of Messrs Mandel, Goldberg and Doob, who worked closely with Charles McCarthy and advertising agency representatives in the preparation of the copy.

For the first six months in 1953, these advertisements appeared weekly. Later, the schedule was changed to publication every other week, and it was on this schedule that the advertisements have been published during the last year.

From the beginning the ads have met with the most enthusiastic response both from people within our industry and from newspaper people. Indeed, the publishers of Editor & Publisher themselves thought so much of the advertisements that they reprinted them in an attractive brochure. This brochure was distributed to advertising agencies and heads of some of the country's leading industrial and commercial companies as an example of how advertising can be used to promote better press relations.

We wish to take this occasion to express our gratitude to the members of the COMPO Press Relations Committee. Over the years we have had reason to deal with many industry committees. Rarely in our experience have we seen a group of men work together so selflessly and conscientiously for the benefit of our industry as this COMPO Press Relations Committee has done.

We recommend that the Editor & Publisher advertising be continued, possibly on a modified schedule, if COMPO's finances make such a modification necessary.

While the Press Relations Committee has been handling the Editor & Publisher advertising and other press problems arising in the industry, press relations come continued to functionare months of the Audience Awards campaign the value of these committees was again demonstrated.

Would you like to send a copy of Film Bulletin to someone in the trade with your compliments?

FILL OUT THIS FORM, MAIL IT TO US, AND WE WILL DO THE REST.

Publication office: 1239 Vine Street, Philadelphia 7, Penna.

Date Name ____________

Theatre ____________

Address ____________

City ____________________ Zone ______ State ________

[ ] If possible send the issue of ________ 19__

Sender ____________

Theatre ____________

Address ____________

City ____________________ Zone ______ State ________
for upon them fell the task of planting stories in newspapers about the coming Audience Awards election.

These committees, which were set up where such action met with the approval of local exhibitor organizations, are completely autonomous and have the right to reject any material or suggestions from national COMPO headquarters, if they believe local conditions make such information unacceptable or undesirable by the local press. What COMPO wishes to emphasize above all else in the matter of press relations is the paramount importance of exhibitors knowing their editors through personal contacts. If exhibitors or others desire feature, statistical, speech or picture material on the industry, COMPO’s national headquarters will make every effort to supply such material and to cooperate in every way with these committees.

GROUP INSURANCE PLAN

In view of the fact that conditions have changed we believe it is not inept to suggest a reconsideration of the plan for group life insurance which COMPO advanced two years ago. You will recall that details of this plan, which called for the writing of group life insurance for officers, partners and employees of all firms affiliated with COMPO, was set forth in a letter to 6,300 dues-paying COMPO members. A questionnaire accompanying this letter asked members to indicate whether they would be interested in such an insurance plan, and, if so, to state the number of their officers and employees who might participate. More than 1,100 replies were received, of which 650, more than half, indicated that the writers would be interested. The total number of employees involved exceeded 6,000, or more than 20 times the number required by the underwriters to put the plan into effect.

We recommend that the COMPO staff be instructed to reopen this study and make whatever preliminary inquiries may be necessary for submission of an industry group life insurance plan to the COMPO Executive Committee.

It might be explained again that COMPO would not incur any liabilities, nor would it profit through this plan, and no remuneration of any kind would be paid to any COMPO officer or employee. If adopted, the plan would be administered by a non-salaried board of trustees selected by COMPO from its participating organizations.

LIABILITY INSURANCE

Although considerable work was done by the COMPO and a committee of experts organized, our program for a study of a liability insurance plan was abandoned at the request of TOA, whose then President, E. D. Martin, advised Mr. Coyne that TOA preferred to investigate the possibilities of a plan of its own. We have since learned, however, that TOA has given up its idea of promoting a liability insurance plan. In view of this, we suggest that it might be advisable to reconsider this as a COMPO project. We recommend that the Executive Committee appoint a committee, or authorize the appointment of a committee, that can prosecute the study of this subject and make recommendations for a plan that can be submitted to all COMPO organizations for approval.

PUBLIC SERVICE ACTIVITIES

As in the past, COMPO has been active in performing numerous public services. These have embraced the distribution of patriotic pictures, the promotion of theatre collections for the aid of Korea and the approval of trailers advertising established charities.

You will be happy to know that film rental receipts for “This Is Your Army,” which COMPO undertook to have distributed at the request of the Department of the Army, have about wiped out all costs of the picture. Accordingly the immense publicity which the Army received by the exhibition of the picture in thousands of theatres was obtained at no distribution expense to the Government.

We wish to thank the trade papers for giving space for the advertising of this picture. We also thank Twentieth Century-Fox for its production of advertising and a press book for this picture.

The collection for the benefit of the war victims in Korea was also a success. To date 2,700 theatres have conducted these audience collections and have collected $398,900. This is a truly stupendous achievement, when one considers that the Korean War was very unpopular and these collections were made two years after the war had ended. We think the theatres participating in this drive deserve a great deal of credit for their unselfish work.

As it has in the past, the COMPO staff, operating through a screening committee, has controlled the subject matter and distribution of trailers offered to theatres for the advertisement of charity drives.

CONCLUSION

We wish to make it clear that after serving since 1952 as co-chairmen of the Governing Committee we are just as firm as ever in our conviction that COMPO fills a great need in our industry and should not only be continued but should be strengthened by the wholehearted support of all the industry’s branches. In whatever activity it has undertaken COMPO has met every demand—in the conduct of the Movietime U.S.A. campaign, in the improvement of the industry’s press relations, in the success of the last tax campaign, and now in the triumphant success of the first Audience Awards campaign. This was not our accomplishment or that of the staff. It was your accomplishment!

As your co-chairmen, we ask that you preserve and strengthen this agency, for now, even more than when it was organized five years ago, COMPO is needed as the conduit through which our industry can channel its united forces.

SAM PINANSKI
AL LICHTMAN
November

December

January

Coming

BOLD AND THE BRAVE (Continental Supercine) Wendell Corey, Mickey Rooney, Don Taylor, Nicole Musson, Donald Kihl, Jack Klugman, and Tillie Foster, Drama. Six soldiers and an Italian girl react variously to stresses of a war-riven terrain and dangers of their own念头.


SMOLDERING ASTROLOGY (Continental Supercine) Producer Hal E. Chester, Drama. Conflict between the filmmaker and a merchant ship owner, the romance of two boys, and the man's involvement with the ship's closing. 75 min.

NIGHTHAWK CAROUSAL (Toho) Lex Luger, John Fujioka, Producer-director John Fujioka. Western. A rugged young man is forced to choose between a woman and her evil brother, thesheriff of the same village. 55 min.

PARAMOUNT

July


WE'RE NO ANGELS, The (Paramount) Humphrey Bogart, Joan Bennett, Director Michael Curtiz. Comedy. Escaping from Devil's Island, three convicts go on the run with a young girl. 90 min.

September


October

SCARLET COAT, THE (CinemaScope, Eastmancolor, Color, Gordon Willis, Michael Wilding, Singer Sanders, Producer William Castle, Director John Sturges. Historical drama, Story of a British officer and the tension of Benedict Arnold during Revolutionary War. 100 min. 3/14/77.

November

QUEEN DURWOOD (CinemaScope, Eastman Color, Producer Robert Taylor, Kay Kendall, Robert Morley. Director Richard Donner. Scott tries to win two unscrupulous brothers in a moral struggle for power. 101 min. 10/2/77.

TENDER TRAP, THE (Continental Supercine), Eastman Color, Frank Sinatra, Director Howard Hawks, Producer John Wayne. Young woman enters the world of sports. 97 min. 10/25/77.

TRIAL (Continental Supercine, Eastman Color), Howard Keel, Ann Blyth, DoloresGray, Vic Damone, Producer Arthur Freed. Director Fred Zinnemann. Adaptation of Broadway musical. 113 min. 12/16/77.

December


IT'S A DOG'S LIFE (CinemaScope, Eastman Color, Jeffrey Hunter, Producer-director Howard Hawks. A man learns of a bull terrier in the Bowery. 113 min. 11/14/77.


January


January

METRO-GOLDWYN-MAYER

July


September

GREEN BUDDHA, THE, Wayne Morris, Mary Germane, Associate Pro. William N. Boyle, Director John Le Mesurier. A comedy. ASubscription art feature, 64 min. 9/16/77.

November

BETTY CARRIED AWAY, The, Alfred Hitchcock. Comedy-drama. A murder mystery where each suspect holds the key. 83 min. 11/7/77.

LUCY GALLANT, V-V-T. Jane Wyman. Producer-director Hal Wallis. Director Frank Tashlin. Comedy. A story about a woman who isMGMM, Paramount, 20th Century Fox and Warners. Slated for release in January: 12 Drama 4 Melodrama 4 Comedy 2 Western 0 Musical 1 Adventure

October

November

December


January


THE KING'S MESS, The, Producer-director John Forsythe. Shirley MacLaine. Edmund Gwenn. Producer-director Alfred Hitchcock. Comedy. Nice old gentleman is suspected of accidentally killing man while out hunting, but death is complicated by number of angles including badly widowed. 99 min. 10/30/77.

Coming


WORLD ON A WIRE, The, Producer-director John Badham. Drama. The story of a developing Western. 100 min. 5/2/33.

UNITED ARTISTS (Continued)

KILLER KISS Frank Silvera, Jamie Irene, Tane K. Kubric-Kousal Production, Director, Stanley Kubrick. Drama; boxing scene with half-circle hostess girl in- volved with kickerspats, 67 min.

NIGHT OF THE HUNTER The Robert Mitchum, Shelley Winters, Lilli Palmer, Donald MacBride, Joan Wymore, Director Charles Laughton. Suspense drama, 93 min. 7/25.

October

FORT YUMA Technicolor, Peter Graves, Joan Vohs, John Hugonin, Bel-Air Productions, Producer, Victor J. Koch, Director Lesly Selander. Western. 78 min. 10/17.


SAVAGE PRINCESS Technicolor. In (film in India). Producer-director, the Life and splendid career of Conrad, the last against the background of India's struggle for liberty. 101 min.

November


MAN WITH THE GUN Robert Mitchum, Jan Sterling, Producer Samuel Goldwyn, Jr. Director William Wellman. Violent and exciting forays to hold up in an attempted mutual love for two homeless wallets. 84 min. 7/11.

September

FEMALE ON THE BEACH Joan Crawford, Barbara Rush, producer Robert Aldrich. Director Jerry Hopper. Drama. Gambling house girl and gambler are eventually brought together to mutual love for two homeless wallets. 96 min. 7/11.

KISS OF FIRE Technicolor, Jack Palame, Barbara Rush, producer Robert Aldrich. Director Jerry Hopper. Drama. Heiress to Spanish throne finds she is more romantically involved than during dangerous trek through American wilderness. 87 min. 2/5/17.

TO HELL AND BACK Technicolor. Technicolor, Audry Hepburn, Robert Mitchum. Director Jesse Hibbs. War drama. Biographical account of Audry Murphy's experiences as a war correspondent. 104 min. 7/25.

November

HOLD BACK TOMORROW Cleo Moore, John Agar, Producer and directed by Henry Haas. Drama. A killer detective's execution finds love at the moment he loses his life. 75 min. 1/5/17.

LADY GODIVA OF NOTTINGHAM Technicolor, Maureen O'Hara, George Nader, Victor McLaglen, Producer Robert Aldrich, Director William Wellman. Story of one of the most beautiful lady Godiva sets England from disastrous war through his famous horseback ride. 89 min. 7/17.


December

RUNNING WILD William Campbell, Kenneth Wynn, Mamie Van Doren, Producer Howard Pan, Abner Biberman. A World War II fighter pilot poses as a hoodlum to crack a ring of car thieves. 81 min. 11/3.

SECONDEST GREATEST THE Technicolor, Joan Crawford, George Hare, Kilty Kahan, Director Joseph H. Lewis. Crime drama. The girl is the only one who can save the world from an international gangster. 80 min. 4/27.

January


Coming


AMBASSADOR'S DAUGHTER, THE Technicolor, Juticelia, Donna Reed, Wendell Corey, Producer-director Norman Krasna. Romantic comedy. The girl helps the constable catch the murderer and a romance happens. 91 min.


February

ALL THAT HEAVY Technicolor, Jane Wyman, John Hugonin, Producer Howard Pan, Director Douglas Siss, Drama. Prejudices of small town nearly ruin the life of a young woman who becomes a psychologist. 89 min. 11/17.

BORDER TOWER Technicolor, Technicolor, Suidi Neile, Walter Abney, Director John Farrow. Western. 83 min. 4/27.

SQUARE JUNGLE, THE Tony Curtis, Pat Crowley, Ernest Borgnine, Producer Albert Zugmither, Director Jerry Hopper. Film set. Fictional jungle sets. The rise of a young boy to the middleweight championship of the world. 78 min. 5/20.

Coming


TENGENS HAWKES, JOHNNY Pasqua, Joseph Sanna, Johnnie Hawks, Historical adventure. Recounting of the shero who built first great pyramid and the ruthless queen who brought about his downfall. 105 min. 6/27.


August

PETE KELLY'S BLUES Technicolor, WarnerColor. Print by Technicolor, Jack Webb, Jeanette Leigh, Director Jack Webb. Musical Maladromam. New Orleans two-beat jazz band; bands; a. attempt attempt, attempt of bootlegger to off-

September


REEL WITHOUT A CAUSE Technicolor, WarnerColor, James Dean, Natalie Wood, Producer David Weisbirt, Director Nicholas Ray. Drama of high-stakes between themselves, their parents, the law. 111 min. 10/31.

November


SINCERELY YOURS WarnerColor, Libera, Joanes Dru, Dorothy Malone, Alex Nicol, Producer Frank P. Rosenberg, Director Lewis Allen, Melodrama. Discovering he has no innocent man to the chair Robinson resigns his office as D.A. Going into private practice he becomes involved with racketeers and young girl on trial for murder. 88 min. 9/5.

December


TARGET ZERO Richard Conte, Peegy Castle, Producer David Weisbirt, Director Nicholas Ray. Drama. Coup carried out in a circle of fire by enemy troops, but saved by behind-the-lines-breakout. 93 min.

January


Coming

SERENADE WarnerColor, Marla Lena, Joan Fontaine, Sarita Montel, Vincent Price, Producer Henry Blanke. Drama. Story of the young singer of Athens. And adaptation of an Araba singer in Mexico. Adapted from the James Cain novel of the same title. 105 min.

STEEL JUNGLLE, THE Perry Lopez, Beverly Garland, Walter Abel, Producer David Weisbirt. Director Nicholas Ray. Drama. Story of young man who is a golf. Judaism by hatred of blood of Combination also in law who fears he'll talk. His wife threatened he at- tempts escape which brings about end of Combination.

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